MOTION PICTURE

# EXHIBITOR

## Celebrating the GOLDEN FIFTY Anniversary of JAY EMANUEL

Theatre Owner
and Publisher

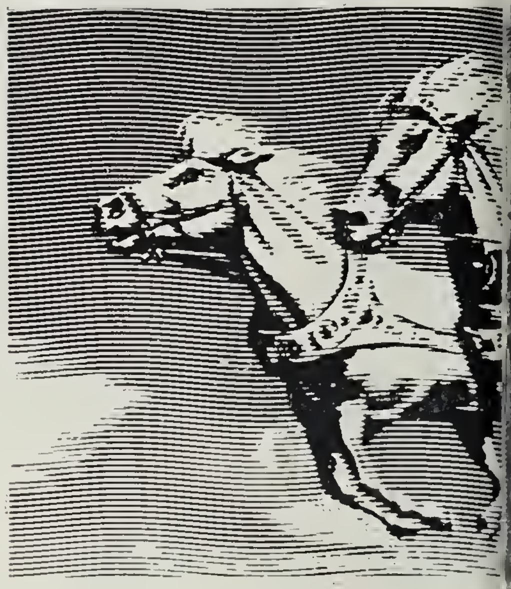
AUGUST 24, 1960 Volume 64 Number 14

IN TWO SECTIONS
THIS IS SECTION ONE

# METRO-GOLDWYN-MAYER
# ROARMANSHIP!

**HEARD 'ROUND THE WORLD!**

M-G-M congratulates Jay Emanuel on the occasion of his 50th Business Birthday. We are proud to have been part of those memorable years, since we too have a birthday, our 36th. We celebrate it with pictures and take this to bring some of them to your attention.



# AS "BE

### BELLS ARE RINGING
(CinemaScope and Metrocolor)
*Judy Holliday, Dean Martin, Fred Clar*
*Eddie Foy, Jr., Jean Stapleton.*
*Screen Play and Lyrics by*
*Betty Comden and Adolph Green.*
*Music by Jule Styne.*
*Based On the Musical Play*
*"Bells Are Ringing." Book and Lyrics b*
*Betty Comden and Adolph Green.*
*Music by Jule Styne.*
*As presented on the stage by*
*The Theatre Guild.*
*Directed by Vincente Minnelli.*
*An Arthur Freed Production.*

★

### THE ADVENTURES OF HUCKLEBERRY FINN
(CinemaScope and Metrocolor)
*Tony Randall, Patty McCormack, Neville B*
*Mickey Shaughnessy, Judy Canova, Andy D*
*Buster Keaton, Finlay Currie, Sterling Holl*
*Presenting Archie Moore as "Jim."*
*And also starring*
*Eddie Hodges as "Huckleberry Finn."*
*Screen Play by James Lee.*
*Based On the Novel by Mark Twain.*
*Directed by Michael Curtiz.*
*Samuel Goldwyn, Jr. Production.*

★

### THE TIME MACHINE
(Metrocolor)
*Rod Taylor, Alan Young, Yvette Mimie*
*Sebastian Cabot, Tom Helmore.*
*Screen Play by David Duncan.*
*Based On the Novel by H. G. Wells.*
*Directed by George Pal.*
*A George Pal Production.*

★

### THE SUBTERRANEANS
(CinemaScope and Metrocolor)
*Leslie Caron, George Peppard,*
*Janice Rule, Roddy McDowall,*
*Gerry Mulligan, Carmen McRae,*
*André Previn.*
*Screen Play by Robert Thom.*
*Based On the Novel by Jack Kerouac.*
*Directed by Ranald MacDougall.*
*An Arthur Freed Production.*

from
METRO-GOLDWYN-MAYER
WILLIAM WYLER'S
PRESENTATION OF
BEN-HUR

# HUR" RACES MERRILY ALONG!

## Here are some current and coming M-G-M attractions that assure you "You can BANK on Metro-Goldwyn-Mayer!"

### ALL THE FINE YOUNG CANNIBALS

(CinemaScope and Metrocolor)

*Natalie Wood, Robert Wagner,*
*Susan Kohner, George Hamilton.*
*And Pearl Bailey as Ruby.*
*Jack Mullaney, Onslow Stevens.*
*Screen Play by Robert Thom.*
*Directed by Michael Anderson.*
*A Pandro S. Berman Production.*
*An Avon Picture.*

★

### GO NAKED IN THE WORLD

(CinemaScope and Metrocolor)

*Gina Lollobrigida, Anthony Franciosa,*
*Ernest Borgnine, Luana Patten,*
*Will Kuluva, Philip Ober, John Kellogg,*
*Nancy R. Pollock, Tracey Roberts.*
*Screen Play by Ranald MacDougall.*
*Based on the Book by Tom T. Chamales.*
*Directed by Ranald MacDougall.*
*Produced by Aaron Rosenberg.*
*An Arcola Production.*

★

### THE ANGEL WORE RED

*Ava Gardner, Dirk Bogarde,*
*Joseph Cotten, Vittorio De Sica,*
*Enrico Maria Salerno, Finlay Currie.*
*Directed From his Screen Play by*
*Nunnally Johnson.*
*Produced by Goffredo Lombardo.*
*A Titanus-Spectator Production.*

★

### VILLAGE OF THE DAMNED

*George Sanders, Barbara Shelley,*
*Michael Gwynn.*
*Screen Play by Stirling Silliphant,*
*Wolf Rilla, George Barclay.*
*Based on the Novel "The Midwich*
*Cuckoos" by John Wyndham.*
*Directed by Wolf Rilla.*
*Produced by Ronald Kinnoch.*

★

### MAGIC BOY

*A unique full-length cartoon in Color*
*from the Toei Motion Picture Company.*
*Featuring the theme song "Magic Boy."*

### CIMARRON

(CinemaScope and Metrocolor)

*Glenn Ford, Maria Schell, Anne Baxter,*
*Arthur O'Connell, Russ Tamblyn,*
*Mercedes McCambridge, Vic Morrow,*
*Robert Keith, Charles McGraw,*
*Henry (Harry) Morgan, David Opatoshu,*
*Aline MacMahon, Lili Darvas,*
*Edgar Buchanan.*
*Screen Play by Arnold Schulman.*
*Based On the Novel by Edna Ferber.*
*Directed by Anthony Mann.*
*Produced by Edmund Grainger.*

★

### BUTTERFIELD 8

(CinemaScope and Metrocolor)

*Elizabeth Taylor, Laurence Harvey,*
*Eddie Fisher, Dina Merrill.*
*Screen Play by*
*Charles Schnee and John Michael Hayes.*
*Based On the Novel by John O'Hara.*
*Directed by Daniel Mann.*
*A Pandro S. Berman Production.*

★

### THE DAY THEY ROBBED THE BANK OF ENGLAND

*Aldo Ray, Elizabeth Sellars,*
*Peter O'Toole, Hugh Griffith,*
*Kieron Moore, Albert Sharpe.*
*Screen Play by Howard Clewes.*
*Based On John Brophy's Novel.*
*Film Adaptation by*
*Howard Clewes and Richard Maibaum.*
*Directed by John Guillermin.*
*Produced by Jules Buck.*
*A Summit Film Production.*

★

### GORGO

(Technicolor and Wide Screen)

*Bill Travers,*
*William Sylvester, Vincent Winter.*
*Produced by Frank and Maurice King.*
*Directed by Eugene Lourie.*
*Screen Play by*
*John Loring and Daniel Hyatt.*
*From an original story by Eugene Lourie.*
*A King Brothers Production.*

### WHERE THE HOT WIND BLOWS

*Gina Lollobrigida,*
*Pierre Brasseur, Marcello Mastroianni,*
*Melina Mercouri, Yves Montand.*
*Directed by Jules Dassin.*
*From a novel by Roger Vailland.*
*Screen Play by*
*Jules Dassin and Francoise Giroud.*
*Produced by Jacques Bar*
*with Paolo Stoppa.*
*A "Groupe des Quatre" Paris—GE.S.I.*
*Cinematografica—Titanus Picture.*

★

### KEY WITNESS

(CinemaScope)

*Jeffrey Hunter, Pat Crowley,*
*Dennis Hopper, Joby Baker,*
*Susan Harrison, Johnny Nash.*
*Screen Play by*
*Alfred Brenner and Sidney Michaels.*
*Based On the Novel by Frank Kane.*
*Directed by Phil Karlson.*
*A Pandro S. Berman Production.*
*Produced by Kathryn Hereford.*
*An Avon Picture.*

★

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### GREAT NEWS AT PRESS-TIME!

SAMUEL BRONSTON'S PRODUCTION
(70 mm. Super-Technirama and Technicolor)
Directed by Nicholas Ray
Screen Play by Philip Yordan
For Release by M-G-M

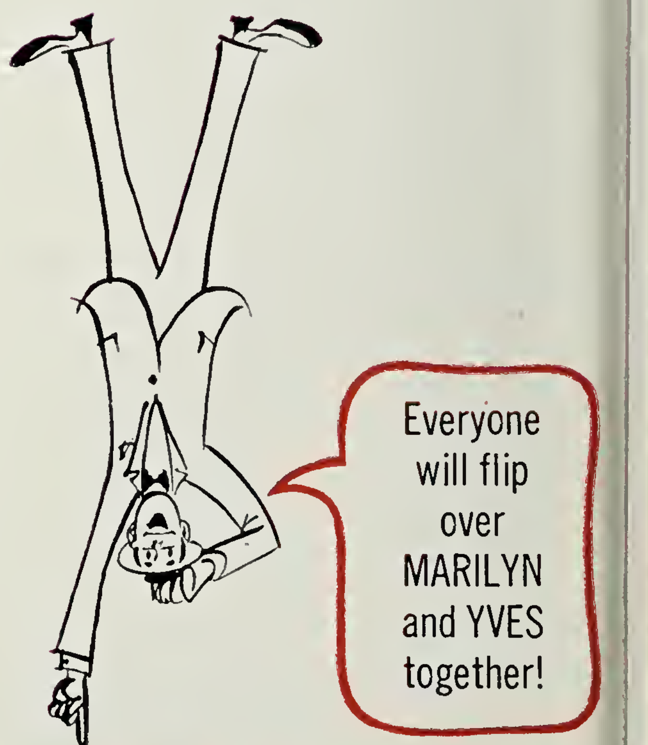
KING OF KINGS

# THE 3 BIG ONES AROUND THE WORLD NOW ARE 20TH'S

JOHN O'HARA'S
**FROM THE TERRACE**
CINEMASCOPE
COLOR by DE LUXE

JERRY WALD'S production of
D.H.Lawrence's
**sons & lovers**
CINEMASCOPE

Sir ARTHUR CONAN DOYLE'S
**THE LOST WORLD**
An IRWIN ALLEN production
CINEMASCOPE
COLOR by DE LUXE


Everyone will flip over MARILYN and YVES together!

*and keep your holdover time available next for* ***LET'S MAKE LOVE!***

# 42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office. 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Kanecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 14

AUGUST 24, 1960

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

## THANKS FOR THE MEMORIES

FIFTY YEARS is a long time! And you can't be any youngster after serving it! But in all of those years there doesn't seem to have been a dull minute.

There were the early years when this industry fought for respectability. Without competition as the world's cheapest form of quality entertainment, it served the great masses of populations everywhere with on-screen glamour and with off-screen luxuries, comforts, and conveniences that the majority had never previously experienced. Each new feature had to boast of superlatives in scope and brilliance. Each new theatre had to perfect new ways to awe and impress its potential patronage. Ours was a "hungry" industry, on the move to attain recognition, position and character both at home and abroad.

The advent of radio, with its *free* appeal to the ear, sent a tremor through the industry's foundations without actual structural damage. A resilient industry opened wide its doors to the radio-made stars and to the radio-developed amplification that was a contributing factor to our own later addition of "talkies". Now, indeed, we had arrived! No classic of the living stage, no operatic masterpiece, no panoply of nature or man's achievement was beyond our ability to reproduce, even in the most humble low-admissioned "opry house". Sight and sound, plus true natural colors in low cost entertaiment, once again placed us in a class by ourselves.

But, once again, life in the motion picture industry was never dull or unexciting. Modern scientific research and development brought Television, —first in small screen and still subject to measurement in inches; first in black and white but now in a rather amateurish and seemingly anemic and unnatural color.

This time the tremor was more pronounced and of earthquake proportions. TV's arriving, as it did, coincident with a post-war exodus to the suburbs, and with a change in modern merchandising that brought forth the shopping center and supermarket keyed to the family car, and replacing the small town "Main Street" and large town neighborhood shops as supply sources, forced the closing of many theatres and other retail outlets that would have closed had TV never been. These closed theatres, mounting into thousands, impressed the bankers from whom the fresh building dollars normally came, and impressed numerous columnists and newspapermen who became prophets of doom. Not that TV itself, fortified by all of our own industry's pre-1948, and many of our post-1948, best achievements, wasn't also felt as a stiff competitor for the attention of the older and more tired members of each community. It was there! It was free! So, even if it was a picture only 20 inches wide, even if intelligence-insulting commercials broke in at every sub-climax, and even if the entertainment was limited to all closeups of heads and shoulders, "let's look a while." TV *was* felt. And felt *seriously*. If it hadn't been for the nearly 5000 drive-in theatres that were built, and seasonally prospered, it would have been felt even worse.

All of this latter has happened in the post-World War II period and the industry is still alive. As an industry, once-feared radio is now a strongly used medium for certain types of advertising. Once-feared TV we have learned to live with. *Stronger* feature pictures, even though *less* feature pictures, are coming from approximately the same number of sources, and we aren't being so quick to *dump* our post-1948 pictures at bargain-basement prices. There are even increasingly more frequent reports of sparkling new roofed theatres being added to the newer shopping centers, where the handful that have been built are acknowledgedly successful. And brillant natural color and mammoth CinemaScope or other large screens are still ours exclusively.

Of course, over the horizon there are several well-organized threats of toll-TV. When we hear that Johnny Jones, on a date night, is willing to sit in his girl's living room and look over her mother's shoulder at that 20-inch picture of "BEN HUR," or "PSYCHO," or "SONS AND LOVERS," we're going to worry about that.

There's a lot more that could be said about these past FIFTY YEARS. We don't pretend to have "written the book," or even to have had some of the experiences of you other showmen. But we have had the advantage of enjoying thousands of contacts with you men, in every type of operation, here and abroad. We have made many friends who have confidence in our integrity and who confide in us. It is these contacts, these friends, and our own limited experiences and observations that result, we hope, in our well-read editorial ramblings.

To you our readers, to the hundreds of advertisers who have found the circulation leadership and avid readership of MOTION PICTURE EXHIBITOR to be of advantage down through the years, and to scores of advertisers in this issue—including *all* distributors with one notable exception—we are deeply grateful.

Let us hope that the *next* FIFTY YEARS are as bright and interesting as the past ones.

JAY EMANUEL

# Letters . . .

**UNSOLICITED** • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

### From SCHROON LAKE, N. Y.

I hasten to add my congratulations and very best wishes to Jay Emanuel on the completion of his GOLDEN FIFTY. Through all of those years he has been conspicuous for his attitude of fairness, and for his championing of the rights of his fellow exhibitors both personally and through the columns of MOTION PICTURE EXHIBITOR.

I feel particularly qualified to comment, for as far back as 20 years ago I remember asking for "a lift" on some product problems, and getting it. This was in spite of lengthy demands on his time, when I knew he had many other things to do. I, along with others, am grateful for the knowledge, quick action, vigilance and tact that he has shown—and without which we would have been much worse off than we are today. I think many small town theatres would have been closed long ago if it hadn't been for Jay Emanuel.

There is probably no further need for explanation as to why I am, and have been for many years, a LIFE SUBSCRIBER to MOTION PICTURE EXHIBITOR. No doubt thousands join me in wishing GODSPEED to this man. and to the staff of his trade paper. In the work and in the years that lie ahead, may we hope for the well-being and betterment of our great industry under the guidance of men like Jay.

CHARLES ROSSI
Paramount Theatre and
White Swan, Greenwich

*EDITOR'S NOTE: This letter will join the others in the JE ANNIVERSARY Scrap Book.*

### From CLINTON, N. C.

Thought you might be interested in some of the views on TV of a small-time small-town newspaper (BESSEMER CITY RECORD, BESSEMER CITY, N.C.—Aug. 4, 1960).

I'm sincerely sorry that since coming here from Bessemer City I have been too busy to submit entries to your EXPLOITATION section. Not that I haven't been promoting as busily as usual, and with excellent results, for I have been able to increase the gross here more than 500 percent over my first week's management. I've just been too busy to report. However, I have completely refurbished the entire theatre to the point where I now have the finest and most up-to-date small town drive-in theatre in the entire area. I'm justly proud of it! So you can see that I have been busy! BUT . . . never too busy to take the time to scan every page of "My Favorite Trade Paper" . . . MOTION PICTURE EXHIBITOR.

H. M. KILPATRICK, Manager
Midway Drive-In Theatre

*EDITOR'S NOTE: The feature columnist on page one of this newspaper threw a heaping spoof at TV and TV entertainment that ended up: "Vaudeville died because it produced more corn than Kansas. TV vaudeville continues because it is free. So the TV broadcasting companies should go easy on instituting pay-TV. People will pay for the kind of corn they eat, but not the kind they have to see or hear."*

*Mr. Kilpatrick's submissions were always bright and productive. So hurry back!*

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

### From BALTIMORE, MD.

I am attaching a little item that appeared in the Washington news column of your fine trade paper under date of Aug. 10, in which you state: "*The Aurora, Baltimore, Md. has closed until further notice.*"

The fact is that we were closed the first two weeks of July for complete remodeling "and redecorating before opening with "PSYCHO" on July 20. We are now very much open in the fourth week of "PSYCHIO," and happy to say that we are playing to capacity business.

This is also an excuse to say "hello" to a great trade paper and a great bunch of guys, right from Publisher Emanuel down.

*Rappaport Theatres*
R. J. FOLLIARD

*EDITOR'S NOTE: Blushes! Enough theatres are closing for natural causes without a trade paper closing any through error. So, happy to hear about that tremendous "PHYCHO" run. And about the modernization job.*

### From ORANGE GROVE, CAL.

I formerly subscribed to three trade publications. I now subscribe to only one . . . and enclosed is a three year renewal for what I consider to be "the-best-and-only-one."

Just one little suggestion. Please check the feature running times in the yellow SERVISECTION more carefully with those in the pink REVIEWS. It seems like more discrepancies are creeping in lately, so we're left with a question of which running time to use in making up the theatre schedule.

M. E. BEAMER, Owner
Cove Theatre

*EDITOR'S NOTE: Times listed in the pink REVIEWS are usually early ones and subject to change as censor group objections or a more playable length requires some cuts. Times listed in the yellow SERVISECTION are constantly checked and changed, so they should be much more up-to-date and accurate. And thanks for the renewal and for the "film curb" rating. We try!*

### From MARYVILLE, MO.

I had always believed the front pages of all trade publications were reserved for prominent corporation executives, rather than a small mid-west independent showman. I am deeply grateful to you for the July 20 issue.

My friends in Rotary Club have asked that I furnish a similar photo for use with a similar story in THE ROTARIAN.

Cook Theatres
C. E. COOK

*EDITOR'S NOTE: That's a good paper, too. MOTION PICTURE EXHIBITOR only played "first run." Good luck with your work on the TOA Convention.*

### From CHAMBERSBURG, PA.

Your editorial cracks at drive-in theatre "Dusk-to-Dawn" shows are out of order. Just what is wrong with giving our customers a special offer two or three times a year? It is the same as having another merchant running a seasonal sale.

HAROLD KAGAN, Owner
Sunset Drive-In Theatre

*EDITOR'S NOTE: It is the considered opinion of this publication, after observing these all-night extravaganzas and talking to the managers who had to run them, that they can bring nothing but headaches to the industry. Drive-in theatres were a long time progresing from "passion pit" classification and are now accepted entertainment in most areas. Let's keep it that way!*

### From JACKSON HEIGHTS, (L. I.) N. Y.

I was on my vacation when the July 20 issue of MOTION PICTURE EXHIBITOR arrived, so I'm just catching up with "THE AMUSEMENT PAGE . . . Friend or Foe?" and with your offer of a 16-page reprint. May I please have a copy?

M. R. STREIZANT, Manager
Boulevard Theatre

### From CARY, N. C.

Please send me the 16-page reprint titled "THE AMUSEMENT PAGE etc." I do hope you still have one more copy.

BILL RAWLS

### From WASHINGTON, D. C.

Will you please send me a copy of the 16-page folder reprint titled "THE AMUSEMENT PAGE . . . Friend or Foe?" as offered in your July 20 editorial?

Also, would you send me a copy of last year's LAUREL AWARDS issue dated Sept. 23, 1959? I would very much appreciate this and am willing to pay for it.

PAUL E. MARKS

*EDITOR'S NOTE: We will still send copies of that 16-page folder upon request, until our supply is exhausted.*

# *here come the*

# BLOCK-BUSTERS

20th Century-Fox presents

Cole Porter's

# CAN-CAN

The greatest Show in Todd-AO!

FRANK
**SINATRA**

SHIRLEY
**MacLAINE**

MAURICE
**CHEVALIER**

AND

LOUIS
**JOURDAN**

in TODD-AO
color by TECHNICOLOR

Produced by JACK CUMMINGS · Directed by WALTER LANG

Screenplay by
DOROTHY KINGSLEY and CHARLES LEDERER

Associate Producer SAUL CHAPLIN • Produced by Suffolk-Cummings Productions and released through Twentieth Century-Fox Film Corp.

20
Century-Fox
presents

JOHN O'HARA'S

# FROM THE TERRACE

PAUL
# NEWMAN
JOANNE
# WOODWARD

**ALL THE LOVES AND LOVERS OF THE BEST-SELLER ARE ON THE SCREEN!**

JOHN O'HARA
From the Terrace
RANDOM HOUSE

co-starring
**MYRNA LOY**
Produced and Directed by
**MARK ROBSON**
Screenplay by
**ERNEST LEHMAN**

with
INA BALIN
LEON AMES
PATRICK O'NEAL
FELIX AYLMER

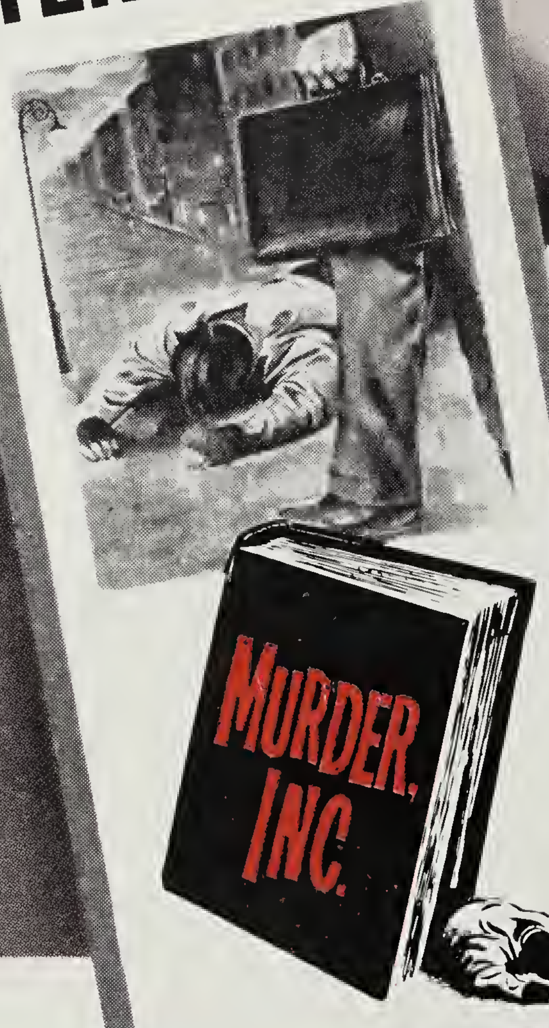
COLOR by DE LUXE
CINEMASCOPE

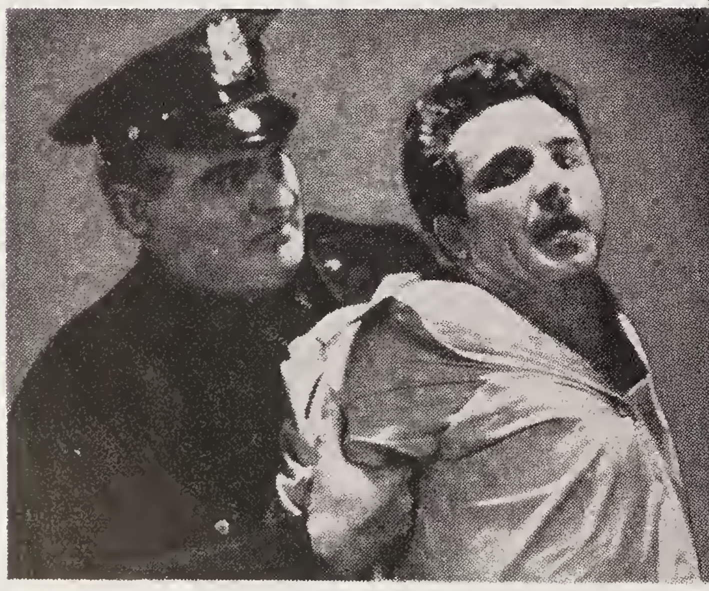
# MURDER, INC.

## THE KINGS OF CRIME AND THEIR REIGN OF TERROR!

The Executive Board of Murder, Inc. in session! Who will the next victim be?

The Kids, caught up in the most dangerous business on earth!





The heat is on! The Law nabs the head hoodlum with the fat fingers!

The Mob Molls who supplied the "kicks"!

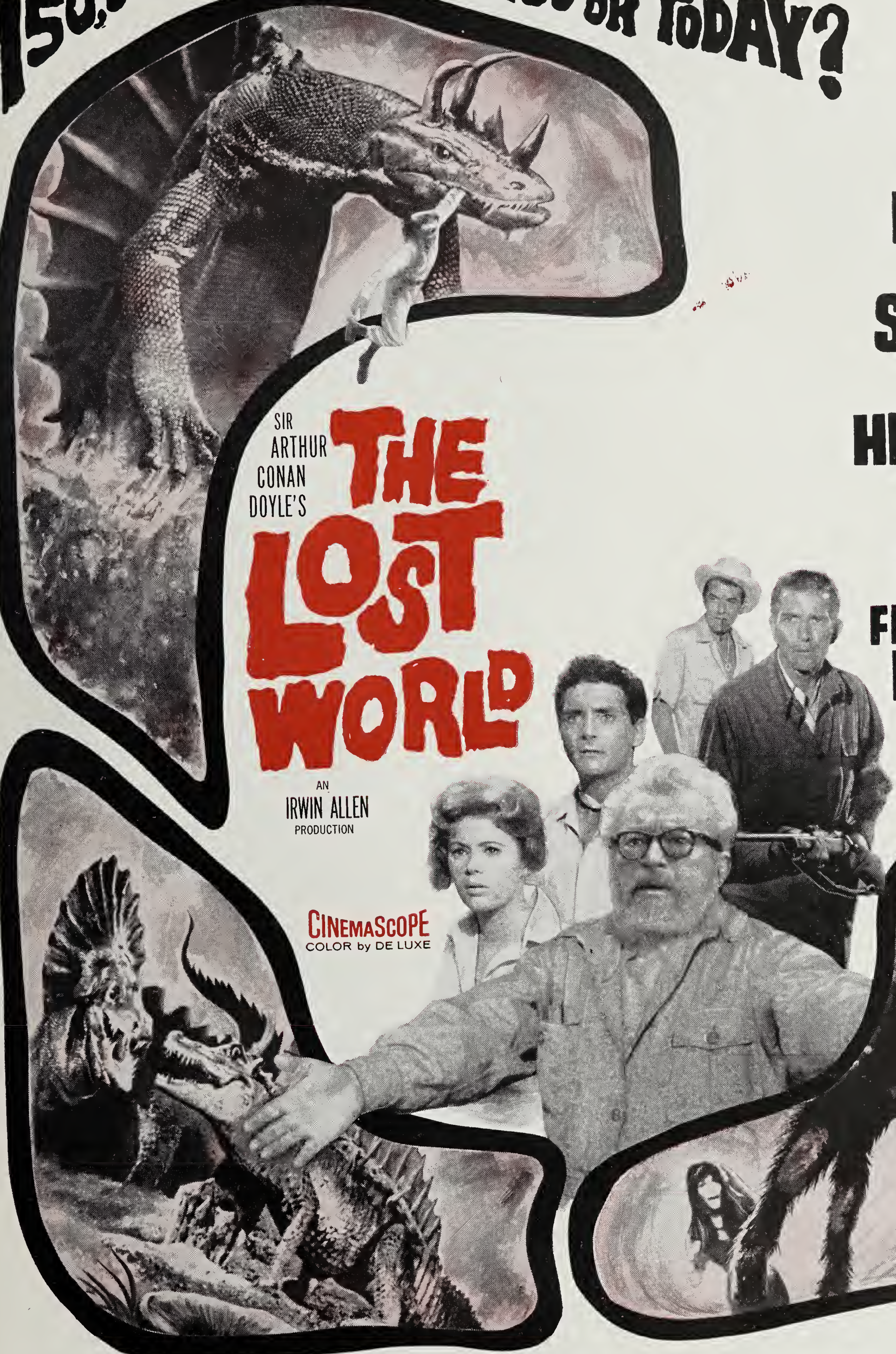
starring STUART WHITMAN · MAY BRITT · and HENRY MORGAN · PETER FALK

CINEMASCOPE

20th Century-Fox

SCREENPLAY BY IRVE TUNICK & MEL BARR · PRODUCED BY BURT BALABAN · CO-PRODUCER LARRY JOACHIM · DIRECTED BY BURT BALABAN & STUART ROSENBERG

150,000,000 YEARS AGO OR TODAY?



20th Century-Fox presents

**MICHAEL RENNIE**
**JILL ST. JOHN**
**DAVID HEDISON**
**CLAUDE RAINS**
**FERNANDO LAMAS**

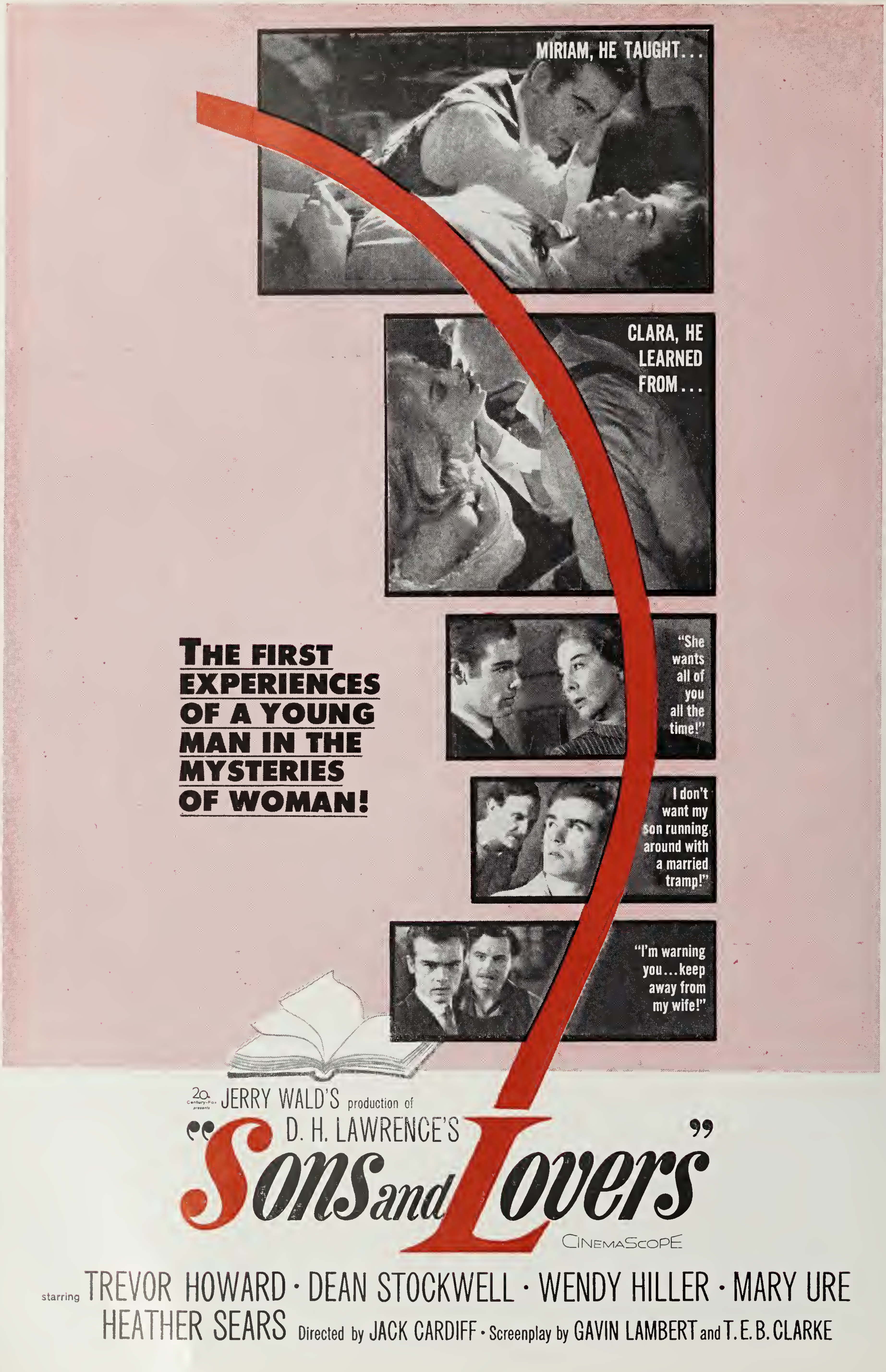
SIR ARTHUR CONAN DOYLE'S

# THE LOST WORLD

AN IRWIN ALLEN PRODUCTION

CINEMASCOPE
COLOR by DE LUXE

PRODUCED and DIRECTED by IRWIN ALLEN SCREENPLAY by IRWIN ALLEN and CHARLES BENNETT



MIRIAM, HE TAUGHT...

CLARA, HE LEARNED FROM...

"She wants all of you all the time!"

I don't want my son running around with a married tramp!"

"I'm warning you... keep away from my wife!"

**THE FIRST EXPERIENCES OF A YOUNG MAN IN THE MYSTERIES OF WOMAN!**

20 Century-Fox presents JERRY WALD'S production of

D. H. LAWRENCE'S

# "SONS and LOVERS"

CinemaScope

starring TREVOR HOWARD · DEAN STOCKWELL · WENDY HILLER · MARY URE
HEATHER SEARS Directed by JACK CARDIFF · Screenplay by GAVIN LAMBERT and T. E. B. CLARKE

# BING CROSBY

Bing's a campus queen...*(honest...!)*

# FABIAN

He's singin' up a storm in a dorm!

# TUESDAY WELD

The new teen-age crush!

# NICOLE MAUREY

She teaches Bing a thing...*(and what things...!)*

are having a

# "HIGH TIME"

and so will you!

CINEMASCOPE
COLOR by DE LUXE

20 Century-Fox

| PRODUCED BY | DIRECTED BY | SCREENPLAY BY | BASED ON A STORY BY |
|---|---|---|---|
| CHARLES BRACKETT | BLAKE EDWARDS | TOM WALDMAN & FRANK WALDMAN | GARSON KANIN |

ALAN LADD / DON MURRAY / DAN O'HERLIHY

# "ONE FOOT IN HELL"

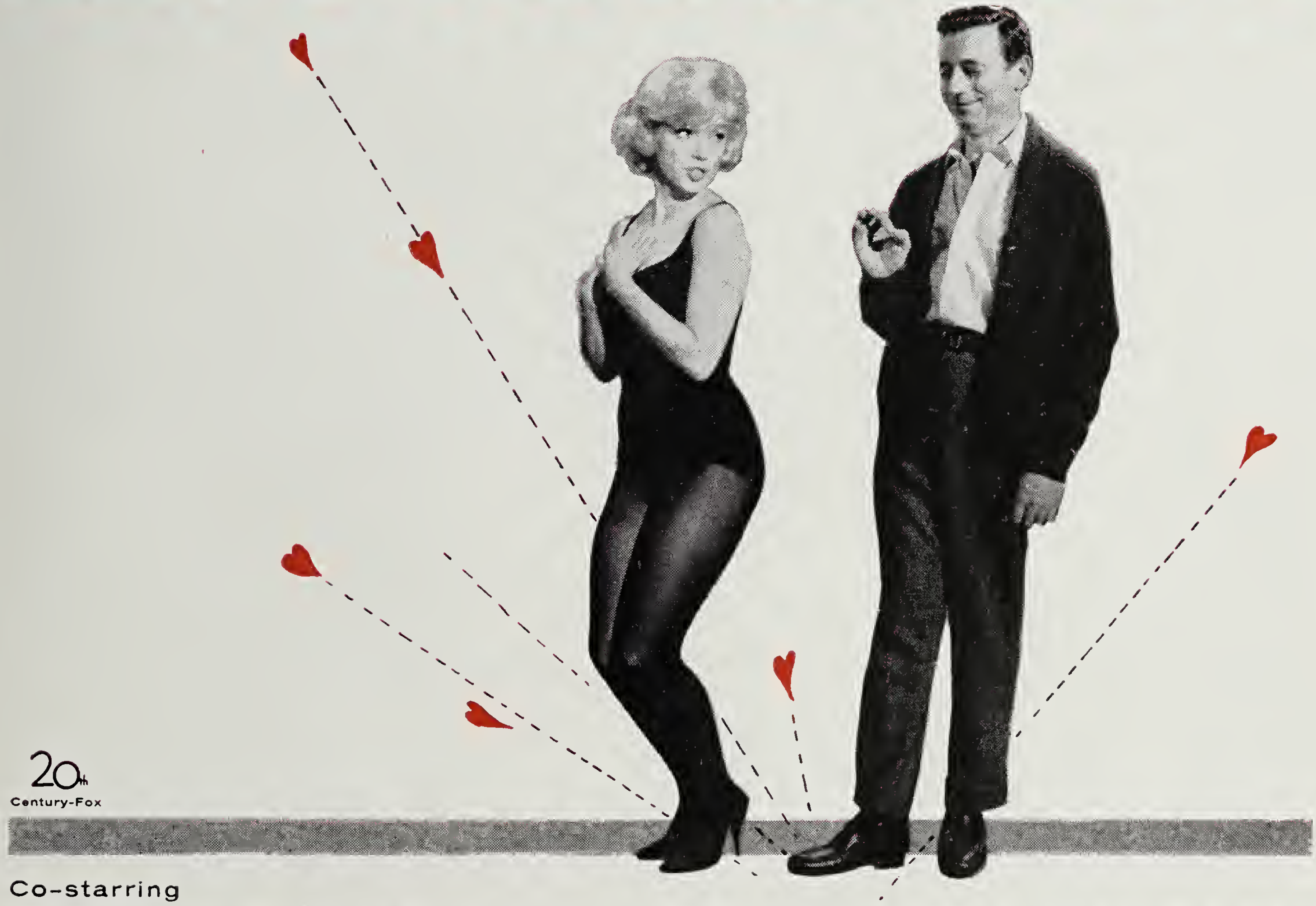
CO-STARRING
DOLORES MICHAELS / BARRY COE

PRODUCED BY SYDNEY BOEHM / DIRECTED BY JAMES B. CLARK / SCREENPLAY BY AARON SPELLING & SYDNEY BOEHM

CINEMASCOPE COLOR by DE LUXE 20th Century-Fox

MARILYN MONROE
YVES MONTAND
IN JERRY WALD'S PRODUCTION

# LET'S MAKE LOVE



20th Century-Fox

Co-starring
TONY RANDALL · FRANKIE VAUGHN

Written for the screen by NORMAN KRASNA · Additional material by HAL KANTER

Directed by GEORGE CUKOR CINEMASCOPE COLOR by DE LUXE

**SUSAN HAYWARD**

**JAMES MASON · JULIE NEWMAR**

# MARRIAGE-GO-ROUND

Produced by

LESLIE STEVENS and STANLEY COLBERT

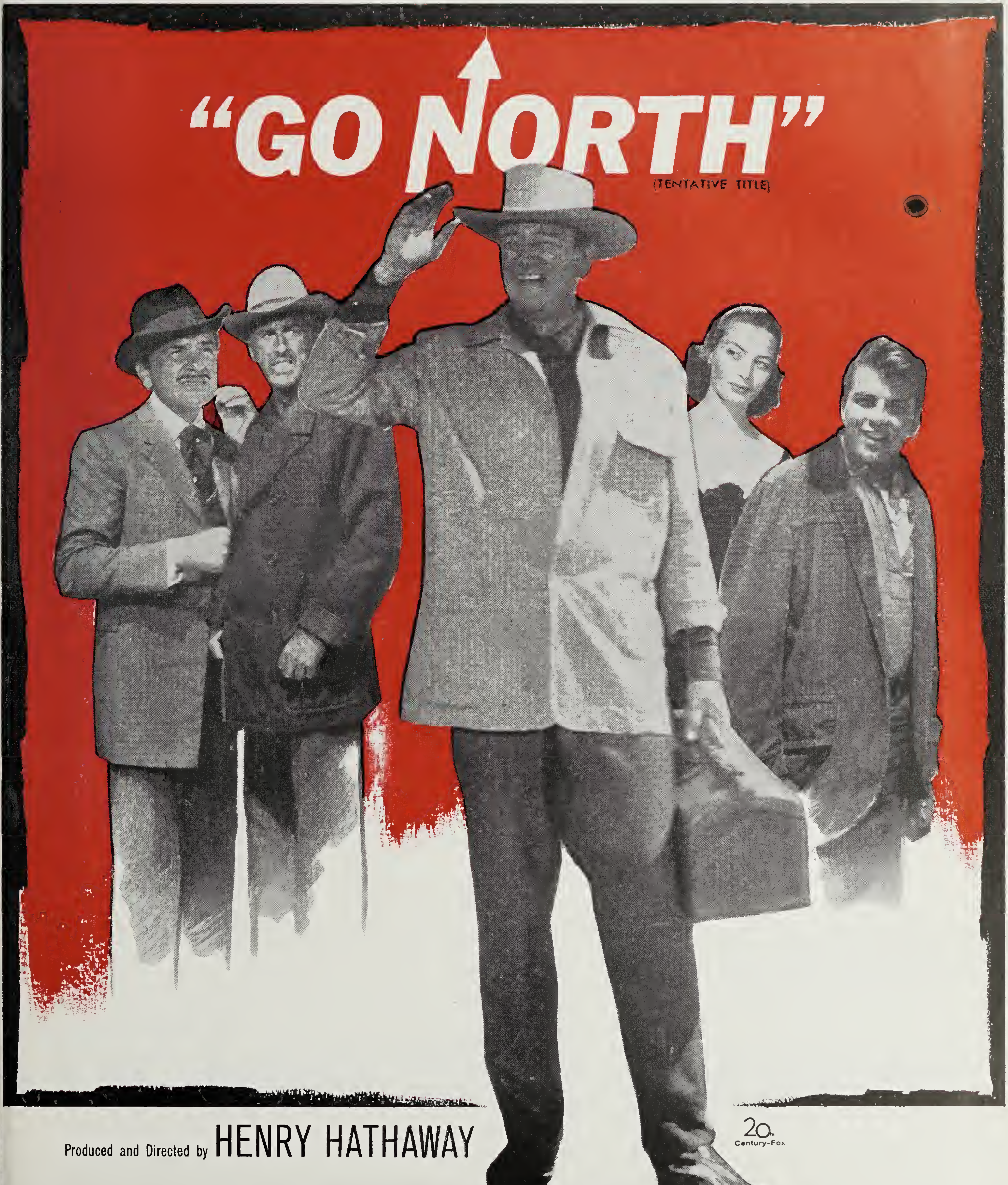
Directed by WALTER LANG

From the Broadway comedy hit by Leslie Stevens

CINEMASCOPE

20th CENTURY-FOX

JOHN WAYNE · STEWART GRANGER · ERNIE KOVACS · CAPUCINE · FABIAN


"GO NORTH"
(TENTATIVE TITLE)

Produced and Directed by HENRY HATHAWAY

20th Century-Fox

CINEMASCOPE COLOR by DE LUXE

*. . . and*
*20th*
*will*
*keep*
*the*

**BLOCKBUSTERS**

*rolling*
*through*

*'60 and '61!*

# Jay Emanuel's "GOLDEN FIFTY"

## . . . *the measure of a man*

The era of mass entertainment and communication began without great fanfare as the first curious patron traded his nickel for a brief escape into a wondrous new world of flickering lights and shadows.

Motion pictures, destined to revolutionize the entertainment habits of billions of people and grow to an industrial colossus comparable to no other, came on the scene little more than half a century ago.

The success or failure of any new enterprise is dependent on the men who pioneer its development, and the movie industry has been singularly fortunate in attracting the best.

Back in the early years of this century, it took vision to foresee the impact that motion pictures would have on a world hungry for entertainment and education. Exhibition, distribution, and production, the inseparable facets of the motion picture industry, began as parts of the same dream, born in the hearts and imaginations of a few remarkable men and nurtured by the talents and aspirations of men willing to gamble, willing to struggle, willing to lead.

This issue of MOTION PICTURE EXHIBITOR is dedicated to JAY EMANUEL, who shared that earliest dream. It is dedicated also to the now concluding 50 years of achievement in every phase of the film industry.

Jay Emanuel was born in Philadelphia Nov. 17, 1892. Following his graduation from high school and business college, he worked as a reporter for the Philadelphia Inquirer.

In 1911 he joined the staff of the Ridge Avenue Theatre, and thus began a love affair between a man and his industry destined to last a lifetime.

Quickly rising to the post of house manager, Mr. Emanuel saw the value of exhibitor cooperation. The machinery whereby distribution provided film for the nation's theatres was being forged, and in 1914 he formed Exhibitors' Booking Offices. As secretary and general manager, he booked as many as 47 theatres in the Philadelphia area.

It was only natural that his exhibition interests should expand, and in 1916 he took over the Park and Jefferson Theatres in Philadelphia.

In that same year he took as his bride the former Bella Flock.

While operating these theatres, Mr. Emanuel formally entered the field of distribution as well, accepting the appointment of branch manager for Realart Pictures in Philadelphia. He also opened his own Royal Pictures exchange. Meanwhile his theatre operations had expanded to include the Colonial, Phoenixville, Pa., and the Grand and Jackson, Philadelphia.

At this point in his career, the majors called, and he became MGM sales manager, a post he was to hold for eight years. When he left MGM to concentrate fully on his exhibition interests, he had completed a well-rounded education in all facets of distribution and exhibition that would reflect itself in his later thinking on industry economics.

Mr. Emanuel next built the Forum in Philadelphia, the first modern French theatre. Still vitally interested in uniting exhibition to pursue necessary common goals, he was elected treasurer of Motion Picture Theatre Owners of America in 1928.

Added to his theatre circuit were the Fulton, Lancaster, and the Park and Rajah, Reading, Pa. He later built the Senate, Harrisburg, Pa., and the Reading and Mt. Penn Drive-Ins, Reading, the outdoor houses in association with Fabian Theatres.

It was this varied background and practical experience in all branches of exhibition and distribution that Mr. Emanuel brought to what was then EXHIBITOR Magazine. He became publisher in 1928, and led the publication to its present position of international importance. In 1957, Jay Emanuel Publications purchased SHOWMEN'S TRADE REVIEW, and the new MOTION PICTURE EXHIBITOR was born, serving 12,000 theatre owners here and abroad.

The above is a sketchy outline of a varied and productive business life, but a man is measured by more than that. Jay Emanuel presently serves as a director of Trans-Lux Theatres and at one time was a director of the old Distributors Corporation of America, as well as operating his theatre and publishing interests.

He has made the time in the past to serve as director of the Philadelphia Chapter of the Infantile Paralysis Campaign, and directed both the Federation of Jewish Charities and the Allied Jewish Appeal for 10 years. For three years, he was president of the Jewish Exponent, influential weekly newspaper. During the second World War, he was chairman of the War Activities Committee of the Motion Picture Industry and national coordinator in New York of the Sixth War Loan Drive. He is a founder and organizer of Motion Picture Associates of Philadelphia, and the Philadelphia Variety Club Tent 13, and is an active member of the Locust Club. He was also founder and president of Temple Beth Zion in Philadelphia. When visiting the southland, he enjoys membership in Florida's Palm Beach Country Club.

All these achievements are cause enough for pride, but Mr. Emanuel's greatest pride is the number of persons inside and outside the industry who call him friend. See a man through the eyes of others and you will know his true measure.

Jay Emanuel is celebrating his GOLDEN FIFTY Anniversary in this issue, and a host of his friends are on hand to wish him well. Here then are the comments of their affection and respect, the real measuring stick for the past 50 years.

* * *

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*Warm, friendly, and constructive is a good way to describe Jay Emanuel. He is a fighter with a smile on his face. He is knowledgeable in our business by first-hand study and application. And he is always ready to help anybody, anywhere, anytime. Jay Emanuel is an industry name of stature, meaning, and contribution to the best interests of all.*

*ROBERT W. SELIG, President*
*Fox Inter-Mountain Theatres, Inc.*
*Denver, Colo.*

Congratulations on 50 years of continuous success. Over the years you have been most helpful to us exhibitors through the columns of your fine trade magazine. I wish you much happiness and good health in your GOLDEN FIFTY.

WILL J. CONNER, President
Hamrick Theatres Corp.
Seattle, Wash.

In conveying a message of congratulations to Jay on this 50th anniversary, I can only pay tribute to him by saying what was said to Casey Stengel on the occasion of his 50th anniversary. Jay came into our business as an alert, young man with fresh ideas which he proceeded to put into effect with vim, vigor, and enthusiasm. Now on the occasion of his GOLDEN FIFTY, Jay is just as alert and is still effecting fresh ideas with more vim, vigor, and enthusiasm than ever. My best wishes to him for many more happy and healthy anniversaries.

EDWARD J. HYMAN, Vice-President
American Broadcasting-Paramount Theatres, Inc.
New York, N. Y.

As one who has known you for many years, I would like to join your many friends and wish you good luck on your GOLDEN FIFTY. An industry stalwart, you enjoy the respect and confidence of all of us. They say the first 50 are the hardest, but stick around, the next 50 won't be so easy either. Congratulations and good wishes.

MONROE R. GOODMAN
National Screen Service
New York, N. Y.

It is a pleasure to join motion picture exhibitors from all over the world in congratulating Jay Emanuel and MOTION PICTURE EXHIBITOR on 50 years of service to the motion picture industry. Through our 42 years in the business, we have found MOTION PICTURE EXHIBITOR as well as the views of Mr. Emanuel helpful in our operation.

R. A. HOWELL, Executive Vice-President
Howell Theatres, Inc.
Smithfield, N. C.

Congratulations to MOTION PICTURE EXHIBITOR and your staff on your GOLDEN FIFTY anniversary. Your publication has given valued service to the motion picture industry, and I extend you every good wish for continued success. May the next golden anniversary be an equally auspicious occasion.

HARRY BRAND
20th-Fox Film Corp.
Hollywood, Calif.

*In all the 50 years since Jay became active in the amusement business, never has he failed to applaud what it did well and condemn what it did badly. His unfailing courage endeared him to the many who looked to him for guidance and support and acted as a warning to those who discredited the industry. Long may he continue his brilliant leadership.*

*MORRIS WOLF*
*Philadelphia, Pa.*

Most exhibitors rely on our trade publications for information and advice. Surely, no one in our industry can deny the fact that a man who has spent 50 years in this business, and is an exhibitor himself, is fully qualified to publish the type of trade paper that is of great value to its readers. You have proved yourself to be a real friend to exhibition and your publication is one in which we all have confidence. Congratulations on having reached the 50th year. Here's hoping that good health makes it possible for you to continue in this field for many years to come.

MARC J. WOLF
Y & W Theatres
Indianapolis, Ind.

In your issue of April 1, 1950, I expressed my appreciation of the MOTION PICTURE EXHIBITOR and its valuable contribution to the motion picture trade. Add three more years to my present subscription. Congratulations to Jay and his GOLDEN FIFTY.

GUY JACQUES
Herrin, Illinois

**Jay Emanuel while on a visit to the west coast, is seen in this photo taken at Universal City, Cal. Universal head Carl Laemmle and his son are seen in the center.**

TO: EXHIBITORS EVERYWHERE

FROM: PARAMOUNT PICTURES CORPORATION

We believe there is no more fitting way to affirm our faith in the future of the motion picture industry than the presentation of the latest news about Paramount's business-building production program.

George Weltner

*Vice President in Charge of Worldwide Sales*

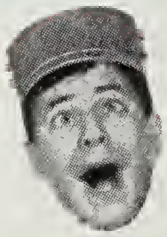
FOR SUMMER RELEASE

# THE RAT RACE

# PSYCHO

Alfred Hitchcock's

# THE BELLBOY



A series

# IT STARTED IN NAPLES

Two top inte

# TARZAN THE MAGNIFICENT

## Racing to tremendous grosses everywhere!

Tony Curtis · Debbie Reynolds in The Perlberg-Seaton Production of Garson Kanin's "THE RAT RACE" co-starring Jack Oakie
Kay Medford · Don Rickles with Joe Bushkin · Sam Butera · Gerry Mulligan · Technicolor® · Directed by Robert Mulligan
Screenplay by Garson Kanin · Based on his play

## new–and completely different–screen excitement!

Alfred Hitchcock's "PSYCHO" starring Anthony Perkins · Vera Miles · John Gavin · co-starring Martin Balsam · John McIntire
and Janet Leigh as Marion Crane · Directed by Alfred Hitchcock · Screenplay by Joseph Stefano

## of silly sequences–a great comedy performance!

Jerry Lewis as "THE BELLBOY" · Written, Produced and Directed by Jerry Lewis · Associate Producer–Ernest D. Glucksman
A Jerry Lewis Production

## national personalities–a new high in entertainment!

Clark Gable · Sophia Loren · Vittorio De Sica in the Shavelson-Rose Production "IT STARTED IN NAPLES" with Marietto · Paolo Carlini
Technicolor® · Produced by Jack Rose · Directed by Melville Shavelson · Screenplay by Melville Shavelson, Jack Rose and
Suso Cecchi d'Amico · Story by Michael Pertwee and Jack Davies

## The hero of screen heroes at his boxoffice best!

"TARZAN THE MAGNIFICENT" starring Gordon Scott · Jock Mahoney · Betta St. John · introducing Gary Cockrell · Eastman Color
by Pathe · Produced by Sy Weintraub · Directed by Robert Day · Screenplay by Berne Giler and Robert Day · Based upon
characters created by Edgar Rice Burroughs · A Sy Weintraub-Harvey Hayutin Presentation

..AND COMING YOUR WAY SOON

Ray Stark's production of

# THE WORLD OF SUZIE WONG

starring
William Holden
Nancy Kwan
Technicolor®

Perlberg-Seaton's production of

# THE PLEASURE OF HIS COMPANY

starring Fred Astaire, Debbie Reynolds, Tab Hunter, Lilli Palmer. Technicolor®

Hal Wallis' production of

# ALL IN A NIGHT'S WORK

starring Shirley MacLaine, Dean Martin. Technicolor®

Perlberg-Seaton's production of

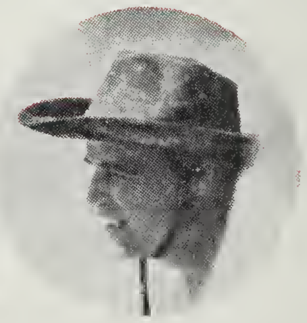
# THE COUNTERFEIT TRAITOR

starring William Holden, Lilli Palmer Technicolor®

AND ONE OF THE MOST EAGERLY-AWAITED MOTION PICTURES OF OUR TIME!

Pennebaker Productions'

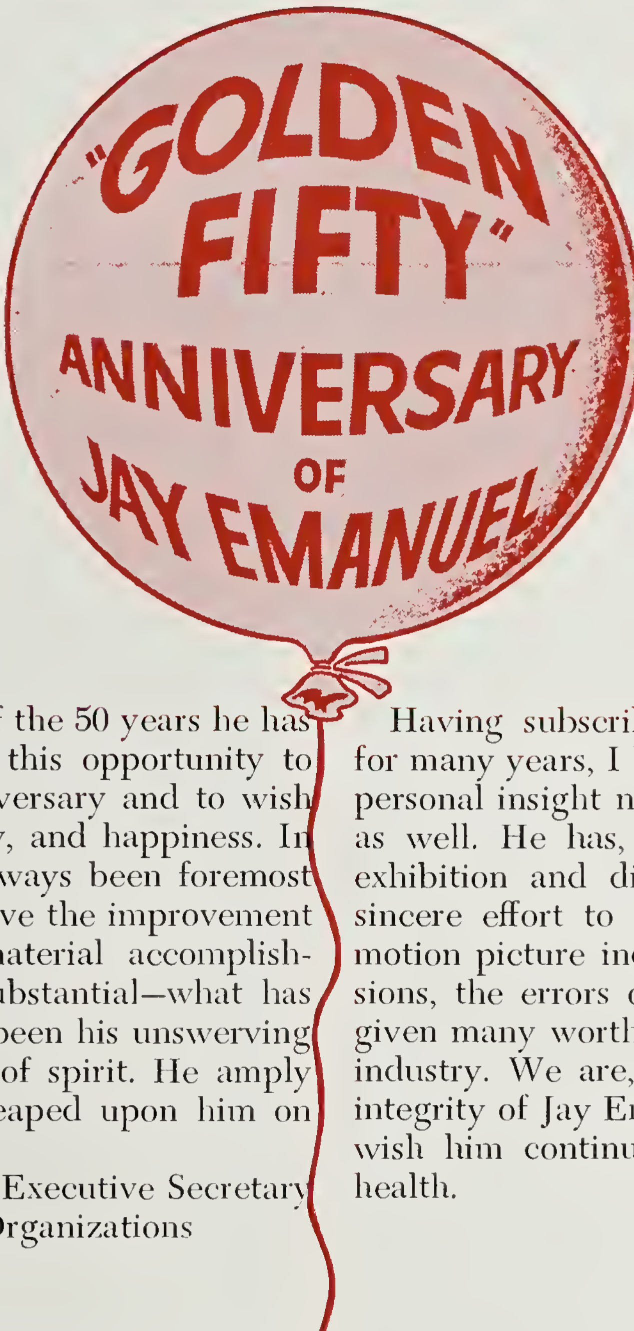
# ONE-EYED JACKS



starring Marlon Brando and Karl Malden, co-starring Katy Jurado
Directed by Marlon Brando. Technicolor®

WATCH FOR THE INDUSTRY'S BIG NEWS...from PARAMOUN

**Publisher Jay Emanuel; the late Herbert M. Miller, editor; Paul Greenhalgh, general manager; Mary Donahue, office manager; Max Cades, business manager, among others who staffed the Philadelphia publishing office more than a decade ago.**



*It is a great pleasure, Jay, for my associates and me to add our congratulations as you reach this momentous milestone in your career. I am certain that it must indeed be a thrilling and rewarding experience to know that you have crowded these 50 years with distinguished accomplishments as well as providing invaluable service to further the success and prosperity of our industry.*

*JOSEPH E. LEVINE, President*
*Embassy Pictures Corp.*
*New York, N. Y.*

Having known Jay Emanuel for many of the 50 years he has been in this business, I am delighted at this opportunity to salute him on his GOLDEN FIFTY anniversary and to wish him another 50 years of health, prosperity, and happiness. In all the years I have known him he has always been foremost in every movement that had for its objective the improvement of our business. But, apart from his material accomplishments—and they have been many and substantial—what has always impressed me most about Jay has been his unswerving integrity, his fairness, and his generosity of spirit. He amply deserves every encomium that will be heaped upon him on this happy occasion.

CHARLES E. McCARTHY, Executive Secretary
Council of Motion Picture Organizations
New York, N. Y.

Jay Emanuel doesn't look 50 so the information that he has been part of the motion picture industry for 50 years came as a complete surprise. However, time does march on and upon reflection the writer reluctantly realized not too many years must pass for him to reach the half century mark as a member of the industry, for it was age five, passing hand-bills for my late father that marked my humble beginning in the business. However, I intended and still intend to write this letter about Jay for he has had a profound influence upon the industry. His great number of constructive editorials in MOTION PICTURE EXHIBITOR over the years in many instances brought about constructive reforms within the industry. I have always felt it flattering to have been a confidant of his on many occasions when we worked side by side for the industry's good. May the good Lord bless Jay, and make his next 50 years in the industry as productive as his first 50.

TRUEMAN T. REMBUSCH
Syndicate Theatres
Franklin, Ind.

*In my opinion, MOTION PICTURE EXHIBITOR has served and is serving a very definite need of the industry through its factual reporting of industry happenings along with its keen analyses of the merchandising aspects of our business. We wish to pay sincere tribute to Jay Emanuel and his very competent associates for outstanding service to an appreciative industry.*

*WOODROW R. PRAUGHT, President*
*United Detroit Theatres Corp.*
*Detroit, Mich.*

Having subscribed to MOTION PICTURE EXHIBITOR for many years, I know that Jay Emanuel has a very close and personal insight not only to exhibition but also to distribution as well. He has, at times, championed the causes of both exhibition and distribution. I believe that he has made a sincere effort to analyze, at all times, the problems of the motion picture industry, and has pointed out, on many occasions, the errors of both exhibition and distribution. He has given many worthwhile suggestions for the betterment of the industry. We are, indeed, fortunate in having a man of the integrity of Jay Emanuel representing our industry. I can only wish him continued years of success, prosperity, and good health.

R. V. JONES
Affiliated Theatres, Inc.
Indianapolis, Ind.

Truly, you are a pioneer—for the 50 years you have spent in the business almost covers the entire history of the motion picture industry, since its inception. And what a glorious contribution you have made. It is a great privilege to salute you on your golden 50th year.

BEN ROSENBERG
Penn Paramount Theatres
Wilkes-Barre, Penna.

Congratulations to Jay Emanuel on his 50 years of service. He deserves the compliments and thanks of us all. He has been outstanding and has done more than any other one man I know. MOTION PICTURE EXHIBITOR has been my guide through the years. Long may he prosper.

BENJAMIN T. PITTS, President
Pitts' Theatres
Fredericksburg, Va.

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*On behalf of Paramount Pictures I wish to extend heartiest congratulations to Jay Emanuel on his 50th anniversary as a guiding force of this industry. For as long as I can remember, Jay has always been a pace-setter and pace-maker, generously offering his sage advice and constructive criticism at times when we were most in need. May the years ahead bring to this elder statesman continued health and happiness.*

*BARNEY BALABAN, President*
*Paramount Pictures Corp.*
*New York, N. Y.*

*I have known Jay for quite a number of years as a good friend, and as an exhibitor, and I take great pride in knowing him as a courageous, honest publisher. I am sure that the motion picture business has benefited because of the important part that Jay has played in his chosen vocation over these many years. And I want to wish Jay ever continuing success and many years of good health to enjoy it.*

*A. MONTAGUE, Executive Vice-President*
*Columbia Pictures Corp.*
*New York, N. Y.*

Congratulations on your GOLDEN FIFTY and may the good Lord in His infinite wisdom grant you many more years of health and happiness in this, the only business in the world where near blasphemy is a term of endearment. To hearken back to the days of L. J. Selznick, of the inimitable J. D. Williams; of Harry Schwalbe, Manny Cohen, and the many names who were indelibly intertwined with yours in one way or another over the years, is just to recall how long it is since it has been my personal pleasure to have known you without actually disagreeing with you ever. Your words of wisdom guided me to the rostum in Dallas in 1953, where in behalf of Tent 27 Variety Club of Grand Rapids, I accomplished the impossible—I brought back to Grand Rapids the Heart Award Citation plaque. Thanks, good friend.

CLIVE R. WAXMAN, General Manager
Independent Exhibitors Theatre Service
Grand Rapids, Mich.

Our hats are tipped and with robust applause we congratulate you on your 50 consecutive years as a motion picture industry executive. With your start as an assistant manager of a single theatre in 1911, as executive management head of as many as 15 theatres, and as booker for a large group of theatres, you have run the gauntlet as an exhibitor, which gave you a wonderful foundation for successfully publishing MOTION PICTURE EXHIBITOR since 1929. Through the years your magazine and editorials have sincerely set forth the problems of the industry—those of the exhibitor to the forefront. It has become a trusted guide to those of exhibition, managers, and various departmental assistants and has proved a service truly of note. It is a great pleasure to join with your many friends in celebrating your great anniversary.

E. D. MARTIN, President
Martin Theatres
Atlanta, Ga.

Nearly 50 years have elapsed (it seems much longer) since an alert (please produce certifications), young man (this could not have been possible), fresh (this might have been possible) from high and business school (notice very carefully that no mention is made about whether he graduated or not), and tired of being kicked around (while he protests greatly, he was actually in training to become an exhibitor) as a cub reporter on the old Philadelphia Inquirer, hung his hat (the only use he ever made out of his hat was much more specialized than this) in the office of the Ridge Avenue Theatre and took up the duties of an assistant manager (investigation proves that in the absence of candy stands, Mr. Emanuel had direct supervision over the men's and ladies' rooms). That was in 1911 (it seems much longer), and with these few remaining months of 1960 Jay Emanuel will round out the completion of 50 consecutive years as a theatre executive (if he is an executive, it clearly explains why there are no young men trying to become executives in our industry anymore). Through all of those 50 years he has been the active (the word active to Jay Emanuel means getting up and sitting down—a highly specialized definition which you will not find in any reliable dictionary) management head of from one to as many as 15 theatres, has actively booked as many as 47 theatres at one time and, as publisher of MOTION PICTURE EXHIBITOR since 1929, has become the friend and trusted confidant of 1000's (name two and make them define what he means by "friend and trusted confidant") fellow theatre executives both at home and abroad (clearly means theatres located in the United Arab Republic). But, what the hell—Jay Emanuel did play with me on a basketball team at Paramount, and I do want to wish him and his paper and theatres, luck and best wishes for the next 50 years.

MAX E. YOUNGSTEIN, Vice-President
United Artists Corporation
New York, N. Y.

**When J. E. was in distribution as well as exhibition. The staff of the Philadelphia MGM exchange included Bob Lynch, branch manager; Jay Emanuel, sales manager. Others seen in the photo are Ben Glatz, still with the Philadelphia MGM branch; Ben Bache, now with Warners in Washington, D.C.; George Schwartz, now an Atlantic City, N. J., theatre owner; and Mae Murray, now Mrs. Mae Bergen, one of the three recently appointed Pennsylvania State Board of Censors, who are currently making news in State Courts.**

UA

*"Never before in our history have we had so many films of blockbuster potential completed, in work and in preparation."* —ARTHUR B. KRIM / President, United Artists

# PRE-SOLD PROPERTIES . . . BO

## A BULLET FOR CHARLEMAGNE

Produced and Directed by George Roy Hill

BEST SELLER

## ADVISE AND CONSENT

Produced and Directed by Otto Preminger • From the novel by Allen Drury

BEST SELLER

## "AIMEZ-VOUS BRAHMS?"

Starring Ingrid Bergman • Yves Montand • Anthony Perkins • Produced and Directed by Anatole Litvak • From the novel by Françoise Sagan

## BATTLE

*(THE ROBERT CAPA STORY)*

Produced and Directed by Robert Wise • A Mirisch Company-Robert Wise Production

BEST SELLER

## BY LOVE POSSESSED

Starring Lana Turner • A Mirisch Company Presentation in Association with Seven Arts Productions • From the novel by James Gould Cozzens

BEST SELLER

## CALIFORNIA STREET

Produced by Plato and Spyros S. Skouras • A Triton Pictures Corporation Production • From the novel by Niven Busch

## FLIGHT FROM ASHIYA

Starring Clark Gable • Richard Widmark • Exec. Producer Harold Hecht • Produced by Alan Pakula From the novel by Elliot Arnold

## FOR ALL THE GOLD IN THE WORLD

Produced and Directed by Anatole Litvak

BEST SELLER

## HAWAII

Color • Widescreen • Directed by Fred Zinneman Fred Zinneman's Highland Production in Association with the Mirisch Company • From the novel by James Michener

## JACK THE GIANT KILLER

Technicolor • 70 mm. • Starring Kerwin Mathews Directed by Jerry Juran • Produced by Robert E. Kent • An Edward Small Production

## JUDGMENT AT NUREMBERG

Starring Spencer Tracy • Laurence Olivier Maximilian Schell • Produced and Directed by Stanley Kramer

## MAN OF ALCATRAZ

Starring Burt Lancaster • Executive Producer Harold Hecht • Produced by Stuart Millar • A Hecht-Hill-Lancaster Presentation

## PARIS BLUES

Color • Starring Paul Newman • Joanne Woodward Sidney Poitier • Diahann Carroll • Directed by Martin Ritt • Produced by Sam Shaw • Executive Producers George Glass and Walter Seltzer • A Pennebaker Production

## POCKETFUL OF MIRACLES

Produced and Directed by Frank Capra • A Frank Capra Productions, Inc. Presentation

## REVOLT OF THE SLAVES

Color • Starring Rhonda Fleming • Lang Jeffries • Directed by Benito Melasomma • Prod. by Paolo Maffa

## SOMETHING WILD

Starring Carroll Baker • Ralph Meeker • Mildred Dunnock • Directed by Jack Garfein • Produced by George Justin • A Prometheus Production • From Alex Karmel's novel "Mary Ann"

## SPIDER'S WEB

Technicolor • Superama • Starring Glynis Johns John Justin • Directed by Godfrey Grayson • Prod. by Edward J. and Harry Lee Danziger • A Danziger Production • From the play by Agatha Christie

ALL-TIME CLASSIC

## STUDS LONIGAN

Starring Christopher Knight • Directed by Irving Lerner • Produced by Philip Yordan • A Longridge Enterprises, Inc. Production • From the novel by James T. Farrell

BROADWAY HIT PLAY

## THE BEST MAN

Produced and Directed by Frank Capra • From the play by Gore Vidal

## THE CEREMONY

Produced and Directed by Anthony Mann

BEST SELLER

## THE CONSTANT IMAGE

A Mirisch Company Presentation • From the novel by Marcia Davenport

BEST SELLER

## THE HAUNTING OF HILL HOUSE

Produced and Directed by Robert Wise • A Mirisch Company-Robert Wise Production • From the novel by Shirley Jackson

## THE HOODLUM PRIEST

Starring Don Murray • Directed by Irvin Kershner Produced by Don Murray and Walter Wood A Murray-Wood Production

## THE HUSTLER

Produced and Directed by Robert Rossen • From the novel by Walter Tevis

# FFICE TALENTS...FOR 60/61/62

## A MATTER OF CONVICTION

Starring Burt Lancaster • Shelley Winters • Dina Merrill • Directed by John Frankenheimer • Produced by Pat Duggan • Executive Producer Harold Hecht • A Hecht-Hill-Lancaster Presentation • From the novel by Evan Hunter

## APPLE PIE BED

Starring Maurice Chevalier • Prod. and Dir. by Jean Negulesco • From Flora Sandstrom's novel "The Midwife of Pont Clery"

BEST SELLER

## A RAGE TO LIVE

Produced by Walter Mirisch • A Mirisch Company Presentation • From the novel by John O'Hara

ALL-TIME CLASSIC

## ELMER GANTRY

Eastmancolor • Starring Burt Lancaster • Jean Simmons • Dean Jagger • Arthur Kennedy • Shirley Jones • Patti Page • Directed by Richard Brooks Produced by Bernard Smith • From the novel by Sinclair Lewis

BEST SELLER

## EXODUS

Technicolor • New Panavision-70 • Starring Paul Newman • Eva Marie Saint • Sir Ralph Richardson Lee J. Cobb • Peter Lawford • Sal Mineo • John Derek • Produced and Directed by Otto Preminger From the novel by Leon Uris

## FIRST TRAIN TO BABYLON

Starring Gary Cooper • Dir. by Michael Anderson Executive Producers George Glass and Walter Seltzer • A Pennebaker-Baroda Production • From the novel by Max Ehrlich

BROADWAY HIT PLAY

## INHERIT THE WIND

Starring Spencer Tracy • Fredric March • Gene Kelly • Florence Eldridge • Dick York • Donna Anderson • Paul Hartman • Produced and Directed by Stanley Kramer • From the play by Jerome Lawrence and Robert E. Lee

## INVITATION TO A GUNFIGHTER

Directed by Paul Stanley • Produced by Stanley Kramer • A Stanley Kramer Production

## IRMA LA DOUCE

Produced and Directed by Billy Wilder • A Mirisch Company Presentation in Association with Edward L. Alperson

## MESSALINA

Color • Widescreen • Starring Gina Lollobrigida From the novel by Jack Oleck

ALL-TIME CLASSIC

## MY GLORIOUS BROTHERS

Directed by Richard Fleischer • Produced by Stanley Kramer • From the novel by Howard Fast

## ONE, TWO, THREE

Produced and Directed by Billy Wilder • A Mirisch Company-Billy Wilder Production • From the play by Ferenc Molnar

## ROMAN CANDLE

A Mirisch Company Presentation • From the Broadway play by Sidney Sheldon

## SERGEANT PIKE

An Edward Small Production

## 633 SQUADRON

Produced and Directed by John Sturges
A Mirisch Company-Alpha Production

## TARAS BULBA

Produced by Harold Hecht • An Avala Films Prod. From the classic by Nicholai Gogol

## THE ALAMO

Technicolor • Todd A-O • Starring John Wayne Richard Widmark • Laurence Harvey • Frankie Avalon • Linda Cristal • Richard Boone • Produced and Directed by John Wayne • A Batjac Production

## THE APARTMENT

Panavision • Starring Jack Lemmon • Shirley MacLaine • Fred MacMurray • Directed by Billy Wilder • A Billy Wilder Production • A Mirisch Company Picture

## THE FACTS OF LIFE

Starring Bob Hope • Lucille Ball • Produced and Directed by Norman Panama and Melvin Frank A Parkwood Enterprises Production

## THE GLADIATORS

Starring Yul Brynner • Directed by Martin Ritt An Alciona Production • From the novel by Arthur Koestler

## THE GREAT ESCAPE

Produced and Directed by John Sturges • A Mirisch Company-Alpha Production • From the novel by Paul Brickhill

## THE JOYFUL BEGGAR

***(THE STORY OF ST. FRANCIS OF ASSISI)***

Directed by Michael Curtiz • Produced by Plato and Spyros S. Skouras • A Triton Pictures Corporation Production

## THE KISS-OFF

Starring Sophia Loren • Directed by Garson Kanin • Prod. by Carlo Ponti and Marcello Gerosi

THRU UA ...and more!

## THE LADY AND THE MONSTER

Eastmancolor • Totalscope • Starring Bob Mathias • Rosanna Schiaffino • Directed by Mario Bonnard • Prod. by Raymons Maffa • An Agliani-Mordini-Illiria Film

## THE LAST DAYS OF POMPEII

Eastmancolor • Supertotalscope • Starring Steve Reeves • Directed by Mario Bonnard • A Cineproduzioni-Procusa-Transocean Production

## THE LAST SPIN

Produced and Directed by George Roy Hill • From the story by Evan Hunter

## THE MAD KING

Starring Yul Brynner • Produced and Directed by Anatole Litvak • An Alciona Production

## THE MAGNIFICENT SEVEN

Color by DeLuxe • Panavision • Starring Yul Brynner • Eli Wallach • Steve McQueen and Horst Buchholz • Prod. and Dir. by John Sturges • A Mirisch-Alpha Production

## THE MAN WHO FOUND HIS WAY

Starring Gary Cooper • A Baroda Production

BROADWAY HIT PLAY

## THE MIRACLE WORKER

Directed by Arthur Penn • Produced by Fred Coe
From the play by William Gibson

## THE MISFITS

Starring Clark Gable • Marilyn Monroe
Montgomery Clift • Eli Wallach • Thelma Ritter
Dir. by John Huston • Produced by Frank E. Taylor
A Seven Arts Production • An original screenplay by Pulitzer Prize-winner Arthur Miller

## THE MOB'S MAN

Produced and Directed by Robert Rossen • From the novel by Frank D. Horan

## THE NIGHT FIGHTERS

Starring Robert Mitchum • Anne Heywood • Dan O'Herlihy • Dir. by Tay Garnett • Prod. by Raymond Stross • A D.R.M.-Raymond Stross Production

## THE NORMAN VINCENT PEALE STORY

Produced by Frank Ross

## THE OLDEST CONFESSION

Starring Rita Hayworth • Produced by James Hill
From the book by Richard Condon

BEST SELLER

## THE SERGEANT

A Seven Arts Production • From the novel by Dennis Murphy

## THE SEVEN FILE

Starring Richard Widmark • A Heath Production

## THE SIN OF SUSAN SLADE

Color • Produced and Directed by Delmer Daves
An Edward Small Production

BEST SELLER

## THE VIEW FROM THE 40th FLOOR

Starring Gary Cooper • Directed by Michael Anderson • Produced by Michael Anderson and Gary Cooper • A Baroda Production • From the novel by Theodore H. White

ALL-TIME CLASSIC

## THE WAY WEST

Color • Widescreen • Starring Burt Lancaster
James Stewart • Produced by James Hill • A Hecht-Hill-Lancaster Presentation • From the Pulitzer Prize-winning novel by A. B. Guthrie

## THE WELL AT RAS DAGA

Starring Robert Mitchum • A D.R.M. Production

BEST SELLER

## THE YOUNG DOCTORS

Starring Dick Clark • Prod. by Stuart Millar • From the novel "The Final Diagnosis" by Arthur Hailey

## THERE WAS A CROOKED MAN

Starring Norman Wisdom • Directed by Stuart Burge • Produced by John Bryan • A Knightsbridge Films Production

BROADWAY HIT PLAY

## THESE THREE

Starring Audrey Hepburn • Directed by William Wyler • Produced by Harold Mirisch • A Mirisch Company Presentation • From the play "The Children's Hour" by Lillian Hellman

BRDADWAY HIT PLAY

## TOYS IN THE ATTIC

Produced and Directed by Richard Brooks • A Mirisch Company Presentation • From the play by Lillian Hellman

BROADWAY HIT PLAY

## TWO FOR THE SEESAW

Starring Elizabeth Taylor • Paul Newman • Dir. by Delbert Mann • A Mirisch Company Presentation in Association with Seven Arts Productions • From the play by William Gibson

BROADWAY HIT PLAY

## WEST SIDE STORY

Eastmancolor • 70mm • Starring Natalie Wood
Dir. by Robert Wise and Jerome Robbins • Prod. by Robert Wise • A Presentation of the Mirisch Company in Association with Seven Arts Productions

**THE GREATEST LINE-UP OF TOP QUALITY PRODUCT** THRU UA

For 50 years you have been a guiding light in our great industry. Through your efforts many abuses have been corrected and much valuable information has been disseminated to the benefit of producer, distributor, and exhibitor. We wish for you many more years of health and prosperity, and may you spend them all with us.

LLOYD G. WINELAND, President
Wineland Theatres
Washington, D. C.

Congratulations on your 50th anniversary. My check for a three year subscription is enclosed.

MAX M. KORR
Korr Theatres Co., Inc.
Allentown, Penna.

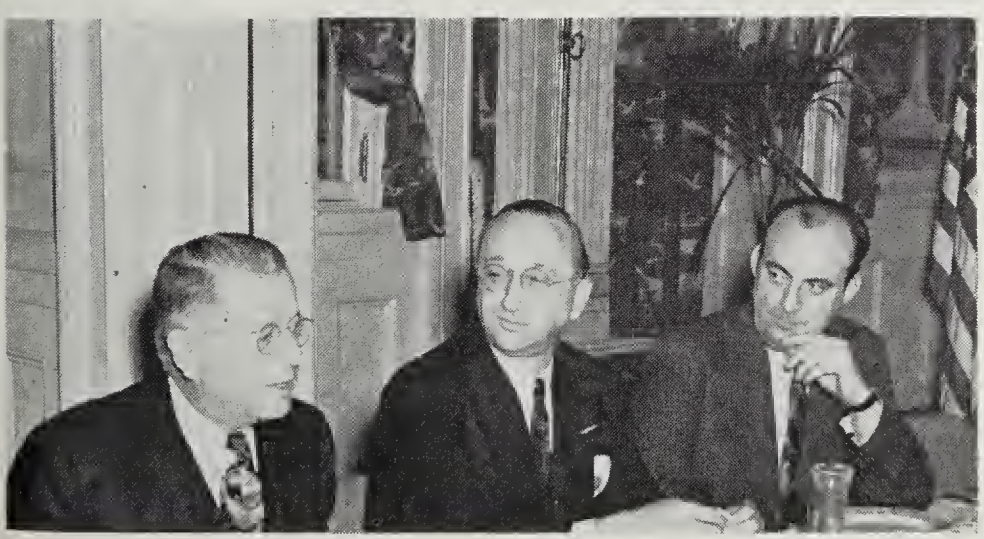
"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*Congratulations on the approach of a memorable anniversary. Your golden wedding to motion pictures has been a happy one on both sides. As theatre executive and publisher of MOTION PICTURE EXHIBITOR you have been an unfailing, constructive friend to the industry, and I know you have found the experience rewarding. Best wishes for many more years of happy association.*

*JACK WARNER, President*
*Warner Brothers Pictures, Inc.*
*Burbank, Calif.*

There are not many industries and certainly not many men who can look back on 50 such wonderful years as you and your splendid trade paper, MOTION PICTURE EXHIBITOR, have seen. I think the outstanding contribution that you have made, aside from your reporting of news and disseminating information of value to your customers, has been the character and integrity that has become your unwritten masthead. Your readers know from experience that you and your most able staff are constantly searching for the truth and for helpful information that will keep strong this great industry of ours. I have had the pleasure and privilege of a friendship with you for many, many years now, and each year I admire and respect you all the more for the very fine qualities that you transmit to your trade paper. May you continue in health and strength as you begin the first of the next GOLDEN FIFTY.

RALPH W. PRIES, Vice-President
Berlo Vending Company
Philadelphia, Penna.



**Jay Emanuel, center, is seen here with Y. Frank Freeman and James Cunningham.**

On behalf of The Coca-Cola Company and myself, I wish to extend to Jay Emanuel our sincere and warm congratulations and best wishes for many more years of continued success in all of his worthy endeavors.

HAROLD SHARP, Vice-President
The Coca-Cola Company
New York, N. Y.

Sad but true . . . 50 years do pass quickly. However, in all these many years of our friendship, never have I once seen the passing years stifle or slow down your continuous effort to make and keep motion pictures the number one entertainment medium. Congratulations on your 50th anniversary as editor, publisher, and above all, showman.

J. MYER SCHINE
Schine Theatres
Gloversville, N. Y.

*My warm congratulations to you on your GOLDEN FIFTY in show business. The consistent quality of the MOTION PICTURE EXHIBITOR over the years is a living tribute to your contribution to the motion picture industry throughout the past half century. It is my sincere hope that the industry will be able to look to you for continuing guidance for many years.*

*EDWARD MUHL, Vice-President*
*Universal Pictures Company, Inc.*
*Universal City, Calif.*

1911 goes way back just about to the beginning of the motion picture industry. The 50 intervening years have encompassed war and peace, depression and prosperity, Democrats and Republicans—all several times around with each period adding its own general problems to the always full basket of those peculiar to our industry. You have stuck with the industry through the thick and thin of all those 50 years. You are known for advocating the cause of justice and fair play for all. Through your famous publications, you have been in the forefront of every campaign to improve motion pictures and the lot of the exhibitor who shows them. You have never been known to come up short on courage or integrity. We at National Theatre Supply salute you, Jay, and extend heartiest "GOLDEN FIFTY" congratulations to a real gentleman whom the industry can well be proud to claim as its own.

W. J. TURNBULL, President
National Theatre Supply
New York, N. Y.

**Jay Emanuel is seen here showing a copy of MOTION PICTURE EXHIBITOR to Paramount's Adolph Zukor.**

"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*All of us at RKO Theatres are most happy to celebrate with you your GOLDEN FIFTY. Rounding out 50 years as a theatre executive is a wonderful accomplishment. To include, during this period, 31 years as publisher of the MOTION PICTURE EXHIBITOR, makes this an occasion of extraordinary achievement. Congratulations, Jay, and many more happy years.*

*SOL A. SCHWARTZ, President*
*RKO Theatres*
*New York, N. Y.*

*In the GOLDEN FIFTY years, Jay and I have corresponded, telephoned, telegraphed, gabbed and gagged with each other. Like in the song "Side By Side," together we walked, rode, flew, wined, dined, sang, worked, wept, played, laughed, loved, and lived. We shared consolations, trepidations, acclamations, and inspirations. Congratulations. I enjoyed every golden minute of it.*

*EDDIE SHERMAN*
*Edward Sherman, Personal Management*
*Beverly Hills, Calif.*

These 50 years in the amusement industry must have been wonderful, exciting, challenging years full of memories of friends and events, which on this, your GOLDEN FIFTY anniversary, you should take time to recall. For others, they have been years in which you have devoted yourself to your friends, to your industry, to Variety, and to numerous other organizations and causes of which there is no complete list. What more can a man ask than to have his character, personality, and deeds affectionately and indelibly inscribed in the hearts of his friends?

GEORGE W. EBY, Board Chairman
Variety Clubs International
Pittsburgh, Penna.

My congratulations on your 50th anniversary. The same day that I learned of your GOLDEN FIFTY, I received a letter from one of our managers which I believe will make you mighty happy and I quote: "My subscription to MOTION PICTURE EXHIBITOR has expired. When I started taking this publication I remember you writing me that you took care of all subscriptions to trade journals at Nashville. I personally would rather have this particular trade paper than any of the others. May I renew this?" With all good wishes for a happy GOLDEN FIFTY.

EVANS SPROTT
Bijou Amusement Circuit
Nashville, Tenn.

Any 50th anniversary is an achievement . . . but to have reached it and still remain a young man is a Big Trick you have so successfully accomplished. As both publisher and exhibitor during these 50 years, you have always been one of the industry's outstanding talents. May the same talent continue to function for 50 more.

DAVID E. WESHNER
Producers Representative
New York, N. Y.

Your GOLDEN FIFTY in the motion picture industry certainly is filled with many wonderful experiences of substantial growth. You have recorded most of these events in your MOTION PICTURE EXHIBITOR. I know the records of your future accomplishments will surely eclipse the ones of the past.

SHELDON SMERLING, Executive Vice-President
Eastern Management Corp.
Newark, N. J.

If anyone deserved and merited a Golden Anniversary it is you. A friend to man in all walks of life, a loyal and true supporter of all that is best for the industry you serve so well and to those associated with you. May you always and all ways enjoy health and much happiness.

WALTER E. GREEN, Former President,
National Theatre Supply Company
Prominent Theatre Equipment Executive

It is a privilege indeed to be accorded the opportunity of saying something nice about a man who has done and said so much in a friendly constructive way for so many of us in the motion picture industry. I know that I express the sentiments of everyone who knows Jay Emanuel when I say that his friendship and his contribution to our great industry cannot be measured by ordinary standards. We cherish his friendship and offer to him now on the occasion of his golden anniversary sincere best wishes for continued good health and happiness for many, many years to come.

GLENN NORRIS, General Sales Manager
20th-Fox Film Corp.
New York, N. Y.

I've told my kids that if they're thrifty some day they'll have a GOLDEN FIFTY. And if they're *very* good, they may be half as swell as their Uncle Jay.

PAUL N. LAZARUS, JR., Vice-President
Columbia Pictures Corp.
New York, N. Y.

**Among industryites seen in this photo are Earle Sweigert; Al Boyd; Claude Lee; Oscar Morgan; Charles Reagan; Hugh Owen; Sydney Samuelson; Jay Emanuel; and Frank Buehler.**

**Jay Emanuel is seen in this airport shot of yesteryear with Jim Clark, Clark Film Service, and Clark Transfer. The identity of the gentleman in the center as well as that of the waving aviatrix are unknown.**

At an industry affair in New York City are seen, among those seated, Al Schwalberg, the late Charles E. "Chick" Lewis, Abel Green, the late Jack Alicoate, Jay Emanuel, and Mori Krushen; and in the background, Rutgers Neilson, Jack Harrison, Jim Cunningham, Milt Livingston, Chet Bahn, Mel Konecoff, Lou Pelligrini, among others.

At a Variety Club affair in New York City were seen, background, Bob Coyne, COMPO; the late Colonel William McCraw, Dallas Variety Club head; the late Jack Cohn, Columbia Pictures; and George Jessell; while among those seen in front are Jay Emanuel, Max Cohen, and Tom Connors.

*On behalf of everyone at Allied Artists I join the entire industry in saluting Jay Emanuel, whose 50 years in the picture business is a golden record of accomplishment. As a great exhibitor leader, a courageous trade paper publisher, and a warmhearted humanitarian, he has always fought for what is right. We are proud to call him our friend. Best wishes and congratulations.*

*STEVE BROIDY, President*
*Allied Artists Pictures*
*Los Angeles, Calif.*

"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*May I congratulate you and MOTION PICTURE EXHIBITOR on your GOLDEN FIFTY anniversary and wish sincerely that your success shall be a continuing record of achievement. MOTION PICTURE EXHIBITOR has been a source of much valuable information to showmen for many years, and I am sure it will continue to function with excellent service for theatremen all over the world.*

*FRANK J. DAMIS, Zone Manager*
*Stanley Warner Management Corp.*
*Philadelphia, Pa.*

How does one really evaluate a business life of half a century. To me it is something more than just 50 years. It must be measured in terms of accomplishment and Jay Emanuel's accomplishments have been many and varied and must be marked successful. However, his greatest success and the one of which he must be very proud is the friends he has made and the respect he has gained in the industry of which he became an important part so many years ago and which he has served so well. Jay, we salute you.

WILLIAM J. GERMAN
W. J. German, Inc.
New York, N. Y.

Your 50 years of faithful service to the motion picture industry is a great example for all of us. Your contribution to the industry in the field of exhibition, trade publication, and distribution, as well as the many outside charitable works to which you have given your time is truly inspiring. My sincerest congratulations to you on your GOLDEN FIFTY.

MILTON R. RACKMIL, President
Universal Pictures Company
New York, N. Y.

Jay Emanuel's career as manager, exhibitor, and publisher started in the silent, small-screen days and is as strong as ever in the era of the super-screen. Through all the years of transition, he has been a leader and a steadfast advocate of showmanship in motion pictures. May I offer my best wishes on the occasion of his GOLDEN FIFTY Anniversary.

ROGER LEWIS, Vice-President
United Artists
New York, N. Y.

For nearly half a century, my very dear friend Jay Emanuel has been acknowledged as one of the most constructive influences in the entire motion picture industry. His long and varied experiences as a theatreman and a publisher admirably fitted him for the duties of gathering and supplying information for both producers and exhibitors, and he has won a reputation as one of the most constructive personalities in the world of motion pictures. His constant watchfulness and alertness with regard to anything and everything pertaining to motion pictures have certainly earned him the admiration and respect of all of us. I am glad for this opportunity to personally extend to Jay my warmest congratulations and deep appreciation for all that he has accomplished for this industry.

SPYROS P. SKOURAS, President
20th Century-Fox
New York, N. Y.

All of us in motion pictures have long valued Jay's advice and efforts in behalf of the industry. It is a really happy occasion for me to add my best wishes on his GOLDEN FIFTY, and an honor for me to call him my friend.

RUBE JACKTER, Vice-President
Columbia Pictures Corp.
New York, N. Y.

Congratulations, Jay. We salute you as an employer who has been fair to organized labor for many, many years and as a publisher whose progressive policies have been of great value to the entertainment industry.

RICHARD WALSH, President
I.A.T.S.E.
New York, N. Y.

# SMASHING DOWN DOORS

## BIG TOWN-
## SMALL TOWN-
## FIRST RUN-
## SUB-RUN---

-and in
ENGLAND-
A 25-YEAR
RECORD
SMASHER!

FABULOUS
FEATS
HUMAN
WER
REEN
WER

# COAST-TO-COAST!!!

# IT'S THE BIG ONE THIS SUMMER!

SPECTACLES
OF MASSIVE
MIGHT
BEYO
A
EV
KNO

**To JAY: Best wishes as he enters another decade of distinguished service to a great industry!**

JOSEPH E. LEVINE PRESENTS

# HERCULES UNCHAINED

STARRING

**STEVE REEVES** AS HERCULES

WITH SYLVA KOSCINA · PRIMO CARNERA · SYLVIA LOPEZ PRODUCED BY BRUNO VAILATI DIRECTED BY PIETRO FRANCISCI

LUX-GALATEA LUX DE FRANCE PRODUCTION IN EASTMAN COLOR BY PATHE–DYALISCOPE DISTRIBUTED BY WARNER BROS.

I am delighted to join with your many friends in extending my warmest congratulations and very best wishes upon the occasion of your golden anniversary in the motion picture industry. Fifty years is a mighty long time, but for you I am certain it was a labor of love as may be attested by the marvelous friendships you have garnered during that time in what is very often regarded as a humdrum life in business. You have established an enviable record which I know you will continue to embellish day after day, and I want to take this opportunity to wish you all good fortune in the future.

M. SPENCER LEVE, Vice-President
NT & T Amusement Corp.
Beverly Hills, Calif.

First, I'm going to lay claim to the dubious distinction of having known you longer than any other person in our industry, with perhaps the possible exception of my brother George. We knew you from way back as the little butcher's son who delivered the meat to our home, and that was a few years before you became assistant manager of the Ridge Avenue Theatre. Secondly, and much more important, is that you and I have been real good friends during these many, many years, and that's something we can both brag about. A long time ago I read somewhere in our Talmud that a man to appear right in the eyes of God should possess the following prerequisite qualifications. (1) Charity (2) Kindliness (3) Cheerfulness. Of course, each one was defined in great detail which limited space won't permit. Moreover, I think you understand. Naturally, whatever is good enough for our Lord is certainly good enough for me, and so on this memorable occasion I can say to you, Jaysie, that the reason our friendship endured was because I always found you charitable, kindly, and cheerful.

SAM DEMBOW, JR.
New York, N. Y.

So you're having a birthday and every one is going to say some nice things about you and all will be well deserved, but like brother Sam I'm not running with the herd. No siree, we go back too far for such routine platitudes. Our friendship has run through boy to man. It has ripened by your warm personality, amazing vitality, ability, foresight, and always with a sense of humor. Through the years I have watched you grow in substance and stature, always an inspiration and guiding voice in the motion picture industry. Hence your GOLDEN FIFTY is an important milestone in a great career in a great industry that you love so deeply. So happy 50 with many more to follow.

GEORGE F. DEMBOW
New York, N. Y.

To reach the summit of a 50th anniversary is a remarkable achievement especially when your 50 years have done so much in contributing to the growth of an industry which has been confronted with innumerable obstacles. My very best wishes to you on your golden anniversary for continued success.

SAMUEL Z. ARKOFF, Executive Vice-President
American International Pictures
Hollywood, Calif.

Congratulations, Jay, on your GOLDEN FIFTY anniversary. Your leadership in the field of motion picture exhibition has been invaluable to all of us in the industry and has provided inspiration for many. We at American International offer sincere congratulations on 50 years of top achievement.

JAMES H. NICHOLSON, President
American International Pictures
Hollywood, Calif.

It is an extreme pleasure to offer sincere congratulations and best wishes to Jay Emanuel on his GOLDEN FIFTY Anniversary as a leading exhibition executive and, for the last 31 years, champion of the cause of exhibition as publisher of MOTION PICTURE EXHIBITOR. His vim, vigor, and enthusiasm on behalf of our industry is greater now than it was when he first entered the business 50 years ago, and we know these qualities will continue unabated for the many years to come.

LEONARD H. GOLDENSON, President
American Broadcasting-Paramount Theatres, Inc.
New York, N. Y.

Not having been around at the beginning, I can only say that Jay Emanuel, at the midcentury point in his career, is still setting a pace that would be the envy of men 50 years his junior. May the coming years be as kind to him as those now past.

MARTIN S. DAVIS, Advertising-Publicity
Exploitation Manager
Paramount Pictures Corp.
New York, N. Y.

On the occasion of your GOLDEN FIFTY MOTION PICTURE EXHIBITOR anniversary issue, may I extend to you and your staff my congratulations. The contributions you personally have made to our industry have been notable and exemplary. The MOTION PICTURE EXHIBITOR has endeavored to be objective in its opinions and progressive in the service it has rendered to its subscribers. The entire Paramount family joins me in wishing you a "Happy Anniversary."

GEORGE WELTNER, Vice-President
Paramount Pictures Corp.
New York, N. Y.

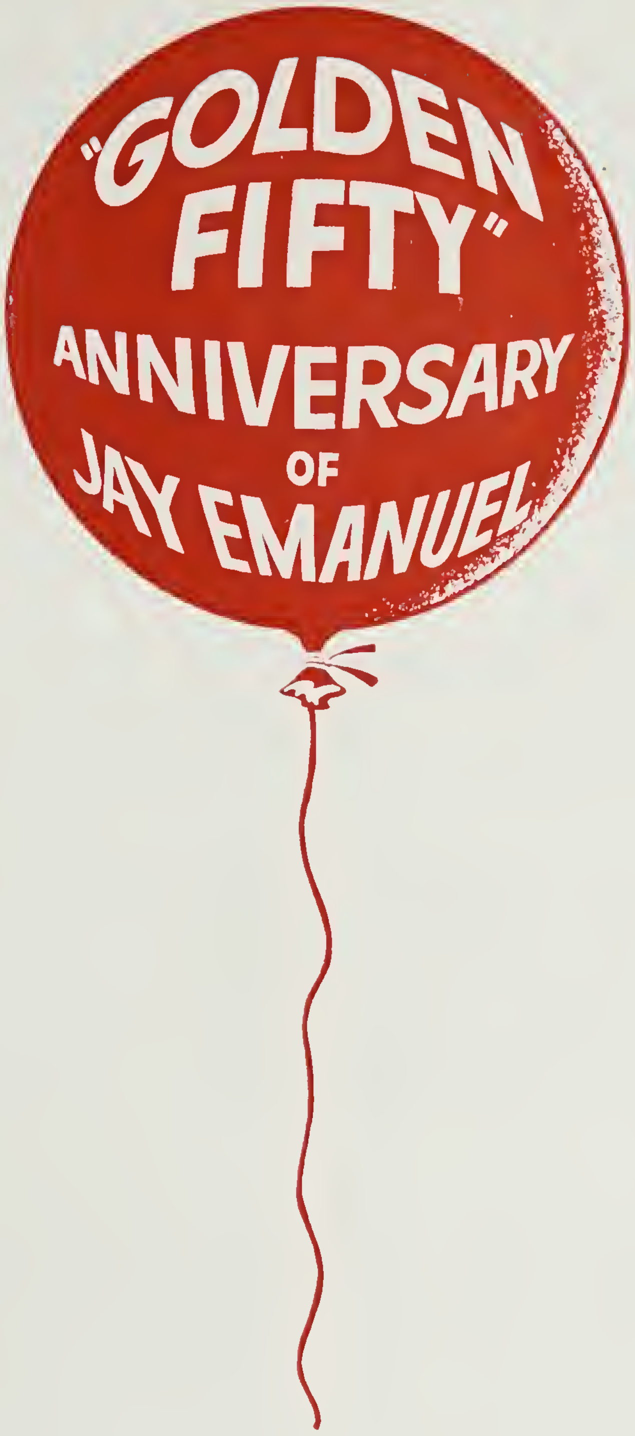
Surely the history of motion pictures has been enriched by the presence of Jay Emanuel. Both in his fresh imagination and ideas through the years and his enormous contributions through MOTION PICTURE EXHIBITOR, he has demonstrated a forceful will to build and to keep high the ideals of our industry.

S. CHARLES EINFELD, Vice-President
20th Fox Film Corp.
New York, N. Y.

My salute to you and MOTION PICTURE EXHIBITOR on your 50th Anniversary. Enclosed find check for a three year renewal to this fine trade paper and with every good wish.

SAMUEL S. WHITELEY
Lansdale Theatre
Lansdale, Pa.

**Harry Brandt, Jay Emanuel, Abel Green, with Al Schwalberg (in background) are seen here at an industry affair.**


"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

CONGRATULATIONS

—SOL C. SIEGEL

*MOTION PICTURE EXHIBITOR is an industry bible for me and for all of our managers in the field. In it, we can find everything of importance that is happening in our motion picture world. Your succinct editorials have been fearless throughout the years and serve as a beacon to all exhibitors. May the years ahead be filled with greater achievement and joy than the GOLDEN FIFTY you now celebrate.*

SAM BENDHEIM, JR.
*Neighborhood Group of Motion Picture Theatres*
*Richmond, Va.*

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*A GOLDEN FIFTY anniversary celebration in the life of most men signifies the climax of a man's contribution to the work in which he lives. But for Jay Emanuel, the sagacious showman whose versatility has been demonstrated in every facet of the motion picture industry, it signifies not only a distinguished past but a distinguished future in which he will continue to be an outstanding "reporter" and authority in the field of flashing celluloid.*

*DILLON KREPPS, Managing Director*
*United Artists Theatre Company of Michigan*
*Detroit, Mich.*

Although I have only known Jay Emanuel 10 or 11 years, rather than those who have been privileged to go back with Jay through his 50 golden years, it seems like half a century to me. He has always been of great guidance and counsel to me and I look upon my association with him as not only a wonderful business associate, but that of a sincere friend and pal. I admire Jay for his youthful outlook and vigorous approach to our business and treasure his friendship.

JEROME PICKMAN, Director of Advertising, Publicity, Exploitation
Paramount Pictures Corp.
New York, N. Y.

"Time." What we do with it. Every person starts each day from scratch and with an equal share. What you did with yours is reflected by the countless friends you have made during your career. I would consider my life a success, Jay, if after 50 years people hold me in the same regard and say half the nice things about me as they honestly say about you. The members of the Variety Club and trustees of the Children's Cancer Research Foundation join with me in wishing you continued good health and happiness.

WILLIAM S. KOSTER, Executive Director
Variety Club of New England
Boston, Mass.

Sincere congratulations to our good friend and fellow director on your 50th anniversary. May the years to follow be truly golden ones.

PERCIVAL E. FURBER, Chairman of the Board
Trans-Lux Corp.
New York, N. Y.

**At a Variety Club affair in honor of David "Skip" Weshner are seen, left to right, Earl Sweigert, formerly with Paramount and now a theatre manager; Leon "Doc" Levy, of radio and television station WCAU; Jay Emanuel; "Skip" Weshner; the late Joseph Bernhard, head, Stanley Warner Theatres; and Morris Wolf, Esq., promiment Philadelphia attorney.**

The Independent Theatre Owners Association joins with Jay Emanuel's host of friends in congratulating him on his 50th anniversary in the motion picture industry. As an exhibitor and a trade paper publisher, Jay has contributed much to the progress of the industry and we all owe him a debt of gratitude for his participation. Our industry is a better industry because of his association with it. May he enjoy many more fruitful and healthy years.

HARRY BRANDT, President
Independent Theatre Owners Association, Inc.
New York, N. Y.

All during my career in motion picture exhibition and distribution, the clear thinking, cool-headed success story of Jay Emanuel served as a constant example and stimulation to me in my progress in the motion picture business. I look back fondly upon many moments of inspiration through contact with Jay. Now that I have joined the independent producer ranks, I still keep in mind some of the very good advice and counsel that I received from Jay Emanuel.

JACK H. HARRIS, President
Fairview Prods., Inc.
Los Angeles, Calif.

During the years in which Jay has published MOTION PICTURE EXHIBITOR he has been an important influence in disseminating industry news and facts, and he has been friend and counselor to theatre men throughout our business. We salute Jay on his 50th anniversary in the entertainment world.

JOSEPH R. VOGEL, President
Metro-Goldwyn-Mayer, Inc.
New York, N. Y.

As one who has personally been close to you for more years than either of us care to recall, I most happily doff my hat to you in tribute of your 50 years of outstanding contribution to the welfare of our industry.

HERMAN ROBBINS
National Screen Service Corp.
New York, N. Y.

I feel privileged in joining the multitude of your industry friends honoring your 50th Anniversary. As publisher, exhibitor and industry leader, no one has more justly earned the tribute now paid you. May you and we together for many, many years continue to reap the fruits of your wisdom and vigor.

BURTON E. ROBBINS
National Screen Service Corp.
New York, N. Y.

# "Give 'em HELL!"

says **Morey 'Razz' Goldstein**
General Sales Manager of Allied Artists

To every exhibitor looking for a blockbuster, and one that's ready right now, I say *give 'em HELL*...and I mean **'HELL TO ETERNITY!'**

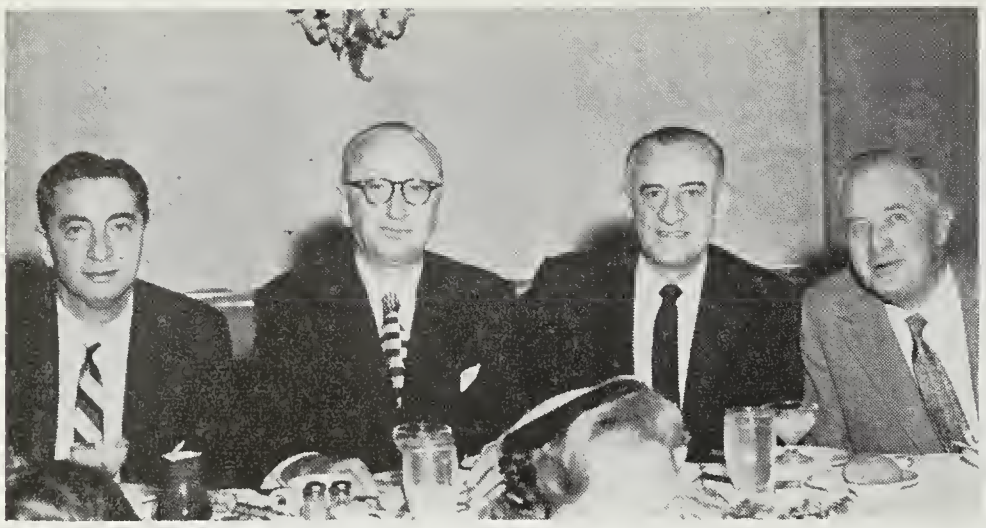
In 25 pre-release test engagements across the nation from New Orleans to Portland, Ore., this true, terrific epic of the Marines has rung up grosses that can only be classified as *sensational!* Many are 'best of the year'...many are record-breakers!

When top showmen such as Edward Hyman and Sidney Markley of AB-PT, Matty Polon of RKO, John Murphy of Loew's, Nat Fellman of Stanley-Warner and Walter Reade, Jr. tab **'HELL TO ETERNITY'** as a big money picture, you know that HELL is HOT! So get your Allied Artists exchange on the phone and ask them to GIVE YOU 'HELL' for your top playing time!

Sincerely,

M. R. Goldstein

M. R. Goldstein



**Among those seen here are Bernie Brooks, Stanley Warner Theatres; Jay Emanuel; and Jack Beresin, ABC-Berlo Vending Company head and past International Variety Club chief barker.**

**In December, 1946, Jay Emanuel attended a War Activities Committee meeting in New York City. The other gentleman seen with all the ladies is Herb Berg.**

Only a short 50 years have passed in a motion picture industry which has been influenced greatly by the wonderful personality of Jay Emanuel and his trade paper, MOTION PICTURE EXHIBITOR. It would seem that an industry that is 50 years old would now become a tired old war horse and likewise for Jay Emanuel, but both are just beginning to embark on the next golden 50 years. The motion picture industry will rise to become a real giant among the great industries of this country, and I am sure that Jay Emanuel's personality, warmth, and influence will just begin to rise with this new industry. The opportunities of the motion picture industry are even greater than they were 50 years ago, and we are all looking forward to a new era of MOTION PICTURE EXHIBITOR and the motion picture industry.

JAY SOLOMON
Independent Theatres, Inc.
Chattanooga, Tenn.

While not personally acquainted with you there have been many times that I have heard laudatory comments from those who know you well. The service you have given to the industry can never be measured in words or type but rather the esteem in which you are held in the hearts of those who constitute this industry.

JOHN KRIER, Vice-President
Intermountain Theatres, Inc.
Salt Lake City, Utah

Congratulations on your 50th Anniversary as an exhibitor and publisher. I want to commend you for the interest and work you have performed for your exhibitor friends during these many years. Keep up the good work for another 50. With my very best to you for the future.

SAM J. SWITOW
M. Switow & Sons Enterprises
Louisville, Ky.

There is no point in taking three paragraphs to tell about a man who has all the fine background and outstanding accomplishments of Jay Emanuel; he can be described in one word—GREAT. He has our sincere good wishes for another GOLDEN FIFTY. Best wishes.

FREDERICK G. STOREY
Storey Theatres, Inc.
Atlanta, Ga.

Our relationship goes back quite a time and I have enjoyed every minute of it. Your contribution to the industry has been a great one and those of us who had the good fortune to partake of your friendship are truly that much richer because of it. Your business life coincides in duration with my actual life and I sincerely hope that I have your zest and youthful outlook when my active life is equal to yours. I wish you many, many more anniversary issues and years of continued high-level contribution to the welfare of the industry.

FRED J. SCHWARTZ
New York, N. Y.

It is a personal pleasure to extend my warmest congratulations on your GOLDEN FIFTY Anniversary. Our friendship has always been a source of deep satisfaction to me and it is with pride that I have noted your many contributions and accomplishments to the welfare and prosperity of the motion picture industry over this past half-century. May you long continue your courageous and constructive efforts in behalf of the industry we both love so well.

JACK BERESIN, President
Berlo Vending Company
Philadelphia, Pa.

Sincere congratulations to Jay Emanuel on his GOLDEN FIFTY Anniversary. I am proud to say that my dad has been a close personal friend of Jay's during most of these 50 years. As a second-generation member of the industry I have been honored to know Jay and call him friend. Congratulations on 50 wonderful years!

JOHN H. ROWLEY, President
Rowley United Theatres, Inc.
Dallas, Texas

At a recent Board of Directors meeting the members asked me to write you that they wish you every continued success, and we will do everything possible to cooperate with you.

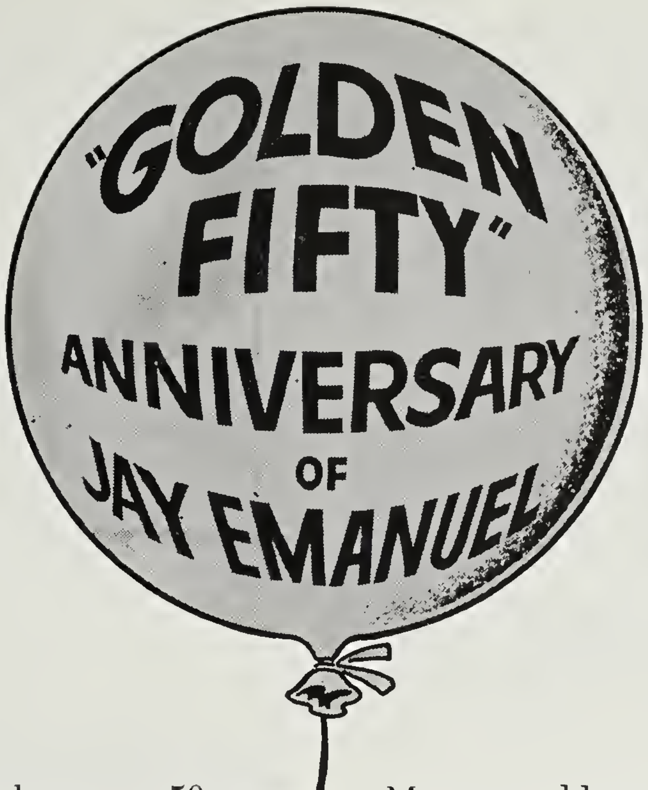
CARLTON DUFFUS, Executive Secretary
Virginia Motion Picture Theatre Association
Richmond, Va.

Congratulations on your GOLDEN FIFTY Anniversary. How about trying for 64—and making it?

ISIDOR EPSTEIN
Atlantic Theatres
Philadelphia, Pa.

*It is a personal pleasure to congratulate you, Jay Emanuel, on so memorable an anniversary. Your 50 years of enthusiasm, showmanship and service to all segments of the motion picture industry have richly contributed to its growth and consistent advancement as the world's greatest medium of entertainment. Best wishes to you and the MOTION PICTURE EXHIBITOR in the years ahead.*

HOWARD STRICKLING,
Director of Studio Publicity
Metro-Goldwyn-Mayer Pictures
Culver City, Calif.



*Only a man with a great love and deep devotion for our business could have lasted 50 years in it, particularly when one considers how many critical periods we have been through. Jay Emanuel is the best example of one who lives and breathes show business for "better or worse." My heartiest congratulations and warmest good wishes to Jay on his GOLDEN FIFTY Anniversary.*

DAVID A. LIPTON, Vice-President
Universal-International Pictures
Universal City, Calif.

It is hard to believe that Jay Emanuel has seen 50 years go by as a member of the motion picture industry. But during those years our business has been the better because of him. My best wishes for another happy and successful 50.

ABE SCHNEIDER, President
Columbia Pictures Corp.
New York, N. Y.

Congratulations on your GOLDEN FIFTY! Both as a pioneer and chronicler of the motion picture industry for half a century, you have influenced and reported many vital changes that are a tribute to your work and an inspiration to future leaders in the film industry. With fond memories of our long friendship, I wish you continued good health and prosperity.

JAKE STARR
Artkraft Strauss Sign Corp.
New York, N. Y.

Fifty years like yours can't be summarized nor properly eulogized in 50 words; but it is evident to all that you not only have been, but have also created a MOTION PICTURE EXHIBITOR of which all the industry can be proud. My very high and best personal regards and congratulations.

MITCHELL WOLFSON, President
Wometco Enterprises, Inc.
Miami, Fla.

Both of us are pleased to join with the many friends in all industries and 'walks of life' in paying tribute to Jay Emanuel on his GOLDEN FIFTY. We use the MOTION PICTURE EXHIBITOR as our Bible because of its honesty, integrity and usefulness in this great business of motion pictures. Congratulations and warm personal regards.

ADOLPH and IRVING GOLDBERG
Community Theatres
Detroit, Mich.

Sincere congratulations to Jay Emanuel and his GOLDEN FIFTY. You are to be complimented on your superb service to our industry through the years and we are happy to send along our honest wishes for your continued success in the years ahead. May you thrive for another 50 golden years, full of golden gifts.

J. ROBERT HOFF, President
The Ballantyne Company
Omaha, Nebr.

May we add our sincere congratulations to those of your countless friends in the industry as you observe your 50th anniversary in show business. Your interest and desire for better understanding in the industry is appreciated by all. All good wishes for your continued health and success.

HARRY PICKETT, JR.
Craver Theatres
Charlotte, N. C.

A half century of service is indeed a milestone and for your contributions to the motion picture industry you are to be congratulated and commended. May you continue your service, in good health, for many, many more years.

ROY COOPER
Roy Cooper Company, Inc.
San Francisco, Calif.

Cooper Foundation Theatres, operating in the heart of the great Midwest and amidst the towering peaks of the Rockies, extend felicitous greetings to an eastern friend who has served faithfully and well all segments of a great American industry for 50 Golden Years. Congratulations and best wishes for many more.

KENNETH E. ANDERSON, General Manager
Cooper Foundation Theatres
Lincoln, Nebr.

In all of the years I spent in motion pictures, one of my happiest relationships was with you as a friend and counselor. At this moment when you are celebrating 50 years in motion pictures, I can only express the sincere hope that there will be many, many years for you to be an "elder statesman" in filmdom.

AL SHERMAN
Vanguard Productions, Inc.
New York, N. Y.

It is a personal pleasure to salute you on your GOLDEN FIFTY Anniversary. Your achievements over the past half century, your dedication to motion pictures, your vision and faith in the future, stand as a testimonial to our industry's growth and stature as the world's greatest entertainment medium. Both personally and on behalf of Cinerama I wish you continued good health and success.

B. G. KRANZE, Vice-President
Cinerama, Inc.
New York, N. Y.

I am happy to join our many associates throughout the motion picture industry in commemorating your 50th anniversary as a devoted leader in our business. This occasion affords me a most happy opportunity to offer you well deserved congratulations and continued uninterrupted success.

IRVING H. LUDWIG, President
Buena Vista Distribution Company, Inc.
New York, N. Y.

Congratulations and best wishes on your 50 years as a showman from the exhibitors of Michigan. The half-century of service which you have devoted to the motion picture industry and the cause of exhibition is most sincerely appreciated. To both you and MOTION PICTURE EXHIBITOR we wish long life and a bright future.

MILTON H. LONDON, President
Allied Theatres of Michigan, Inc.
Detroit, Mich.

Standing in the awesome shadow of a great giant industry, it is often impossible to express the heartfelt admiration for men possessed of the timbre of Jay Emanuel. His quixotic enthusiasm for motion pictures has blazed like the tower of Pharos for 50 years. Congratulations, Mr. Emanuel, and thank you!

GORDON B. McLENDON, President
The McLendon Corporation
Dallas, Texas

It is really a pleasure to congratulate Jay Emanuel and MOTION PICTURE EXHIBITOR on the GOLDEN FIFTY anniversary issue, but also to be congratulated is the entire motion picture industry and everyone in it, for Jay and his publication have contributed tremendously to every segment of our industry. May I extend my best wishes to Jay and his invaluable publication for 50 more years of unselfish, dedicated devotion to an industry that Jay has served so well.

M. R. GOLDSTEIN, General Sales Manager
Allied Artists Pictures Corp.
New York, N. Y.

I would like to add my best wishes on Jay Emanuel attaining his 50th year in our wonderful business. I always look forward to many meetings that I attend because I know Jay will be there with his joyous smile and a personality that is always sparkling. It has been a great pleasure of mine to know Jay over a period of many happy years.

MYRON N. BLANK, President
Central States Theatre Corporation
Des Moines, Iowa

Lester Krieger, formerly with Stanley Warner Theatres, and now secretary of the Pennsylvania Association of Amusement Industries, is seen here with publisher Jay Emanuel

Although my association with you does not nearly number 50 years, the years that I have been privileged to know you have enriched my experiences in the industry. My best to you on your GOLDEN FIFTY.

HERMAN KASS
Universal Pictures
New York, N. Y.

Heartiest congratulations to you on the occasion of your Golden Anniversary in the motion picture industry. Your varied and interesting career in the motion picture industry and the successes you have achieved therein no doubt provide you with much personal satisfaction. Best wishes for your continued success.

JOHN H. STEMBLER, President
Georgia Theatre Company
Atlanta, Ga.

My fervent wish to you, Jay Emanuel, is that on this your 50th anniversary in show business that you may live another 50 to see the fulfillment of the hopes and ideals which you have so firmly espoused over the years—not only as a fellow exhibitor but as publisher of a great trade paper.

GEORGE C. HOOVER, President
Interstate Theatres
Miami, Fla.

As an exhibitor who is also a publisher, you have been able to contribute a specialized, seasoned experience to industry problems. Congratulations on your half century of invaluable service.

SAMUEL ROSEN, Executive Vice-President
Stanley Warner Corp.
New York, N. Y.

I have known Jay Emanuel for most of my 30 years in the picture business. Not only has he always been a very good friend, but he is also a man of great ability, whose integrity is beyond question and who has always taken the leadership in a constructive manner towards all industry problems.

CHARLES BOASBERG, General Sales Manager
Warner Bros.
New York, N. Y.

Our thanks, congratulations, and very best wishes for many more years on your GOLDEN FIFTY. Kindly renew our subscription for three years.

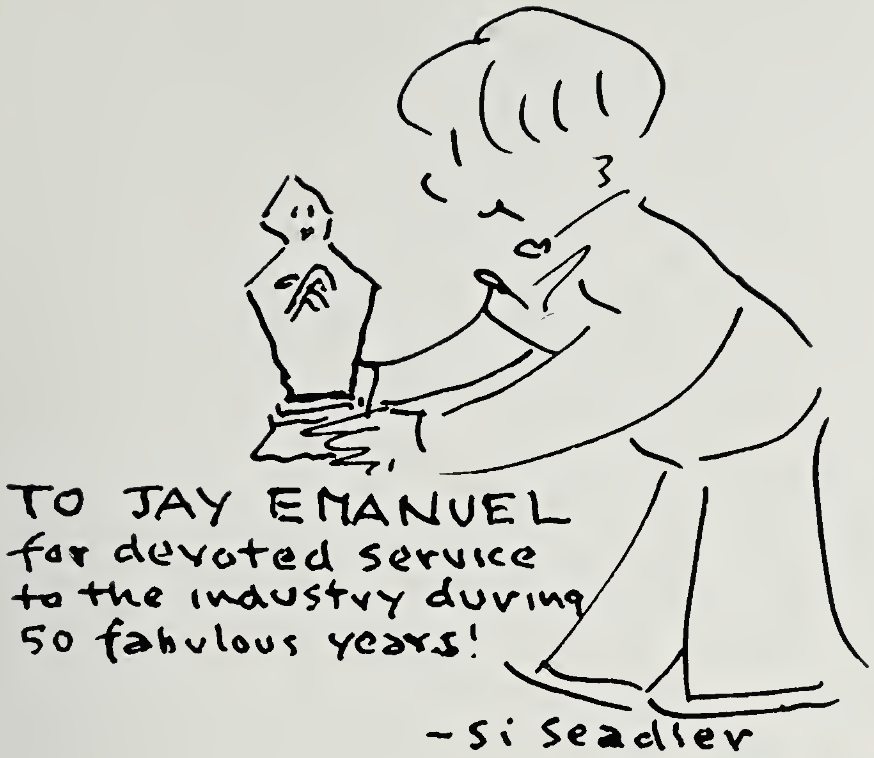
MRS. G. HARRY BROWN
Brown's Strand Theatre
Old Forge, N. Y.

Our organization has followed your trade paper editorials for many years. Our many members salute you for devoting 50 years to a great industry. Best personal regards.

JAMES W. McDONALD
Theatre Owners Corp.
Cincinnati, Ohio

Congratulations, Jay, on achieving the GOLDEN FIFTY. Those of us who joined you later have much for which to thank you. Without interested, devoted folks like you, industry status would never have been achieved. Please accept Great Golden Good Wishes from the Great Golden West.

GEORGE M. AURELIUS, Vice-President
Arizona Paramount Theatres
Phoenix, Ariz.



My warm congratulations and regards to Jay Emanuel on the celebration of his semi-centennial anniversary as a theatre executive and a tribute to his fine magazine which keeps the trade abreast of the latest in theatre operations. With every good wish that the next 50 years will be as successful and productive.

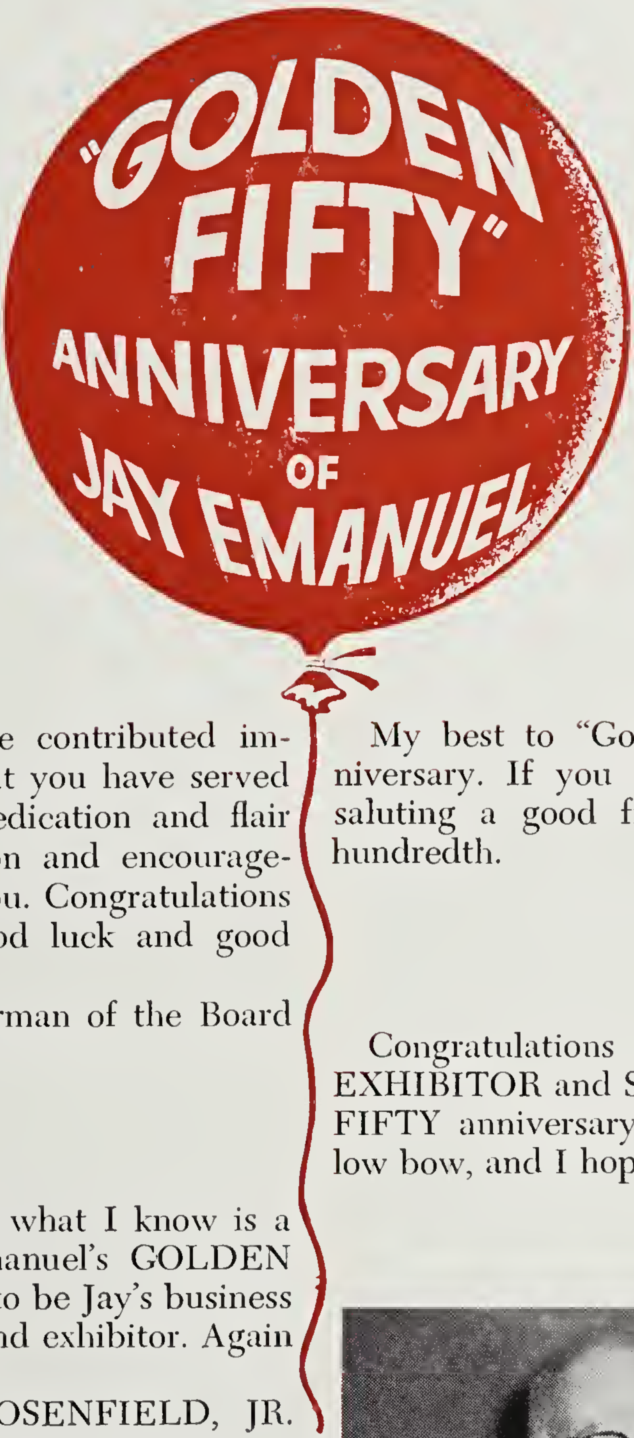
ROBERT L. LIPPERT
20th Century-Fox Studios
Beverly Hills, Calif.

Our sincere congratulations to Jay Emanuel for 50 years of service to the motion picture industry. His pioneering spirit and his flair for showmanship have stimulated the industry and set a pattern for future young showmen to follow. His Golden Anniversary is both an accomplishment and an honour which the motion picture industry will regard with pride and admiration.

JULE ALLEN, President
Premier Operating Corporation, Ltd.
Toronto, Canada

*Congratulations from one old timer to another. Ten years before I entered the motion picture business, Jay Emanuel was pioneering the way for those who would come later. I am sure that we both have seen the good and the bad in the industry and both have enjoyed the happiness and the sorrow involved over such a long period of time and service to our industry. May the rest of Jay's life be spent in reflection of the happiness he has enjoyed over the years.*

*I. H. HARRIS*
*Harris-Voeller Theatres*
*Burley, Idaho*



*I should like to salute the MOTION PICTURE EXHIBITOR and Jay Emanuel for their keen interest in the San Francisco International Film Festival, the only established international motion picture competition in the United States recognized by the International Federation of Film Producers Associations. Your handsome spread of pictures last year will long be remembered with pleasure by me. Thank you again, and again the best of wishes.*

*IRVING M. LEVIN, Director*
*San Francisco Film Festival*

As a publisher and exhibitor, you have contributed importantly to the growth of our industry that you have served so long and so well. Your enthusiasm, dedication and flair for showmanship have provided inspiration and encouragement for everyone who has worked with you. Congratulations to a genuine motion picture pioneer. Good luck and good health.

ROBERT S. BENJAMIN, Chairman of the Board
United Artists Corp.
New York, N. Y.

May I add my heartiest good wishes to what I know is a swelling chorus of hosannahs on Jay Emanuel's GOLDEN FIFTY anniversary. Making friends seems to be Jay's business but he also does a great job as publisher and exhibitor. Again —congratulations.

JONAS ROSENFIELD, JR.
Columbia Pictures Corp.
New York, N. Y.

Through the passing years and changing patterns that the motion picture industry has seen. Jay Emanuel has been a beacon of optimism tempered by wisdom and experience. On his GOLDEN FIFTY anniversary, I want to take this opportunity to pay tribute to him on behalf of United Artists.

ARTHUR B. KRIM, President
United Artists Corp.
New York, N. Y.

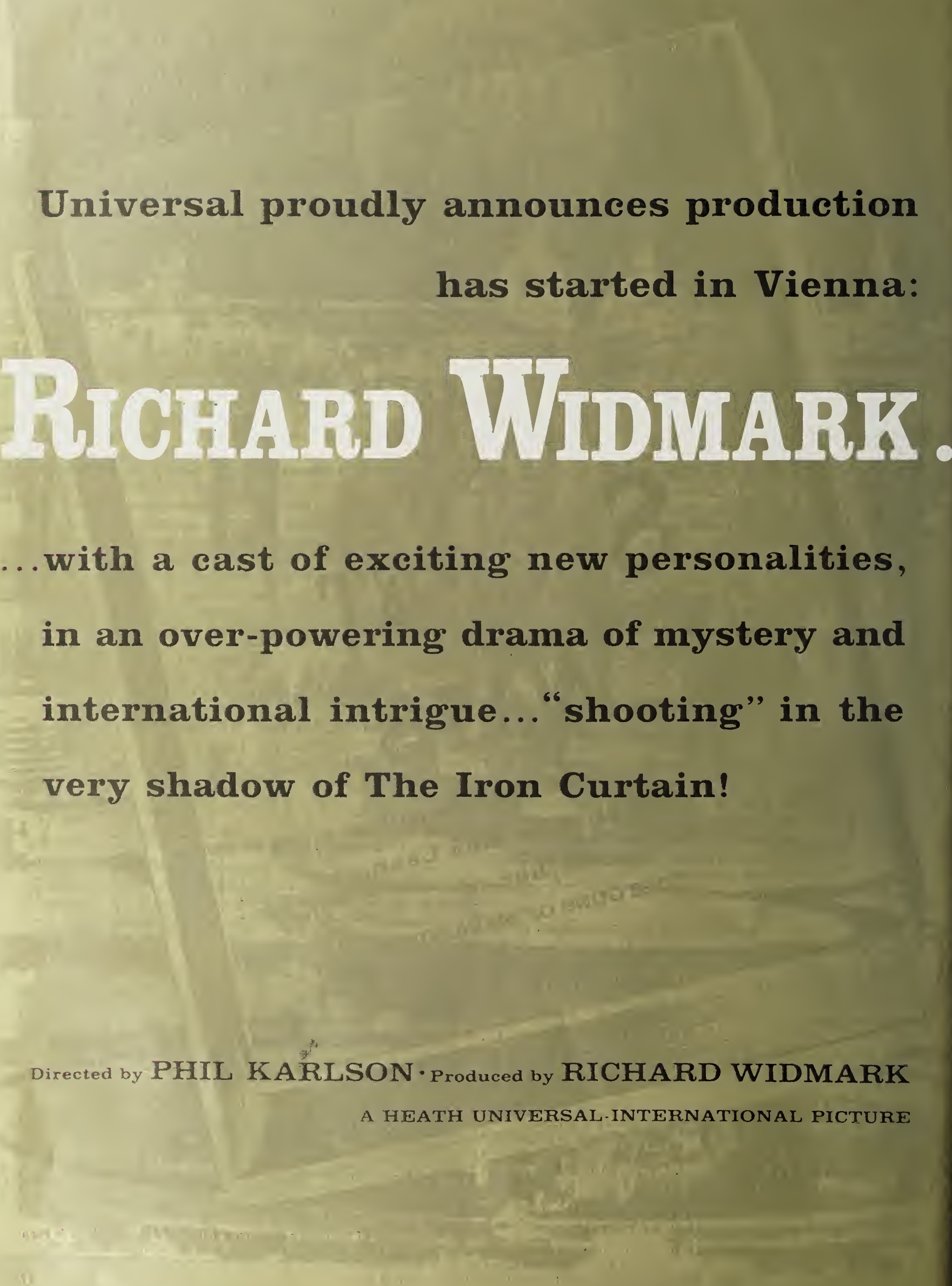
My best to "Golden Boy" Jay Emanuel on his 50th anniversary. If you know Jay (and who doesn't?), we'll be saluting a good friend and wishing him the best on his hundredth.

ROBERT S. FERGUSON
Columbia Pictures Corp.
New York, N. Y.

Congratulations to Jay Emanuel of MOTION PICTURE EXHIBITOR and Showmen's Trade Review on his GOLDEN FIFTY anniversary issue. For his fine work, Jay deserves a low bow, and I hope he's still going strong 50 years from now.

JOEL HOCHBERG
Brooklyn, New York

**Pete Harrison, of Harrison's Reports, a friend of long standing, is seen here with Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR.**



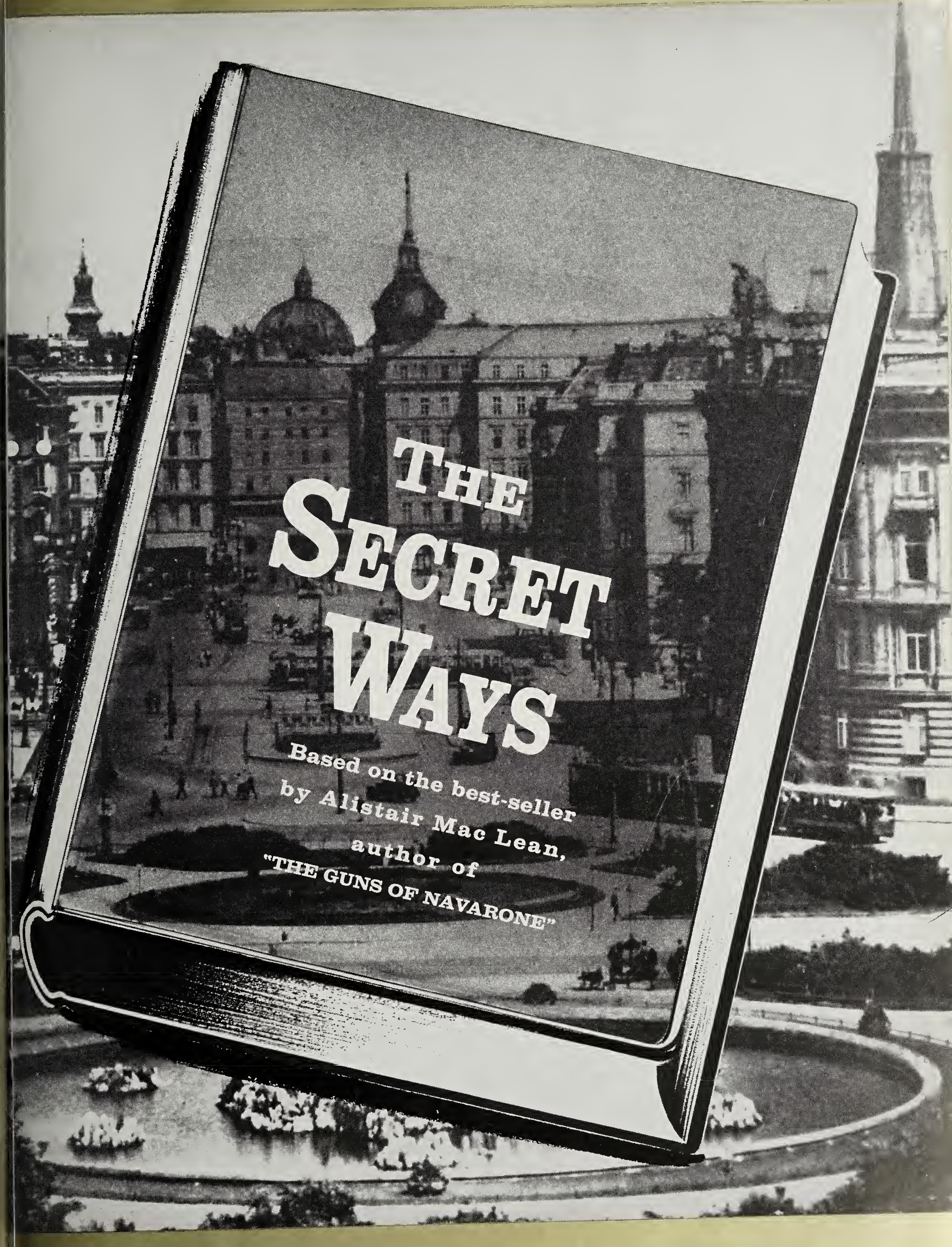
**Universal proudly announces production has started in Vienna:**

# RICHARD WIDMARK.

**...with a cast of exciting new personalities, in an over-powering drama of mystery and international intrigue..."shooting" in the very shadow of The Iron Curtain!**

Directed by PHIL KARLSON · Produced by RICHARD WIDMARK

A HEATH UNIVERSAL-INTERNATIONAL PICTURE


THE SECRET WAYS
Based on the best-seller by Alistair Mac Lean, author of "THE GUNS OF NAVARONE"

"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*"Dost thou love life? Then do not squander time, for that is the stuff life is made of."—Ben Franklin. To Jay Emanuel each day has been full of golden hours, noteworthy achievement in his work, adding to mankind's knowledge and happiness, the warm lasting friendship of thousands. To you, Jay, our congratulations and heartfelt wishes for many more fruitful years.*

*JACK GREEN, President*
*Majestic Press, Inc.*
*Philadelphia, Penna.*

*Half a century is a long time in any business, but it is almost the lifetime of ours. Through this period Jay Emanuel has established an enviable record, both as a theatre executive and a trade paper publisher. The years have not dimmed the freshness of his viewpoint, nor his optimism and enthusiasm. May he enjoy his golden days in continued good health and prosperity.*

*N. A. TAYLOR, President*
*Twinex Century Theatres Corp., Ltd.*
*Toronto, Canada*

Life is now "Golden" to you because you have made it golden to so many through your vast contributions to lives and businesses. Each day as I look at my MOTION PICTURE EXHIBITOR I silently praise Jay Emanuel, and I am perfectly delighted for this opportunity to openly express to you my personal gratitude for your friendship and your endless efforts to assist exhibitors both at home and abroad. Jay, I join with your many, many friends and fellow workers in wishing you all that is good and expressing my very warm and sincere thanks. It is a tremendous joy to know that our industry is blessed with such a capable person and such a genuine friend. We, here, join our hands and hearts in your praise.

JACK FRUCHTMAN
Fruchtman Theatres
Baltimore, Md.

Congratulations and all good wishes on your 50th Anniversary. When we think of industry leaders you come to mind as one who has given so much over so many years and your contributions in all areas of industry activity are known to all of us who admire you as a good friend, a fine publisher, and a devoted pioneer of our great industry. Every good wish to you for the many years ahead.

PHIL GERARD
Universal Pictures Co.
New York, N. Y.

Congratulations on reaching the GOLDEN FIFTY mark. May you continue to enjoy good health and happiness. Yours is a proud record of achievement in the motion picture industry. Kindest regards.

JOHN J. FITZGIBBONS
Famous Players Canadian Corp.
Toronto, Ont., Canada

**During a visit to Philadelphia on promotional activity for MGM's "Annie Get Your Gun," Chief Natay and his wife, Pop Chalee, Navajo Indians, called on Jay Emanuel and inducted him into the Tribe as an honorary member. Translated into English, his Navajo name is "The Humming Bird."**

We have been reading MOTION PICTURE EXHIBITOR for at least 36 years. We have thought it of sufficient importance to have one or more copies available to each theatre manager. We feel that we have been kept appraised as to what is going on in the industry. We have been deeply interested in the editorial comments. We have read with interest the statistical data and the advertisements. All of this has been helpful to our business. We join most heartily with exhibitors throughout the country in offering our sincere appreciation and congratulations and best wishes for many more years of successful publication.

MORTON G. THALHIMER
Neighborhood Group of Motion Picture Theatres
Richmond, Va.

I know of nothing that could be so repetitious as to write or speak a greeting relative to the goodness, ability and general over all attributes of a man so generally revered and appreciated. Actually, in honoring him we are honoring ourselves. This testimonial to Jay Emanuel is something from which everyone that can possibly be present will gain a real warm feeling inside. I can only say—"He is worthy of our friendship." God bless you, Jay.

JOHN H. HARRIS, President
Ice Capades, Inc.
Pittsburgh, Pa.

A heartfelt tribute to you, Jay, on your Golden Anniversary! Both as a pioneer and as one of our industry's leading statesmen, you have used the tools of human intercourse with understanding, accuracy, and precision. You have served your fellow men with the attributes of good ethics, honor and honesty. You have cooperated in our industry affairs with goodwill, helpfulness and consideration.

GEORGE KERASOTES
Kerasotes Theatres
Springfield, Ill.

May we extend our heartiest congratulations on the occasion of your GOLDEN FIFTY Anniversary. The American motion picture industry has been fortunate the past 50 years to have had a man of your sincerity, conviction and dedication as a courageous and effective spokesman. Very few men, indeed, in the editorial profession have had the opportunity to observe and chronicle the events that have shaped an industry of world-wide importance. It is our sincere hope that you will have many more years of service in the same capacity to the motion picture industry.

HUGH M. SYKES, JR.
Queen City Booking Service
Charlotte, N. C.

**Lewen Pizor, independent circuit operator; Jay Emanuel; Ted Schlanger, former Stanley Warner Theatres Philadelphia zone manager; the late Bob O'Donnel, Interstate Circuit, Dallas; Earl Sweigert, then with Paramount Pictures; Sam Gross, then 20th-Fox Philadelphia branch manager, who was killed in an airplane crash in Pennsylvania; and Irving Blumberg, former Stanley Warner publicist, are among those shown.**

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*As one young fellow to another, I want to congratulate Jay on behalf of all of us here at Randforce. For 50 years he has been an exhibitor, publisher, and leader who has contributed significantly to the progress of motion pictures. We hope he will continue to enjoy an abundance of good health and happiness for many, many more years to come.*

*SAMUEL RINZLER* and
*MANNY FRISCH*
*Randforce Amusement Corp.*
*Brooklyn, N. Y.*

Sometimes it is well to have been around show business as long as I have, because one is able to write about someone he has known for a long time, and I believe there are very few people who have known Jay Emanuel as long as I have. When I first knew him, he had a beautiful theatre in Philadelphia, and he did many unusual things to make that theatre successful; and when he publishes a trade magazine like MOTION PICTURE EXHIBITOR and Showmen's Trade Review, he is probably 99 per cent correct in what he tells you. More power to you, Jay Emanuel, and I hope you go to the end of your days doing the nice things that you have always done for the exhibitor.

GEORGE M. MANN, President
Theatre Management, Inc.
San Francisco, Calif.

Am grateful for the opportunity of joining the many well-wishers to the Emanuel GOLDEN FIFTY celebration. Through those many years Jay has been a consistent fighter for the small theatre for which all little exhibitors are appreciative. My sincerest wishes for your good health and continued interest in your good work.

BENJAMIN BERGER
Berger Amusement Company
Minneapolis, Minn.

I am pleased to be one of the many to congratulate you on your 50th anniversary. "Tempus Fugit" in the motion picture business; as time flies, I too will celebrate 50 years in 1962. God willing, I hope you may continue many more years to come.

BENJAMIN SHINDLER
Miami Beach, Fla.

*On behalf of the Texas Drive-In Owners Association I wish to extend to you our warmest regards on your 50th anniversary in the motion picture business. Your contributions to the welfare of motion pictures through the years have been an important factor in the industry's growth. May we be fortunate in having you continue to serve for many years to come.*

*TIM FERGUSON, President*
*Dallas, Tex.*

The motion picture theatre and the industry has been a direct challenge for every one who has been connected with it. As an owner and operator of small town theatres for the past 33 years, it would have been more than a trial for continuance of operation of these theatres had it not been for such men as Jay Emanuel dedicating himself and his MOTION PICTURE EXHIBITOR to placing invaluable information directly connected with successful operation of these theatres in physical management and analyzation of product. Much tribute I would like to bestow upon Jay Emanuel for his GOLDEN FIFTY anniversary for right-handily helping me through his efforts and dedication to our industry.

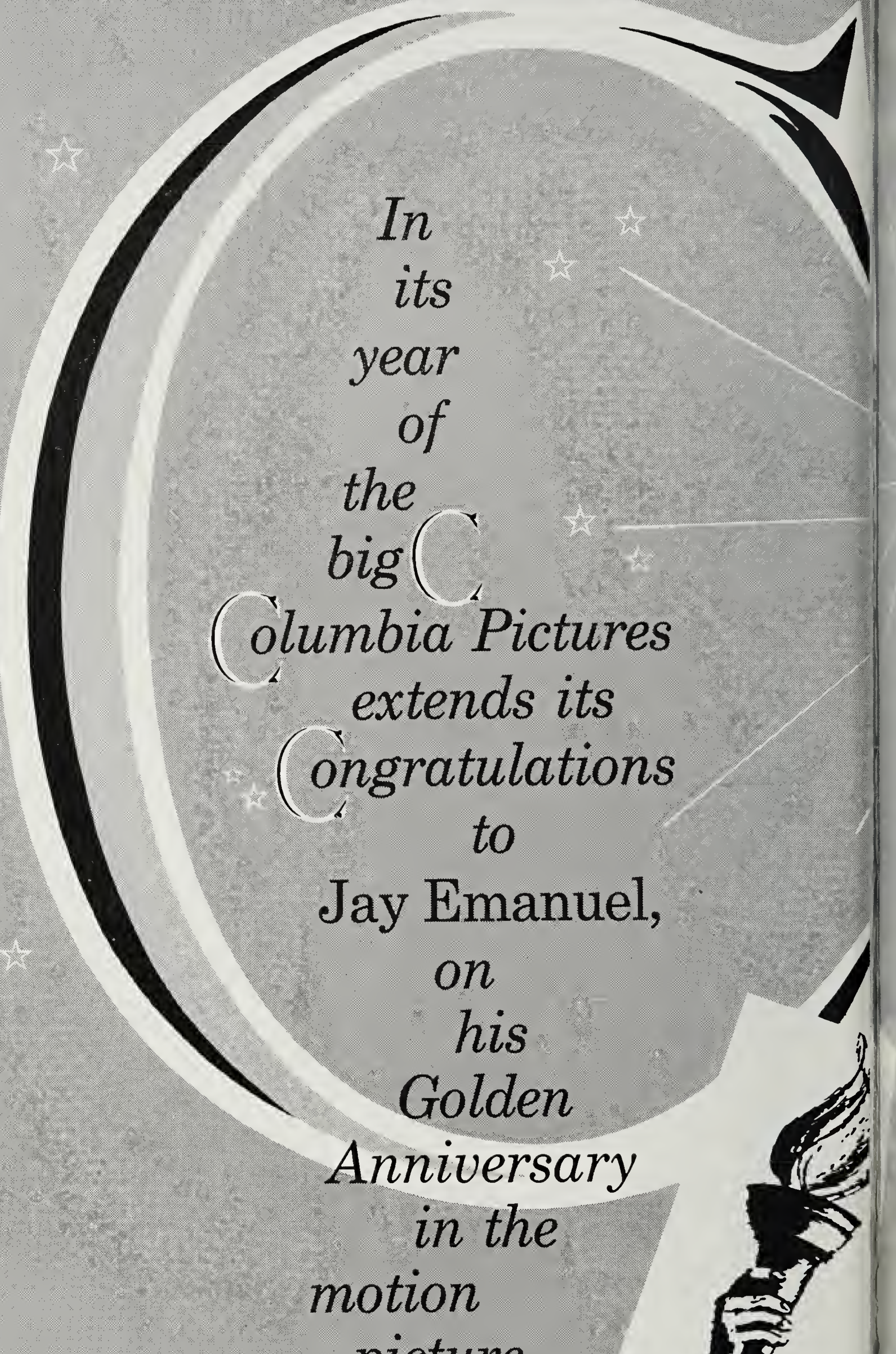
W. F. RUFFIN, President
Ruffin Amusement Co., Inc.
Covington, Tenn.

Congratulations to Jay Emanuel on his 50 years in a changing, provocative but fascinating business. With his diversified background, he has brought a wealth of wisdom to the exhibition and publication segments of our business. We salute him and wish him well in the productive years ahead . . . years that will need the knowledgeable talents of a Jay Emanuel.

SHERRILL C. CORWIN
Metropolitan Theatres Corporation
Los Angeles, California

Fifty years is a comparative short time for anyone to have accomplished so much good for the motion picture industry. It is with deep appreciation that I wish for you continued health and prosperity, and may we again celebrate this occasion on your 75th.

DAVID E. MILGRAM, President
Milgram Theatres, Inc.
Philadelphia, Penna.



*In*
*its*
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C*olumbia Pictures*
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C*ongratulations*
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Jay Emanuel,
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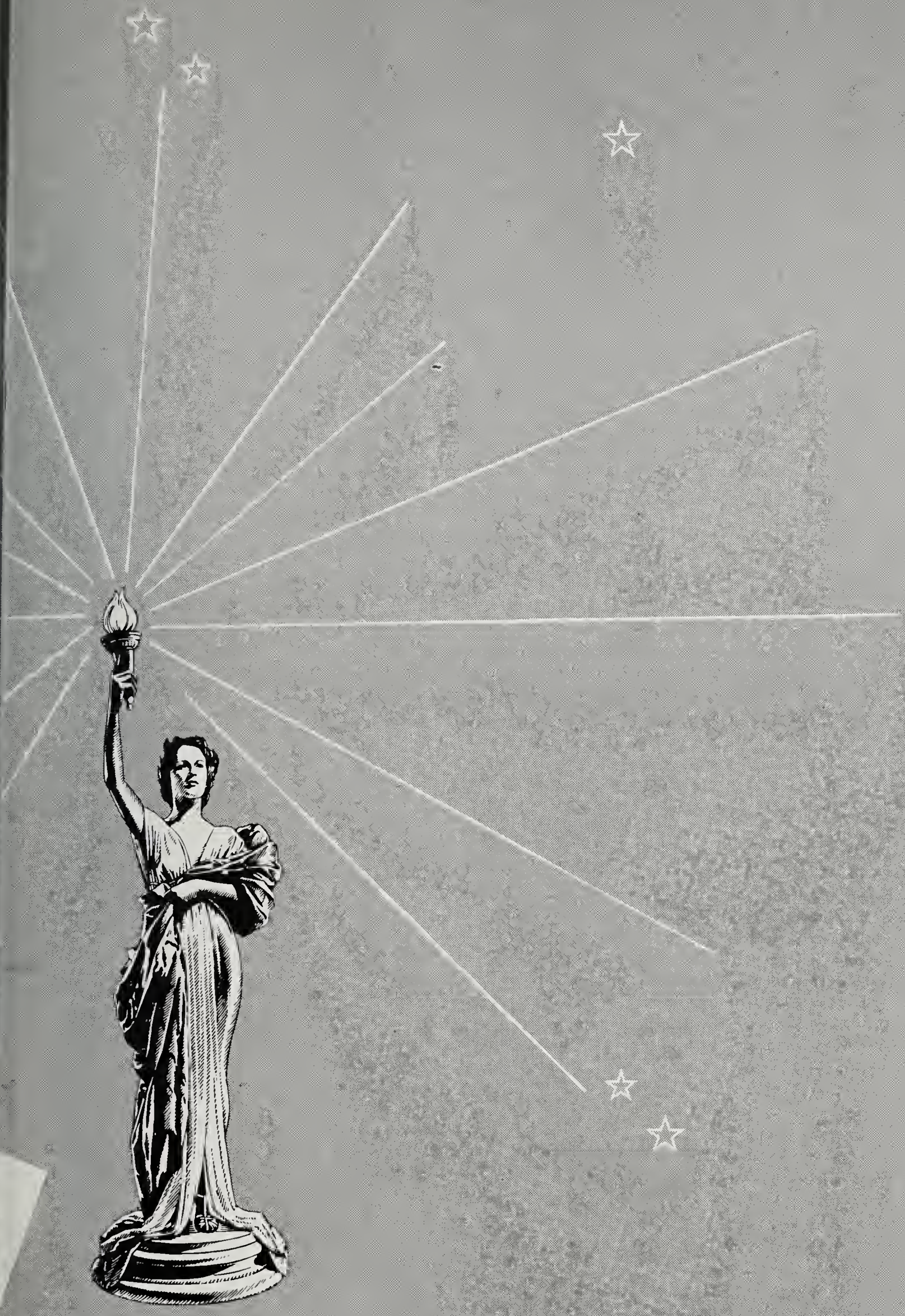

*It is an honor to do honor to a man who has devoted a lifetime to the well being of our industry. Throughout the changing years, Jay Emanuel and MOTION PICTURE EXHIBITOR have, under all conditions, been constructive—never destructive. As an exhibitor, he has always had an appreciation of the problems of other exhibitors and has provided them with many of the tools that are so necessary to showmen everywhere.*

*R. W. BOLSTAD, Vice-President*
*Famous Players Corp., Ltd.*
*Toronto, Canada*

"GOLDEN FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*Our heartiest congratulations to Jay Emanuel on his 50 golden years in the motion picture industry. Few men have given more of their time and effort. We are happy that today as publisher of the MOTION PICTURE EXHIBITOR he is still active in carrying on the traditions to which he has dedicated his life. Many, many more happy years ahead.*

*FRED C. SOUTTAR, Area Supervisor*
*Midwest Division, NT&T Amusement Corp.*
*Kansas City, Mo.*

To have been around for half a century in this business is in itself a feat, but to have started at the bottom and successfully reached every level on the way up is an accomplishment. That is exactly what Jay Emanuel has done and done very well. My congratulations.

A. R. BOYD
Boyd Theatre Circuit
Philadelphia, Pa.

Although I have only known Jay for 20 of his 50 years in our business, my contact with him has been of great value. He has contributed much to our industry. A true leader, inspirational, practical, to whom the motion picture is both his love as well as his business. Congratulations on your GOLDEN FIFTY.

LOUIS J. FINSKE, President
Florida State Theatres, Inc.
Jacksonville, Fla.

Many men try to forget birthdays and anniversaries long before the 50th. Not so with Jay Emanuel. He has demonstrated that life, at any age, is joyful and fruitful and zestful. We can all learn from him. I hope that we shall. All honor to Jay on his GOLDEN FIFTY.

KENNETH CLARK, Vice-President
Motion Picture Association of America, Inc.
Washington, D. C.

I think the tribute being paid to you by all of your friends in the motion picture industry is eminently deserved. Continued good success in all of your future endeavors.

IRVING WORMSER, President
Continental Distributing, Inc.
New York, N. Y.

Our sincere and whole hearted congratulations on your GOLDEN FIFTY. Your constructive efforts in behalf of production, distribution, and exhibition, your integrity and faith in the future of motion pictures has benefited the entire industry. We at R.C.I.P. join you in your efforts to promote a greater future for the motion picture industry and we promise to bring to exhibitors everywhere, for theatrical exhibition only, the finest in screen entertainment. Again, congratulations, your long years of dedicated service have been a source of personal satisfaction to all of us who have known and respected you for many of the past 50 years. May your wise counsel long continue.

JOSEPH SATINSKY and LEO F. SAMUELS
R.C.I.P., Inc.
New York, N. Y.

To us, the younger element in the industry, Jay Emanuel has always been a man we have looked up to and taken as a model because of his generosity, his unfailing inspiration and his faith in the continuing importance of the film industry to the American public. May we take this opportunity to wish him all our best.

NAT WEISS
20th Century-Fox Film Corp.
New York, N. Y.

Whether Jay Emanuel lambasted or lauded us over the last twenty-odd years, it has always been reassuring to know that, when the facts are laid on the line, Jay calls the shots as he sees them. May Jay and MOTION PICTURE EXHIBITOR continue to do so for many years to come.

ED SARGOY and JOE STEIN
Sargoy & Stein Law Offices
New York, N. Y.

**Among those shown above at an industry affair in Philadelphia are Syd Samuelson, Jay Emanuel, Dr. Goldsmith, SMPE; Si Fabian, Mort Thalheimer, Richmond, Va.; and the late Joe Conway.**

**At a luncheon for Alfred Hitchcock at the Hotel Warwick, Philadelphia, are seen, left to right, Ted Schlanger, zone manager, Philadelphia Stanley Warner Theatres; Hitchcock; and Jay Emanuel.**

*American International*

IS PROUD TO ANNOUNCE THE WONDER SHOW OF 1961

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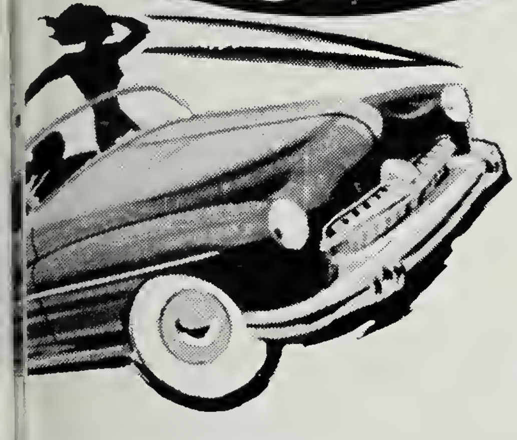

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**WITH A DARE!**
**WITH A DRINK!**
**WITH A DAME!**

lease don't give away
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**GEORGE MARCHAL · FRANÇOISE RASQUIN**
**ANDRE CLAVEAU**

Produced and Directed by Willie Rozier
Distributed by ATLANTIS FILMS, INC.
1733 BROADWAY, N. Y. CITY
TEL.: JU 2-8060

*Mrs. Percy and I send you our warmest congratulations on your 50th anniversary in the deepest appreciation of the many favors accorded us in the past both personally and through your fine trade journal. May the next 50 years be as happy for you as the last 50 have been for us. We will celebrate our 50th wedding anniversary in September, after 50 years in motion pictures: 1906-1956.*

*H. L. PERCY*
*Torrance, Calif.*

"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*Mere words of congratulations are most inadequate to express our wholehearted appreciation for the many years of fine service rendered to the nation's exhibitors by MOTION PICTURE EXHIBITOR, the finest of all trade papers. The service is the ubiquitous symbol of Jay Emanuel and his splendid staff. Here's wishing you many more wonderful years.*

*ARVIN K. ROTHSCHILD, President*
*Continental Enterprises, Inc.*
*Jacksonville, Fla.*

Jay Emanuel, with five decades in our movie industry, is a man who has earned the highest praise and esteem of his fellow industryites. No more can any man hope for out of his business life. Good luck, Jay, and continued good health.

NATHAN YAMINS and EDWARD W. LIDER
Nathan Yamins Theatrical Enterprises
Boston, Mass.

Many things have changed in our industry in the past 50 years, but one thing remains constant—the love, affection, respect, and admiration that Jay Emanuel enjoys. His contributions are countless and his friends are legion. Jay, a heartfelt toast to you and your magnificient achievements of your GOLDEN FIFTY.

WALTER READE, JR., President
Walter Reade, Inc.
Oakhurst, N. J.

The value of experience such as that of Jay Emanuel representing successful services in the various responsibilities of theatre operation is evidenced in application to theatre level selling almost without change. Jay has always advocated, in our experience, the kind of selling he learned the hard way which characterizes the results accomplished by Joe Levine and Paramount currently. Let's hope that Jay continues for many years to come and that more ears are alert to what might sound too simple to many people but which gets the job done.

GERALD SHEA
Jamestown Amusement Company, Inc.
Jamestown, N. Y.

Jay, it is a pleasure to salute you and the Motion Picture Exhibitor on the occasion of your Golden Anniversary. The services your publication has rendered the field of exhibition and the industry in general have been constructive and of high value. Best wishes for the next half-century.

BOB GOLDSTEIN
20th Century Fox Studios
West Los Angeles, Calif.

All of us at Warner Bros. are delighted to join in extending congratulations to Jay Emanuel on his GOLDEN FIFTY Anniversary. He is indeed a pioneer among pioneers who has made outstanding contributions to our industry both as exhibitor and publisher. We wish him many more golden years of leadership.

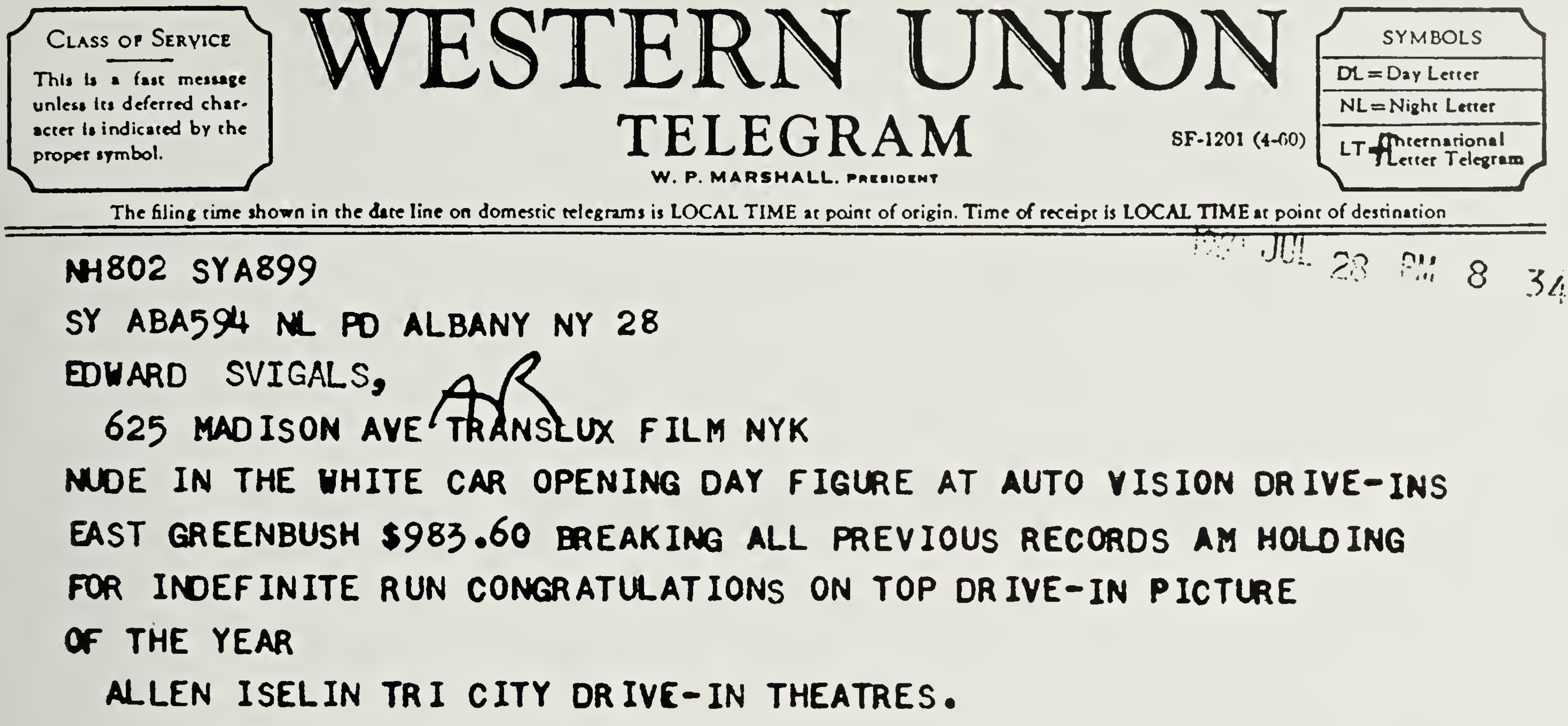
BENJAMIN KALMENSON, Executive Vice-President
Warner Bros. Pictures, Inc.
New York, N. Y.

My best wishes on your magic and GOLDEN FIFTY! The know-how you have absorbed over your many years as an exhibitor and practical showman, which has been passed along through MOTION PICTURE EXHIBITOR, has been of tremendous value to me, personally, and to my associates in Loew's. I hope you parlay the 50 into many more happy, healthful, helpful years.

ERNEST EMERLING
Loew's Theatres
New York, N. Y.

**William Madden, former branch manager, Philadelphia MGM exchange; Ted Schlanger, former Philadelphia Stanley Warner zone head; Jay Emanuel; and Leon Serin, Paramount Publix Philadelphia Theatres, are seen in the above 1956 photo.**

**At a philanthropic fund raising session in Philadelphia are seen William Mansell, branch manager, Warners; Jay Emanuel; Spyros Skouras; and Ted Schlanger, former Stanley Warner Philadelphia zone manager, among others.**



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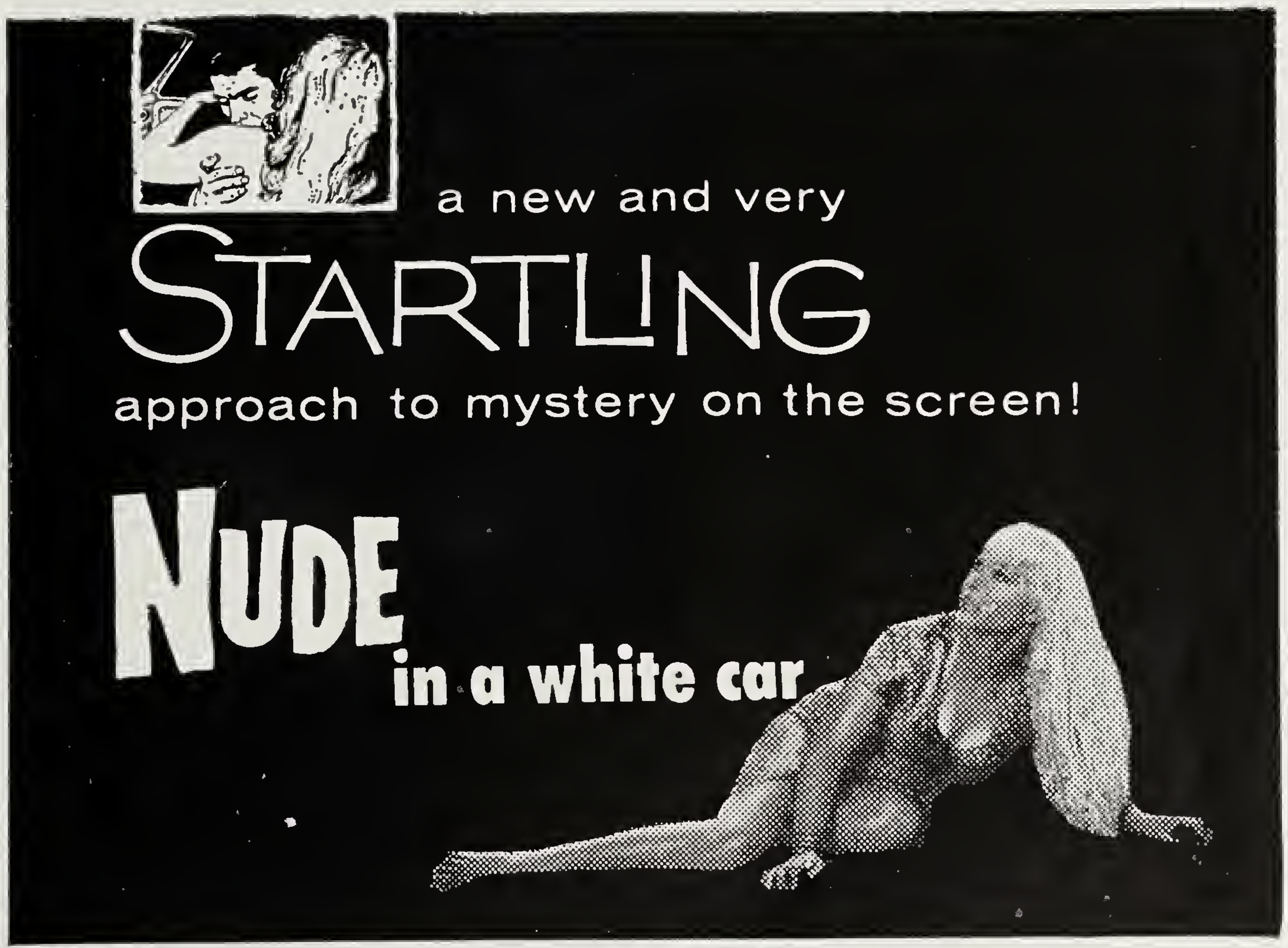

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"GOLDEN FIFTY",
and has earned for himself
the respect and admiration of his
business associates and competitors,
and the love of his friends,
as JAY EMANUEL has,
then, and only then, it is a
*REAL* "GOLDEN FIFTY."

Harry S. Sylk

P. S. Reserve this same space
for me in the Jay Emanuel
"GOLDEN SEVENTY FIFTH"
Anniversary Issue.

*Congratulations to*
*Jay Emanuel*
*on his*
*"Golden 50th"*

**American Broadcasting—Paramount Theatres, Inc.**

---

Our sincerest best wishes
and congratulations to . . .

**JAY EMANUEL**

and

**MOTION PICTURE EXHIBITOR**

. . . for their tremendous contribution to the welfare of our industry.

•

**REDSTONE DRIVE-IN THEATRES**

*Saluting*

JAY EMANUEL for
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*CONGRATULATIONS to*

**JAY EMANUEL**

*on his*

**"GOLDEN FIFTY"**

•

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*Congratulations,*

**JAY**

**FAMOUS PLAYERS CANADIAN CORPORATION LTD.**

WE
ARE
HAPPY
TO
SALUTE

# JAY EMANUEL

ON HIS

**"GOLDEN FIFTY"**

ANNIVERSARY

RKO
THEATRES

## Our Best Wishes to Jay Emanuel

☐ For publishing a magazine that over the years has been truly a fine magazine for the whole industry.

☐ For publishing a magazine that has had thoughtful coverage of the great events and problems of the industry.

☐ For publishing a magazine that has the respect of the entire motion picture industry.

May you continue for another 50 years!

J. R. Hoff, President

The Ballantyne Company
1712 JACKSON STREET OMAHA 2, NEBRASKA

*Best Wishes*
*to*
*Jay Emanuel*

International Alliance of Theatrical Stage Employes
and Moving Picture Machine Operators of the
United States and Canada

*Affiliated with the A.F.L.-C.I.O.*

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*International President*

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New York 20, N. Y.

**HARLAND HOLMDEN**
*General Secretary-Treasurer*

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*Congratulations*
**ON YOUR**
**50th**
**ANNIVERSARY**

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SOUTH PACIFIC
RODGERS & HAMMERSTEIN'S
OKLAHOMA!

IN

**TODD-AO**

★

Magna Theatre Corp.

*Best Wishes*

*on your*

*"Golden Fiftieth"*

*Anniversary*

Bill Hunt
Hunt's Theatres, Inc.

***IT'S A PLEASURE . . .***

to greet JAY EMANUEL at any time, but on the occasion of his 50th Business Birthday it's a double pleasure. May we all be here to celebrate with him for many years to come!

**JACK BERESIN**...and All of Jay's many friends at Berlo Vending Company

*ALL THE BEST!*

—from Friends of Many Years standing—on your

**"GOLDEN FIFTY"**

•

**THE DEMBOWS**

Sam • George • Harry

**50 YEARS IN PICTURE BUSINESS!**

*And he doesn't even look that old!*

•

So—*CONGRATULATIONS to JAY EMANUEL!*

*May we all be around to help celebrate his 100th!*

•

**JIM CLARK**
**Clark Transfer, Inc.**
Philadelphia, Pa.

*MY DEAR JAY:*

*Your "Golden Fifty" years in motion picture exhibition parallels the existence of our own company, Loew's Theatres, Inc. We can both look back proudly upon the past. And, from all recent indications, we can look forward to an even more exciting future.*

*With warmest good wishes,*

*Sincerely,*
*EUGENE PICKER*
*PRESIDENT*
*LOEW'S THEATRES, Inc.*

**THE ARTKRAFT STRAUSS SIGN CORP.**

830 12th AVENUE,
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GREETINGS
TO
JAY EMANUEL
ON HIS
"GOLDEN FIFTY"

Periodical Press Corporation
PUBLICATION PRINTERS
3RD & HUNTING PARK PHILA., PA.

## 2
## FABULOUS FEATURES

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"One of the great motion pictures"
—*N.Y. Herald, Tribune*

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CONGRATULATIONS and BEST WISHES
to
**JAY EMANUEL**
and to
**MOTION PICTURE EXHIBITOR**
for
50 Golden Years of
Devoted and Unselfish Service

•

NEIGHBORHOOD THEATRES OF VIRGINIA

---

## Congratulations

on your **"GOLDEN FIFTY"**

•

**DIPSON THEATRES, INC.**

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*Warmest Greetings*
*and Congratulations*
*to*
*JAY*

**DAVID E. WESHNER**
*PRODUCERS' REPRESENTATIVE*
60 EAST 42ND ST.
NEW YORK 17, N.Y.

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CONGRATULATIONS TO—

## THE MOTION PICTURE EXHIBITOR
MAGAZINE
and
## JAY EMANUEL

•

**COMMONWEALTH THEATRES, INC.**
215 West 18th Street
Kansas City, Mo.
Richard Orear, President

---

*Jay:*

*Its been my pleasure to know you and love you for forty of your fifty golden years in the business. May you have many, many more pleasant years of happy health.*

**Lou Berger**
*Former exhibitor and present administrator of Sharon Hall Nursing Home*
(a theatremans rest home at special rates)
3539 North 40th St., Phila., Pa.

---

This is a
"GOLDEN OPPORTUNITY"
to wish
JAY EMANUEL
the best
of everything!

**SAVAR CORPORATION**
Henrietta V. Kravitz
President

CONGRATULATIONS
TO A
GREAT GUY
SHOWMAN,
PUBLISHER,
LEADER

**ALTEC SERVICE COMPANY**

*The Service Organization of the Motion Picture Industry*

*Congratulations to—*

**JAY EMANUEL**

*and*

**MOTION PICTURE EXHIBITOR**

●

For more than 20 years this fine trade paper was printed and bound in our modern air-conditioned printing establishment . . . and we still do much of its job work. We are happy to greet a satisfied customer.

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**MAJESTIC PRESS, INC.**

LITHOGRAPHERS ~ PRINTERS

**Philadelphia** **New York**

*Congratulations
and Best Wishes
to . . .*

JAY EMANUEL

*. . . on his
50th Year of
Service to our Industry*

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*David E. Milgram, Pres.*

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**HIROSHIMA, MON AMOUR**

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to
MOTION PICTURE EXHIBITOR
and
JAY
•
BOB LYNCH

---

Congratulations and
Best Wishes to —
JAY
One of the biggest hearts
and best heads in the
industry
Meyer Adleman
NEW JERSEY MESSENGER SERVICE

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AUGUST IS
ANNIVERSARY MONTH
•
CONGRATULATIONS ON
YOUR 50th!

**ATLANTIC THEATRES, INC.**
P.S. It's our 29th!

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CONGRATULATIONS
•
JACK H. HARRIS

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**CONGRATULATIONS**

to one of the truly great leaders in the industry

**NATIONAL THEATRE SUPPLY COMPANY**
Bill Hutchins, Manager

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---

We, in Baltimore,
join our hands and hearts
in praise of

JAY EMANUEL
•
**JACK FRUCHTMAN**
JACK FRUCHTMAN THEATRES

---

Greetings
From Brandon Films,
Distributors of

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*Congratulations*
JAY
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**BRyant 9-8894**

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*Congratulations,*
*Jay*

GEORGE J. WALDMAN

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**50 — 50 — 50**

**JAKE & MEL FOX**

Who says this business is washed up! It isn't and it never will be. It can never be when it has in it such men of energy and vision as Jay Emanuel. My warmest congratulations on the GOLDEN FIFTY.

ERIC JOHNSTON, President
Motion Picture Association of America, Inc.
Washington, D. C.

My congratulations to Jay Emanuel on this GOLDEN FIFTY Anniversary. He has earned this tribute from the people of the industry. I hope he will live many years more to continue his services to the industry.

Y. F. FREEMAN, Vice-President
Paramount Pictures Corp.
Hollywood, Calif.

Your GOLDEN FIFTY years in motion picture exhibition parallels the existence of our own company, Loew's Theatres, Inc. We can both look back proudly upon the past. And, from all recent indications, we can look forward to an even more exciting future. With warmest good wishes.

EUGENE PICKER, President
Loew's Theatres, Inc.
New York, N. Y.

Congratulations and best wishes to you—for after 50 years in the motion picture industry, you and the organization you have built to serve the motion picture business are going strong, and your MOTION PICTURE EXHIBITOR is truly a great service to showmen everywhere. Good luck to you and yours.

B. B. SHEARER, President
B. F. Shearer Theatres
Seattle, Wash.

Congratulations, Jay, on your GOLDEN FIFTY Anniversary. The service rendered to the industry by your fine publication is a tribute to you and your entire staff. We in Universal have a warm spot for Jay Emanuel. He is not only a true friend but a valued exhibitor customer.

HI MARTIN, General Sales Manager
Universal Pictures
New York, N. Y.

I refuse to believe the report that this is your 50th year in show business. You are quite obviously too young to be making any such claim. But every one of your years have been GOLDEN for all those who know you. Warmest regards.

SANDY ABRAHAMS
Allied Artists
Hollywood, Calif.

Jay, in our long business association you have always been an able and sincere friend. My heartiest congratulations to you on your GOLDEN FIFTY.

JOHN F. MURPHY, Executive Vice-President
Loew's Theatres, Inc.
New York, N. Y.

I want to take this happy opportunity to express my deepest admiration for Jay Emanuel and his contributions to the film industry as an exhibitor leader and as publisher of MOTION PICTURE EXHIBITOR. I am confident that he will continue to serve our industry with the same boldness and wisdom that he has shown in the past.

FRED GOLDBERG
United Artists
New York, N. Y.

**NOTE:** An avalanche of messages makes it necessary to hold some over until next week. All will be included in a handsome scrap-book to be presented to Mr. Emanuel. Thank you.—THE EDITOR.

---

CONGRATULATIONS

JAY

ON YOUR

GOLDEN FIFTY

●

**THE
GEORGE
FRIEDLAND
FAMILY**

*GREETINGS!*

JOSEPH GREEN
of
PRESIDENT FILMS, INC.
and
GEORGE ROTH
of
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*TO "J.E.",*

*My Considerate*

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*since Nov. 3, 1931 . . .*

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| NEW YORK CITY | 39th WEEK |
| BOSTON | 38th WEEK |
| PHILADELPHIA | 38th WEEK |
| LOS ANGELES | 38th WEEK |
| DALLAS | 35th WEEK |
| MONTREAL | 35th WEEK |
| SAN FRANCISCO | 34th WEEK |
| TORONTO | 34th WEEK |
| CHICAGO | 34th WEEK |
| MIAMI BEACH | 34th WEEK |
| ATLANTA | 34th WEEK |
| PORTLAND · PITTSBURGH | 30th WEEK |
| CLEVELAND · KANSAS CITY | 29th WEEK |
| SEATTLE · ST. PETERSBURG | 28th WEEK |
| DETROIT · OMAHA | 26th WEEK |
| INDIANAPOLIS<br>MINNEAPOLIS | 25th WEEK |
| SALT LAKE CITY · VANCOUVER | 24th WEEK |
| BUFFALO · CINCINNATI<br>WASHINGTON | 22nd WEEK |
| BALTIMORE | 20th WEEK |
| DENVER · MILWAUKEE<br>OTTAWA | 18th WEEK |
| HOUSTON | 16th WEEK |
| COLUMBUS · ROCHESTER<br>SAN ANTONIO | 14th WEEK |
| FORT WAYNE · HARTFORD<br>LOUISVILLE · SYRACUSE<br>YOUNGSTOWN | 13th WEEK |
| ASBURY PARK · WILDWOOD<br>ST. LOUIS · ATLANTIC CITY | 12th WEEK |
| BIRMINGHAM · CHARLOTTE<br>EL PASO · CHATTANOOGA | 10th WEEK |
| RICHMOND · NASHVILLE<br>DAYTON · GRAND RAPIDS<br>SAN DIEGO · CHARLESTON | 9th WEEK |
| NEW ORLEANS · PROVIDENCE<br>OKLAHOMA CITY | 8th WEEK |
| ALBUQUERQUE · HALIFAX<br>MYRTLE BEACH · WICHITA | 7th WEEK |
| HONOLULU | 6th WEEK |
| SPOKANE | 5th WEEK |
| FORT WORTH · NEW HAVEN | 4th WEEK |
| AUSTIN | 3rd WEEK |

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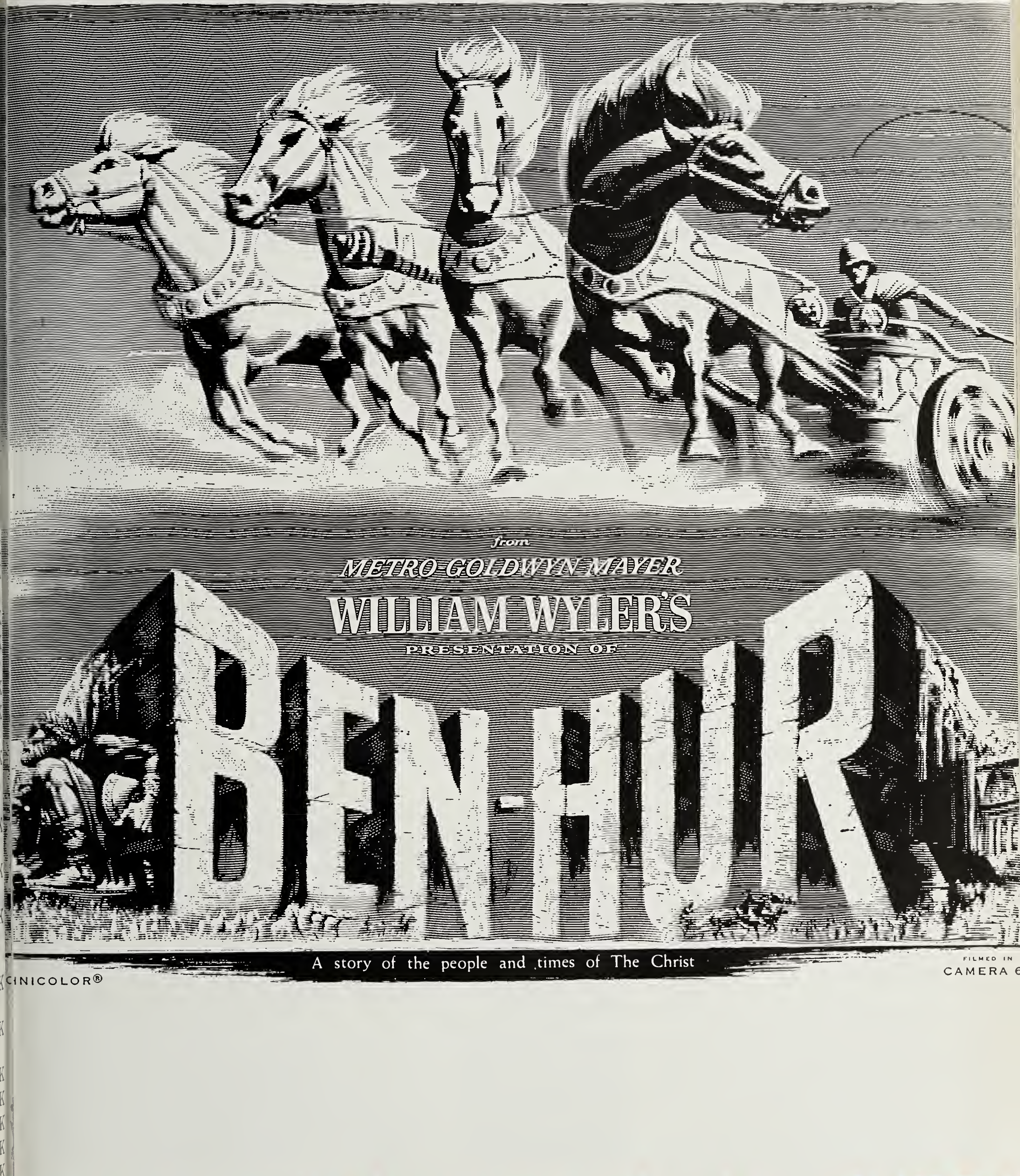
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PRESENTATION OF
BEN-HUR
A story of the people and times of The Christ
CINICOLOR®
FILMED IN
CAMERA 6

GOING STRONGER THAN EVER!

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

**Jane Frank**, secretary to **William Bein**, division manager, National Screen Service, Cincinnati, is mother of a son, Rick Roy, born on Aug. 6.

**Mr. and Mrs. Al Kalbfeld** announce the birth of a son, **Richard Michael**, on Aug. 8. Kalbfeld is with the MGM special service staff.

**James H. Nicholson**, president, American International, and **Mrs. Nicholson** became proud grandparents with the birth of **Darren Tyler**, at West Valley Hospital, Hollywood, to **Mr. and Mrs. Chris Holmes.**

### Diamond Rings

**Mr. and Mrs. J. Myer Schine**, Gloversville, N. Y., announced the engagement of their son, **Charles Richard**, to Patricia Hirschorn, daughter of Mr. and Mrs. Charles Hirschorn, New York City. They will be married on Sept. 7 at the Waldorf Astoria Hotel, New York City. Young Schine is vice-president and treasurer of Schine Enterprises.

**Barbara Joy Silber**, daughter of **Mr. and Mrs. Arthur Silber**, announced her engagement to **Ronald Bennett** at a dinner held in the Garden Room of the Bel Air Hotel, Bel Air, Calif., on Aug. 27. Silber is a partner in Abel and Silber Theatres, Philadelphia, and president, Silber Corporation, operating the Lawrence Park, Lawrence Park, Pa. **Norman Lewis** is the proud grandfather of Barbara Joy.

### Gold Bands

**Marguerite Stewart Huss**, daughter of **Mr. and Mrs. Frank W. Huss, Jr.,** Cincinnati, was married to **Duane E. Banks, Jr.,** Akron, Ohio. Huss is president of Associated Theatres.

**Arlene Lorraine Lavin**, Forest Hills, N. Y., was married to **Sanford Gillman**, Astoria, N. Y. The bridegroom is the son of **Irving L. Gillman**, a member of Columbia Pictures advertising, publicity and exploitation department, and **Mrs. Gillman.**

### Obituaries

**A. A. Brown**, a former roving editor for 20th-Fox Movietone News, died Aug. 15 of a heart attack at St. Francis Hospital, Miami Beach, Fla. He was hired by producer **Edmund Reek** in 1929 as a contact man to devise society stories suitable for Movietone News. He is survived by his wife, two daughters, and two grandchildren.

**Paul Cunningham**, director of public affairs of the American Society of Composers, Authors and Publishers (ASCAP), died at his New York City home. A lyricist of hundreds of songs, he served as president of ASCAP from 1956-1959 and had been a member of the organization since 1921. He is survived by his widow.

**Louis G. Kerasotes**, 77, retired partner in Kerasotes Brothers Theatres, died in Springfield, Ill. He started the Royal, a nickelodeon, in 1909 and by 1959 the circuit owned 40 theatres. His brother, **Gus**, preceded him in death by three months. He is survived by his wife, two sons, two daughters and three grandchildren.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON. AUG. 22**

## First Fox Post-'48s Go To NTA For TV

NEW YORK—An agreement whereby National Telefilm Associates will distribute the first group of post-'48 20th-Fox motion pictures made available to television was announced by Spyros P. Skouras, president of the motion picture company, and Oliver A. Unger, NTA president.

The agreement calls for National Telefilm Associates to release for telecasting 27 post-'48 features, which are part of a new package of 81 motion pictures that NTA has acquired from 20th-Fox. Fifty-four films are pictures produced prior to 1948.

The new post-'48 films contain such features as "All About Eve," "Come To The Stable," "The Gunfighter," "A Letter To Three Wives," "Mr. 880," "12 O'Clock High," "Panic In The Streets," "Pinky," "Down To The Sea In Ships," and "Father Was A Fullback."

Among the pre-1948s in the newly acquired group are "Berkeley Square," "Cavalcade," "'Marie Galente," "The Power And The Glory," and "Caravan."

## Griffing Missing In Flight

OKLAHOMA CITY — A search covering several states was begun on Aug. 20 for Henry S. Griffing, television and motion picture theatre executive, and three members of his family who have been missing since Aug. 16.

Griffing, 52, who recently took up flying, piloted his private plane on a flight that left Teterboro, N. J., Airport, and although he had filed no flight plan, associates said he had planned to fly to Oklahoma.

Accompanying him were his wife, their daughter, and a son. Mrs. Griffing and the two children had arrived in New York on Aug. 14 from London after a six-week tour of Africa.

Officials of Video Independent Theatres, Inc., which Griffing heads, offered a $5,000 reward for information leading to the discovery of the Griffing family and the airplane.

## BROADWAY GROSSES

NEW YORK—Business continued "up" at the Broadway first-runs last week-end with mostly hold-over product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

**"FROM THE TERRACE"** (20th-Fox). Paramount claimed the sixth session would reach $28,000.

**"SONG WITHOUT END"** (Columbia). Radio City Music Hall reported $113,500 for Thursday through Sunday, with the second week anticipated at a strong $193,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the second week at a robust $80,000.

**"PSYCHO"** (Paramount). DeMille claimed $16,000 for the 10th week. Picture is playing simultaneously with circuit sub-runs.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $54,000 on the 39th week.

**"THE TIME MACHINE"** (MGM). Warner stated that the opening session was a big $40,000.

**"THE APARTMENT"** (UA). Astor did $24,000 on the 10th week.

**"SONS AND LOVERS"** (20th-Fox). Victoria claimed the third week at $16,000.

**"13 GHOSTS"** (Columbia). Forum claimed $8,500 for the third and last week.

**"STRANGERS WHEN WE MEET"** (Columbia). Criterion reported $23,000 for the eighth week.

**"CAN-CAN"** (20th-Fox). Rivoli did $23,000 on the 24th week of hard ticket policy.

Rube Jacketer, right, Columbia vice-president and general sales manager, watches as heads of six theatre circuits headquartered in Dallas recently signed contracts for "The 3 Worlds Of Gulliver," the company's Christmas release. Left to right are Vernon Watkins, Frontier Theatres; Earl Podolnick, Trans-Texas; John Rowley, Rowley United; E. D. Hayle, Jefferson; W. E. Mitchell, Texas Consolidated; and Raymond Willie, Interstate.

# ACE Meets Production Fund Deadline

## Exhibs Over-Subscribe Third Million Dollars; Fabian Sees New Firm Important Product Source

NEW YORK—The American Congress of Exhibitors has met its self-imposed deadline of Aug. 15, when the third million dollars of production money was greatly over-subscribed in cash, in the bank, and ACE is well on its way to its fourth million dollars.

The original planning required that at least $1,000,000 be raised by Aug. 15 from a limited number of exhibitors other than the original five circuits who put up the first $2,000,000.

These facts were announced by S. H. Fabian, ACE chairman, on behalf of the ACE executive committee, who said that the response of exhibitors from every section of the country had resulted in an outpouring of requests to become part of the new exhibitor production company, and indicated new enthusiasm and confidence in the motion picture theatre industry.

To launch the project, the first $2,000,000 had been put up by the five theatre companies: American Broadcasting-Paramount Theatres, Loew's Theatres, National Theatres, RKO Theatres, and Stanley Warner Theatres.

Fabian stated that now that there is in excess of $3,000,000 in the bank, and the escrow agreement has been "firmed," the ACE plan of operation will be formulated as quickly as possible.

Fabian also stated that with the $3,000,000 as a beginning, and with the additional participation of other exhibitors and affiliated interests, together with either public financing or banking support . . . "we will have a soundly financed company of very substantial proportions, that will be a major factor in production, able to make a significant contribution to the supply of pictures—a company that exhibitors will be proud to be associated with."

Exhibitor companies who have participated in the third million dollars of production funds are:

Arthur Enterprises, St. Louis and Los Angeles; Claude Ezell, Ned Depinet, and George Dembow, Bordertown Theatres, Dallas; Harry Brandt, Brandt Theatres, New York; Myron Blank, Central States Theatres, Des Moines; Max A. Cohen, Cinema Circuit, New York; Goldberg Brothers, Detroit; Cooper Foundation, Lincoln, Nebr.; James Coston and Arthur Wirtz, Coston Enterprises, Chicago; D. R. Buttry, Crescent Amusement Co., Nashville, Tenn.; Carl Floyd, Floyd Theatres, Haines City, Fla.; H. J. Griffith, Frontier Theatres, Dallas; William Goldman, Goldman Theatres, Philadelphia; T. G. Solomon, Gulf State Theatres, Inc., McComb, Miss.; R. M. Kennedy, R. M. Kennedy Co, Birmingham, Ala; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; M. A. Lightman, Jr., Malco Theatres, Memphis; E. D. Martin, Martin Theatres of Georgia, Columbus, Ga.; Morton Thalheimer, Neighborhood Theatres, Richmond, Va.; William Forman, Pacific Drive-In Theatres, Los Angeles and Honolulu, Hawaii; John H. Stembler, Publix-Lucas Theatre Co., Atlanta; Michael and Sumner Redstone, Redstone Management Co., Boston; J. Meyer Schine, Schine Circuit, Gloversville, N. Y.; Sheldon Smerling, Smerling Enterprises, Newark, N. J.; Ernest Stellings, Stewart & Everett Theatres, Charlotte; Albert M. Pickus, president, Theatre Owners of America, New York; Henry S. Griffing, Video Independent Theatres, Oklahoma City; Bedford Amusement Co. and Weiss Amusement Co., Stamford, Conn.; Mitchell Wolfson, Wometco Enterprises, Miami, Fla.; Mr. and Mrs. Weis, Weis Theatre Co., Savannah, Ga. and Charles Moss, B. S. Moss Theatres, New York.

## Allied, NAC Will Meet At Joint Chi Conclave

**CHICAGO—Jack Kirsch, president of Allied Theatres of Illinois and general chairman of the 1960 National Allied convention announced that the Allied States Association of Motion Picture Exhibitors convention will join with the National Association of Concessionaires Trade Show at the Conrad Hilton Hotel on Nov. 6 thru 9.**

**This will be the first time in several years that the two groups have joined forces. The advance interest in the combined conventions and trade show indicates a record attendance of more than 2500 members for the 1960 conclave.**

## 53 Previews For "Inherit"

NEW YORK—United Artists has set 53 simultaneous showings of "Inherit the Wind" on the evening of August 29 in a campaign to generate advance word-of-mouth interest in the film on an international scale.

UA is backing this unique program of simultaneous sneak previews with an extensive exploitation drive in each of the preview cities.

This is the first time any United Artists release has been accorded such widespread public preview coverage. The campaign is in addition to the intensive program of previews for special groups now in progress for "Inherit The Wind."

## Goldblatt Joins Fox

NEW YORK—Martin Goldblatt has joined 20th-Fox in charge of national magazine publicity, it was announced by Edward E. Sullivan, publicity director.

Goldblatt, who has resigned his post with Columbia, will assume his new duties Sept. 6 and will work under Nat Weiss, publicity manager.

Prior to the Sept. 6 date, Goldblatt will fly to California for meetings with studio publicity chief Harry Brand and members of his staff.

## TOA Subscribes $25,000 To ACE Production Fund

The Theatre Owners of America have subscribed $25,000 to the ACE production program, it was announced by Albert M. Pickus, TOA president.

Describing the program as "one of the great things that is happening for exhibition because it promises to give our theatres more good product," Pickus said the $25,000 check had been forwarded to S. H. Fabian, ACE chairman.

"We consider the ACE program worthy of TOA's fullest support," Pickus said. "We are not only happy to participate, as a member organization of ACE, but intend to give it our utmost assistance to the end that it will be successful."

## Joe Levine Named 1960 Pioneer of Year

LEVINE

NEW YORK—Joseph E. Levine, president, Embassy Pictures Corporation, has been named Motion Picture Pioneer of the Year 1960, it was announced by S. H. Fabian, president of the Motion Picture Pioneers, Inc.

Levine will be honored at the 22nd annual Motion Picture Pioneers Dinner to be held in November. The date and site of the award dinner will be announced shortly.

The selection of Levine as Pioneer of the Year, according to Fabian, reflects the considerable impact which the Embassy president has made upon the industry during the past several years and is made in recognition of the international interest he has aroused in motion pictures.

Levine is the 17th Motion Picture Pioneer to be honored. He joins a group of award winners which includes Adolph Zukor, Gus Eyssell, Cecil B. DeMille, Spyros P. Skouras, Harry Warner, Albert Warner, Jack Warner, Nate Blumberg, Barney Balaban, Herman Robbins, Robert J. O'Donnell, Joseph R. Vogel, Robert R. Benjamin, Arthur Krim, Steve Broidy, and Fabian.

The Pioneers board which selected Levine includes Charles Alicoate, Barney Balaban, Harry Brandt, Steve Broidy, George F. Dembow, Sam Dembow, Jr., Ned E. Depinet, Gus Eyssell, Si Fabian, William J. German, Leonard A. Goldenson, Abel Green, William J. Heineman, Marvin Kirsch, John J. O'Connor, Eugene Picker, Martin Quigley, Sam Rinzler, Herman Robbins, Abe Schneider, Sol A. Schwartz, Ben Shlyen, Spyros P. Skouras, Harry J. Takiff, Joseph Vogel, and Major Albert Warner.

Levine entered the motion picture business in the early 1930's as the owner of the Lincoln, an art house in New Haven, Conn.

Investing a small amount of money in some vintage Ken Maynard westers, he branched out into area distribution where he packaged and promoted an assortment of exploitation features and reissues.

Levine worked the New England area pioneering the extensive saturation technique, setting a pattern of distribution later followed throughout the country. For many years, producers, working through states right distribution outlets, would let Levine test a film's commercial appeal in New England before entering other markets.

Expanding his releasing activity, Levine gained attention via his "hard-sell" approach in the distribution of a Japanese-made science-fiction thriller, "Godzilla," and the Italian-made "Attila."

Finally in 1959, Levine purchased a spectacle film called "Hercules," got Warner Bros. to distribute it, and spent one million dollars to promote it. The vast success of the attraction catapulted him into the national limelight.

He has now expanded into film making with Embassy currently producing five motion pictures for release during 1960-61.

# AFM Asks Court To Stop Warners' Leasing Of Post-48's To Television

NEW YORK—The American Federation of Musicians last fortnight moved in Federal Court to halt the Warner Brothers deal for the leasing of 122 post-1948 theatrical features to Creative Telefilms and Artists, Ltd., Toronto, for showing on TV.

The action against WB was disclosed by Herman Kenin, president, AFM.

The AFM asked for temporary and permanent injunctions to halt the transfer of the films to the Canadian company. It was alleged by the union that under the terms of contracts between the musicians and the producer, the pictures may not be exhibited on TV without prior negotiation with and consent of the AFM.

Specifically the court is petitioned to decree the contracts valid, to compel specific performance of them by WB, and to enjoin completion of the transfer of the pictures to Creative.

The complaint recites that "according to information and belief," Warners was to receive a payment of $11,000,000 on Sept. 1 for the 122 movies and was to share equally with the Toronto agency in all receipts realized over the first $11,000,000.

Kenin stated in an affadavit accompanying the petitions, "the Federation does not seek—and, indeed, under the Taft-Hartley Act cannot obtain—any money payments from the defendant. For that reason, it becomes impossible to measure any damage to the Federation in money terms growing out of the breach of the contract provision in question."

"Unless the defendant is so restrained, it will undoubtedly proceed with its announced intention of carrying out its licensing arrangement with Creative; and such action at this time would be in clear and open violation of the plain terms of the collective bargaining agreement between the parties."

The show-cause order was returnable on Aug. 23.

### MITO Agenda Set

ST. LOUIS—Experts on every facet of the motion picture industry will be in attendance at the Missouri-Illinois-Theatre Owners convention here Aug. 29 at the Chase Hotel.

During the all-day meetings the experts will be available to the delegates for personal help with individual problems and will also speak before the entire delegation.

Included among the speakers invited are Martin Stone, Mercury Advertising, Kansas City, who will speak on theatre exploitation; George Roscoe, TOA field representative; Bruce Barrington, owner, radio station WEW, speaking on radio advertising; George Kerasotes, TOA board chairman; and Woody L. Barrett, president, United Theatre Owners of the Heart of America.

### NT&T Execs Meet Distribs

LOS ANGELES—M. Spencer Leve, vice-president in charge of theatre operations of National Theatres & Television, Inc., and Gordon Hewitt, chief film buyer, are in New York for confabs with film company distribution chiefs on upcoming product.

While east, Leve will also confer with TOA toppers regarding the group's national convention to be held in Los Angeles Sept. 13-16. Leve is a TOA board member.

### Board Okays New Deal For Fox Studio Sale

**NEW YORK—Spyros P. Skouras, president, 20th-Fox, announced that the board of directors has okayed a new agreement for the sale of its studio property and scheduled a special stockholders' meeting for Oct. 17 to vote on the proposal.**

**The new agreement is with the 91091 Corporation, sponsored by Webb and Knapp, Inc., for sale of the main studio property. A total of $43,000,000 in cash would be payable under the amended deal.**

**Stockholders of record on Sept. 2 may vote at the special meeting.**

## McWilliams To Head "Pepe" Ad-Pub Effort

NEW YORK—Harry K. McWilliams has been named national director of advertising and publicity for the George Sidney International-Posa Films International Production, "Pepe," it was announced by Jonas Rosenfield, Jr., Columbia executive in charge of advertising, publicity, and exploration.

McWilliams will head a special unit which is being set up to handle the world wide promotion of the multi-million dollar production in CinemaScope and color, which will be world premiered in New York and Los Angeles during Christmas week on a roadshow basis.

McWILLIAMS

McWilliams will work closely with Jerome Safron, who earlier was named national sales coordinator for "Pepe." McWilliams will also coordinate his activities with Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation, and his staff.

Returning to Columbia, where he served as advertising and public relations director for Screen Gems and as exploitation director for the parent company, McWilliams brings 25 years of experience in the entertainment field to his new post. He recently completed assignments as coordinator of advertising, publicity and promotion for Samuel Bronston's "King of Kings," and the 1960 Academy Awards Presentation.

Other assignments included assisting in the creation and execution of the publicity and promotion campaign for "Ben-Hur" and the motion picture versions of "'Oklahoma" and "South Pacific."

### Mann Heads Hospital Drive

MINNEAPOLIS—Prominently active in exhibition circles in this area, Ted Mann has accepted the exhibitor chairmanship for the local exchange on the current Will Rogers audience collection and Christmas Salute campaign.

Mann has pledged the full participation of all theatres in his own circuit, and promises an all-out effort to enroll the cooperation, in both audience and employee collections, of all theatres in the north-central United States.

## Continental Conducts First Sales Meeting

OAKHURST, N. J.—Continental Distributing, Inc.'s rapid growth in the past year, its branching out into co-producing, the acquisition of 14 films which will be released in the next 10 months, and the expansion of its sales policy through the opening of new offices throughout the United States, were the main topics of discussion at the company's first annual sales meeting, at the Walter Reade, Inc., home office here.

Walter Reade, Jr., chairman of the board of Continental, made the introductory address, discussing the evolution of the company in the past seven years from distributing two pictures a year to the present. President Irving Wormser spoke about the problems inherent in a fast-growing organization which is active in not only distributing pictures but now co-producing some of them as well. Carl Peppercorn, vice-president and general sales manager, presented the sales program. Sheldon Gunsberg, vice-president in charge of advertising and publicity, and William O'Hare, director of the department, outlined Continental's activities in that area. Special guest speakers were Monroe Greenthal and Herbert Hauser of the Monroe Greenthal advertising agency, and Warren Cowan of Rogers and Cowan's public relations firm.

Peppercorn also announced fall releases. Three major films will have their American premieres in New York, "The Entertainer," starring Sir Laurence Olivier at the Sutton; "General della Rovere," winner of the Golden Lion Award at the Venice Film Festival, starring Vittorio de Sica, at the Paris; and "Modigliani of Montparnasse," starring the late Gerard Philipe and Lilli Palmer, at the Baronet. "Angel Baby," with George Hamilton, Salome Jens, Joan Blondell, and Mercedes McCambridge, will have its world premiere in Florida.

### SW Ups Copelan

NEW YORK—Herb L. Copelan was appointed midwest zone manager, it was announced by Harry M. Kalmine, vice-president and general manager of Stanley Warner Theatres. The circuit operates theatres in Chicago, Wisconsin, Oklahoma City, and Memphis.

Copelan is a veteran of circuit operation, his connection with Warner Brothers having begun when he managed the Brooklyn Strand and the Wintergarden and opened the Beacon on upper Broadway, and later became the assistant general manager of the New York operation which included the five Broadway houses then owned by Warner Brothers. Following his Broadway tour of duty he was appointed zone manager of the Atlantic Coast theatres with headquarters in Atlantic City.

At the end of his war service he returned to theatre operation, pioneering in expanding the Warner chain in Latin America and operating theatres in Lima, Peru; Bogota, Columbia; and Havana, Cuba. From this operation, he transferred to Stanley Warner, opening and supervising the Cinerama theatre in Havana.

### General D-I Names Director

NEW YORK—Maurice M. Wheeler, limited partner in Paine, Webber, Jackson and Curtis, has been elected a director of General Drive-In Corporation, a diversified recreational and leisure-time company with bowling and theatre chain interests in the east and midwest.

## De Luxe Labs Expand To Handle 70mm

NEW YORK—De Luxe Laboratories will embark on a $1,000,000 expansion program to equip what is now the world's largest film laboratory with the latest machinery to handle the increased use of the 70mm Todd-AO process, president Alan E. Freedman announced.

Freedman indicated that new equipment would be installed to handle the processing of such 20th-Fox multimillion dollar Todd-AO attractions as "Cleopatra," "The Greatest Story Ever Told," "The Sound of Music," "State Fair," and many others. The De Luxe president stated that additions to the New York and west coast plants would be made to house the added facilities required for the increased use of 70mm.

The program also calls for additional personnel for research and development. Among the new installations contemplated, Freedman added, would be all the new electronic devices needed to compliment those already in use and in construction as developed by the De Luxe research and development staff. Already developed for the expansion program are the electronic high speed color printing machines and a multi-lateral striping machine which will enable additional tracks to be added on the Todd-AO prints. This will make possible a new multi-track film, in as many as five languages, for George Steven's production of "The Greatest Story Ever Told."

In addition, Freedman disclosed the development of hue-check devices, which will maintain constant vigil on color printing, to assure the absolute reproduction of Todd-AO colors as photographed.

### Para.-Col. Merge In Canada

NEW YORK—Consolidation of the Paramount and Columbia sales and distribution operations in Canada beginning Oct. 1 was announced jointly by George Weltner, vice-president in charge of worldwide sales for Paramount, and A. Montague, executive vice-president of Columbia.

The two Canadian companies, Paramount Film Service Limited and Columbia Pictures of Canada, Ltd., under the consolidation plan will operate a new company with home offices in Toronto, according to the announcement. According to Weltner and Montague, the consolidation is certain to result in much greater efficiency and better service to the Canadian exhibition field.

Gordon Lightstone, general manager, Paramount Film Service, Ltd., will serve as managing director of the new Canadian distributing organization, and Harvey Harnick, sales manager of Columbia Pictures of Canada, Ltd., will be the general sales manager.

### Penna. Appeals Censor Ruling

HARRISBURG, PA.—State Attorney General Anne X. Alpern last fortnight filed in Dauphin County Court exceptions to the court's recent ruling that the State's new Motion Picture Control Act was unconstitutional and invalid.

The Court is expected to rule on the exceptions shortly, and if they are rejected, Miss Alpern will appeal the decision directly to the State Supreme Court.

The act was declared unconstitutional by Dauphin County Judge Walter R. Sohn in twin decrees issued July 20.

## National Screen Begins Mailing Anti-Pay-TV Kits To All Theatres

NEW YORK—National Screen Service will begin mailing the Anti-Pay-TV Petition Kits to the country's theatres this week, it was announced by Philip F. Harling, chairman, Joint Committee Against Pay TV.

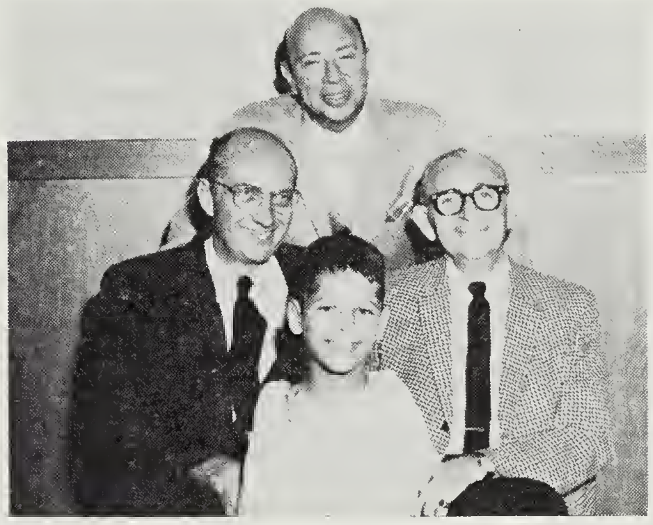
Harling said that the assembling of 18,000 kits has been completed, the kits were delivered to the National Screen warehouse in New York. National Screen will immediately trans-ship them to their exchanges, and has advised that a kit will be inserted in the regular delivery of every theatre. For those theatres that either do not receive a delivery during the week or do not subscribe currently to National Screen Service, the kits will be mailed to them by the National Screen exchange.

Harling is asking all the nation's theatres around Sept. 1 to have their patrons sign petitions in the theatre lobby, requesting their Congressmen to work for the passage of the Harris Bills, HJR 130 and HR 6245, or similar legislation to outlaw Pay TV.

Each kit contains petitions, instructions, and mailing envelopes. It is Harling's hope that the nation's Congressmen will be flooded with 30,000,000 signatures requesting their help in outlawing Pay TV in all its forms.

Harling said the assistance of National Screen Service was utilized as the means of quickly getting the kits to virtually all the nation's theatres. He advises in the kits that if window cards and petitions are needed, theatres should write or wire him directly at the Joint Committee Against Toll TV, 1585 Broadway, New York 36, N.Y.

The petition effort is the first step in the current nation-wide campaign being conducted by Harling's joint committee. It is his belief that Congressmen will advise the House Interstate and Foreign Commerce Committee, of which Representative Orin Harris of Arkansas is chairman, of the receipt of the petitions from their constituents. Harris' two bills have been referred to his Committee and have not yet come up for action.



**Gus Amsterdam and Phil Wolfsohn, seated, and Chief Barker Martin Ellis, Tent 13, Variety Club of Philadelphia, standing in rear, are seen with Jeff Steinberg, one of the young campers, on Visitation Day at the Tent's Camp For Handicapped Children at Worcester, Pa.**

## Para. Earnings Up For Second Quarter

NEW YORK—Paramount Pictures Corporation reports estimated total consolidated earnings for the second quarter of 1960 of $2,033,000 or $1.22 per share, including special income of $1,201,000 or 72 cents per share representing installments on sale of the pre-1948 film library. Comparative earnings for the same period in 1959 are total earnings of $1,615,000 or 94 cents per share, including special income of $440,000 or 25 cents per share.

In the first six months of 1960 total consolidated earnings are estimated at $3,732,000 or $2.23 per share, including special income of $1,955,000 or $1.17 per share representing principally installments on sale of the pre-1948 film library. Comparative earnings for the same period in 1959 are total earnings of $5,260,000 or $3.07 per share, including special income of $2,767,000 or $1.62 per share arising from the January, 1959, sale of investment in Metropolitan Broadcasting Corporation.

The total number of shares outstanding at the end of the second quarter of 1960 were 1,673,231 and compares with 1,714,116 shares outstanding at the end of the second quarter of 1959.

The board voted a quarterly dividend of 50 cents per share on the common stock payable Sept. 23 to holders of record Sept. 6.

### "Alamo" Premiere Planned

NEW YORK—Roger H. Lewis, United Artists' vice-president in charge of advertising, publicity and exploitation, and Al Fisher, assistant exploitation manager, left for San Antonio to confer with Chamber of Commerce officials on the world premiere of John Wayne's $12,000,000 Todd-AO production of "The Alamo" Oct. 24 at the Woodlawn.

Lewis and Fisher were to meet with city officials to coordinate premiere activities for the three-day celebration marking the opening of the UA release. The premiere festivities are now being arranged by a special committee of 250 of San Antonio's leading civic, business, cultural and military leaders, who have raised more than $100,000 for an Alamo fund to finance the celebration.

### Caffarene Joins AA Int.

NEW YORK—Natalio L. Caffarene has been appointed Allied Artists International manager for Uruguay, Norton V. Ritchey, president of Allied Artists International, announced. Concurrent with the appointment of Caffarene, Ritchey revealed that his company has opened a new branch office in the South American nation with headquarters in Montevideo.

Caffarene is a veteran motion picture executive with wide experience in Latin America. Among his former positions have been top managerial posts with Universal and Paramount in Argentina and Peru. His most recent post was that of managing director of Films Italsud S.A. in Argentina.

### NTA Realigns Sales Force

NEW YORK — Realignment of National Telefilm Associates sales operation into two main divisions was announced by Oliver A. Unger, NTA president. Under the new organizational structure, sales will be divided into eastern and western divisions with home offices in New York City and Beverly Hills.

Heading up the eastern division will be E. Jonny Graff, while Berne Tabakin will be in charge of the western operation. Both executives are vice-presidents of National Telefilm Associates.

# The NEW YORK Scene

### By Mel Konecoff

ROAR AND YE SHALL BE HEARD: Bob Mochrie, MGM general sales manager, at a press luncheon explained his thinking as to why certain houses got "Ben-Hur" over others. He has found that people respond to a well-built, well-maintained theatre rather than a drab house, and he took the attitude that a 15 million dollar negative deserves the best.

He did no "shopping" as to terms but rather surveyed every possible theatre in each city and picked the best. He even found, during the survey, that grind pictures are better received in better surroundings. Exhibitors, said he, have been most cooperative.

Mochrie stated that "Ben-Hur" is playing in about 63 cities, and he admitted that about 15 of these are playing 35 mm versions. The public is unaware of the difference and grosses are unaffected. MGM hasn't insisted on 70 mm installations where they are unfeasible. This fall will find the film opening in 200 more reserved performance situations in the U. S. and about 15 in Canada. The majority will be in 35 mm.

He admitted that some time will pass before "Ben-Hur" is available for general release. Thus far the 63 theatres have grossed 17 million dollars, and he thought it could wind up grossing more money than any picture in history.

Mochie reported that during his recent coast visit, he looked at four or five pictures plus footage from others, and he was tremendously heartened by what he saw. "Butterfield 8" will go early in November pre-release and then wide-spread for Thanksgiving. "Cimarron" will be started off on a hard ticket basis on Jan. 1 in a dozen situations with general release to follow in the spring. "Go Naked in the World" will be playing in some theatres in February.

He saw some footage on "King of Kings" and compared it to "Ben-Hur" in size, authenticity, etc., as well as in grossing potential. He expects this to be ready for release in 1961 between Easter and early fall on a hard ticket basis.

Mochrie saw no sign of contraction in the MGM operation, but rather he is expanding and re-emphasizing the importance of the sales force. By doing so he hopes to service theatres and exhibitors more effectively.

* * *

**FORMAL WELCOME: Last week Charles Moss, president, B. S. Moss Circuit, hosted a junket to his newest theatre, The Mall, located in the huge Bergen Mall Shopping Center, Paramus, N.J., which was attended by representatives of the major foreign film distributors and the press. The theatre, which features the world's first all-transistor sound system, has 550 seats and parking facilities for 8,600 cars.**

**Moss reported that in the first four weeks of operation, 30,000 patrons have visited the deluxe house to see Columbia's "The Mouse That Roared," which is still playing. The group heard James O'Grady, general manager of the shopping center, express great satisfaction on behalf of the center and its member merchants with the presence of the theatre. He forecast that shopping centers of the future would definitely include provisions for theatres, citing the further success of others in centers in Framingham, Mass., and in Seattle.**

**Moss noted that consideration was being given to a plan whereby patrons of the shopping center might be permitted to charge their admissions using their charge plates for shops in the area. It could prove an additional source of revenue, admitted he.**

* * *

NOVICE NOTE: We talked to producer Roy Fitzgerald and actor Rock Hudson last week, and of course you smarties will know that they're both the same fellow. This production bit is something new both for the star and the company, Universal-International. We suppose it's to give him a chance to make some more money and also to keep him satisfied while extending his contract.

The first of his independent deals is "Come September," to be made in September in Italy with such stalwart support as Gina Lollobrigida, Sandra Dee, Bobby Darin, and Walter Slezak. It's a comedy by Stanley Shapiro, who did "Pillow Talk" and "Operation Petticoat."

Hudson wants it known that he's not running away from picture making in Hollywood for the sake of simple economy or taxes, etc., but rather he's going to Italy to make the film because the script calls for it. Also called for are eight weeks of shooting, Panavision and color.

His deal is for four co-productions with U-I and six to be made for the company, three of which have already been made. There is no time limit, and he will star in all the films. His next for U-I as an actor will be "The Spiral Road," to be shot in Malaya next April.

Hudson wants to promote the film abroad following completion of shooting via visits to branches and with exhibitors and the press. He's also hoping to get out and sell it here prior to its release next year.

The newest in producers even had words on the state of the industry, opining that the intent today is to make fewer and better pictures with more time and effort being spent on them. Audiences are more choosy, also, noted he.

* * *

**THE METROPOLITAN SCENE: The biggest and one of the most complete exhibitors' promotion portfolios (pressbook) ever created has just been published by MGM on "Ben-Hur." It contains 106 pages and is divided into six sections. It's quite a production. Somebody said if you can't get the picture, release the pressbook. . . . Aside to Joe Hyams: You're a good man. . . . David Barrett, who is handling the alterations and decor of the soon-to-be Trans Lux 85th Street Cinema Cafe, has returned from Paris with authentic bits for use at the theatre like a subway kiosk, street lamps, awnings, bistro-type tables and chairs, and a crystal chandelier. The kiosk will serve as the theatre's boxoffice. Nothing was said about importing Parisian gals to dress up the outside further. And he's got a hundred thousand to spend. . . . Alfred Hitchcock has a "revealing" piece in the September issue of Argosy. . . . Time Magazine has sent out 500,000 letters across the U.S. with a clip of film from "Hiroshima Mon Amour" calling attention to potential subscribers to the quality of the film and the review of it in the mag.**

**Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor, is seen with star-producer Rock Hudson.**

## Gannaway, O'Dwyer Head New Companies

NEW YORK—The formation of two new companies, one production and one distribution, was announced last fortnight at a press conference in the Hotel New Yorker.

A scheduled program of 18 features backed by approximately $8,000,000 in financing was announced.

Albert G. Gannaway, producer-director, is president of International Productions, Inc. William O'Dwyer, former mayor of New York City, has been appointed president of International Distributors, Inc.

Both will serve as directors of the two new companies, along with Amirch Sandu, president, Avon Films, Ltd., of London, and Al Schwalberg, president, Citation Films, New York City.

International Productions has taken over four global production companies, Spartan Productions, of Athens and Mexico City, headed by Elias Kotsikus; Trans-World Films, Tokyo and Hong Kong, headed by James A. Morgan; Gadett-DeAtley Productions, Hollywood; and Howard Pictures, to be formed by Howard Wormser.

Among the 18 projected features are "Chivato," Howard Pictures' "Rush Kipling," "Single Man At The Party," Spartan's "The Great Race," "Fan Chan," being made in Hong Kong by Trans-World, and "The Wedge That Split The World," which will be produced by Gadett-DeAtley.

## Miss Long Chairs WOMPI Meet

TORONTO—Mrs. Mable Guinan, president, Association of Women of the Motion Picture Industry (WOMPI), revealed the appointment of Miss Florence Long as chairman of the WOMPI seventh annual convention to be held at the Royal York Hotel, Toronto, Canada, on Sept. 9-10-11.

Miss Long, who is employed by the General Sound and Theatre Equipment Limited of Toronto, has been associated with the motion picture industry for 22 years and is a charter member of Toronto WOMPI. She has served her club as president and director, as well as holding the office of Association WOMPI vice-president for a year.

## Spero Joins Atlantis

NEW YORK—Atlantis Films, Inc., announces the appointment of Harold L. Spero as general sales manager. Formerly associated with President Films, Inc., Spero will set the sales policy for the company and personally direct the distribution of the new Atlantis combo, "Prisoners Of The Congo" and "The Amazing Mr. Callaghan."

# Mirisch Co. Prepares $45 Million Program

HOLLYWOOD—Celebrating the third anniversary of the founding of The Mirisch Company, president Harold J. Mirisch announced a $45,000,000 production program for the 1960-61 period, which is the largest and most varied ever scheduled by any independent film-making organization.

The program, including a minimum of 14 major films for the period, will encompass comedies, dramas, melodramas ,and musicals, and the basic material will range from best selling novels to leading nonfiction to hit Broadway plays and original screenplays. The Mirisch films, all to be released through United Artists, will be made by many of Hollywood's foremost creators, including Billy Wilder, Fred Zinnemann, William Wyler, Robert Wise, and John Sturges.

During the first three years of operation, The Mirisch Company has presented "The Horse Soldiers," "Some Like It Hot," and "The Apartment."

Figuring prominently in the schedule for the future is Billy Wilder's third film in association with The Mirisch Company, "Irma la Douce."

Zinnemann has planned for filming in the islands of the Pacific in late 1961 the best seller, "Hawaii," written by Pulitzer Prize winner James A. Michener.

Wyler will produce and direct "The Children's Hour," Lillian Hellman's play, with Audrey Hepburn and another top female star in the leading roles.

"West Side Story," Broadway's musical-drama, went into production recently on the streets of New York with Wise producing and co-directing with Jerome Robbins. A $5,000,000 road show presentation, Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, and George Chakiris have the leading roles.

Producer-director Sturges, currently editing the Mirisch-Alpha production of "The Magnificent Seven," Yul Brynner-Eli Wallach-Steve McQueen-Horst Buchholz film, has designated "The Great Escape," Paul Brickhill's non-fiction book, as his next project.

Producer Walter Mirisch has four pictures on his slate for the immediate future, leading off with "By Love Possessed," James Gould Cozzens' best seller. Second film on Walter Mirisch's schedule is "Two for the Seesaw," which will star Elizabeth Taylor under the direction of Academy Award winner Delbert Mann. "Pioneer, Go Home!," Richard Powell's novel, will star Elvis Presley. John O'Hara's best seller, "A Rage to Live," rounds out the producer's schedule.

Producer-director Wise, following his current efforts on "West Side Story," will make two other films with The Mirisch Company in the upcoming two-year interval: "The Haunting of Hill House," Shirley Jackson's novel, is scheduled to roll soon after the completion of "West Side Story" and "Battle," life story of combat photographer Robert Capa, follows in fall, 1961.

In addition to "The Children's Hour," The Mirisch Company also owns motion picture rights to another Lillian Hellman play, "Toys in the Attic," recent winner of the New York Drama Critics Prize as the best drama of the current Broadway season.

Among the most recent projects planned by The Mirisch Company is a new film adaptation of Elmer Rice's prize-winning play, "Counsellor-at-Law."

"Roman Candle," Sidney Sheldon's Broadway comedy, completes the roster of upcoming Mirisch pictures.

In addition to the 14 films slated for production, The Mirisch Company also holds multiple picture deals with three major stars: Jack Lemmon, Dean Martin, and European star Horst Buchholz, whose first American picture is "The Magnificent Seven."

To meet the needs of this ambitious and varied production program, The Mirisch Company is immediately undertaking several personnel changes.

Leon J. Roth, vice-president, in addition to his current duties supervising advertising, publicity and distribution, will now assume the post of executive assistant to president Harold Mirisch. Raymond Kurtzman, for several years resident counsel for The Mirisch Company, now assumes the title of assistant to vice-president Marvin Mirisch.

# LONDON Observations

## *by Jock MacGregor*

PLANS HAVE REACHED an advanced stage for Britain to have its first drive-in theatre. For long it had been thought that because of the long summer evenings—it is still light to 9pm—and general economics, such operations were impractical here. Also the price of lots near big centres of population would be astronomical, and even though the number of cars is rising, they would be catering to only a section of the public. Fog and snow could eliminate many nights, and in June only Friday and Saturday midnight shows might be practical.

Now thanks to imaginative thinking, a brilliant solution to many of these problems has been found. The promoters have their eyes on the waste centre areas within race tracks. The first to be developed will be Sandown Park on the fringe of densely populated South West London. The centre area of grassland is naturally sloped and much of it is only used on occasions for parking. The whole race track area is, of course, already adequately fenced in, and there are ample exits. Though very accessible—it is about 45 minutes from Central London on the main Portsmouth road—it is far enough away from residences not to cause annoyance.

From all angles, this is a most practical scheme. Development costs should be reasonable. For much of the year the land is idle. Unlike the American tracks, the British do not hold seasons. Sandown Park has about two days' racing each month—their next big attraction is the Variety Club charity meeting on Aug. 27. The drive-in, planned initially for 1,000 cars, will not only provide extra revenue to help horse racing, but the hard standings for the theatre arena can greatly improve the track's parking facilities. (A drive-in was started on the South Coast some years back but never completed.

**THE BOARD OF TRADE returns for June reveal the lowest cinema admissions and receipts since official statistics have been maintained. They fell to 8.4 millions and an estimated gross box office takings of 1.02 million pounds. Now the weather has changed for the worst and never was there a truer proverb than that one about clouds having a silver lining—at least as far as show business is concerned. Now with some fine commercial pictures going the rounds, records are being shattered.**

**First, hats off to that grand old veteran—there's really no other suitable descriptive—"South Pacific." In its 121st week it has established a new all time record for the Dominion, London. This picture has been flogged and flogged in Todd-AO in the provinces and is also playing many seasons in 35mm CinemaScope as a hard ticket show with no less success.**

**"Hercules Unchained," "Doctor in Love," "Last Days of Pompeii," "Make Mine Mink," and "Sands of the Desert" are all doing crackerjack business up and down the country. "Psycho" has opened big at the Plaza and the adverts have now been adapted after the scathing press to read: "Who Is Right—The Critics Or YOU The Paying Public?" The most interesting trend is the trade paper advertising of actual admissions and attendances.**

WALTER WANGER has further delayed the starting of "Cleopatra" which sprawls into three major studios—Pinewood, Shepperton and MGM—and the overhead is already reputed to be in excess of the cost of most pictures made here. Elizabeth Taylor arrives at the end of the month and the gossip columnists had a high time commenting on the rent being paid for her country abode. Meanwhile, because of the pressure on Pinewood, Rank is filming at both the Walton and Beaconsfield Studios. . . . Darryl F. Zanuck is due to complete "The Big Gamble" which stars Juliette Greco, Stephen Boyd, and David Wayne here. After shooting in Ireland, France and Africa, he is to take advantage of Rank's brilliant travelling matte system which is reputed to be unrivalled.

## Technicolor In Black

NEW YORK—Technicolor and its wholly-owned subsidiaries show a consolidated net income of $288,243, after taxes, or 14 cents per share on the 2,036,235 shares outstanding for the 28 weeks ended July 9.

This compares with a net loss of $74,569 after applicable tax credit, or four cents per share for the same period of last year on the 2,031,570 shares then outstanding.

## UA Field Men In Drive

NEW YORK—For the first time in motion picture industry history, exploitation men in the field will participate in a sales campaign conducted by a major film company. The unprecedented joint sales and promotion tribute is being accorded United Artists' vice-president Max E. Youngstein for his continuing leadership and contributions to the company's growth.

Prizes will be awarded to field men and regional field supervisors in the 33 competing branches in the United States and Canada on the basis of exploitation campaigns developed for the sales drive in their respective areas.

Co-captains of the 22-week drive awarding more than $60,000 in prizes are William J. Heineman, vice-president, and David V. Picker, executive assistant to president Arthur B. Krim.

## S.C. Exhibs Appeal "Blue" Law

COLUMBIA, S. C.—Attorney General Dan McLeod has been notified that motion picture exhibitors are appealing to the U. S. Supreme Court in a case against an old "blue" law that bans showing of motion pictures in South Carolina on Sundays.

The operators lost in State Circuit Court and in an appeal to the State Supreme Court.

# Canada Telemeter Eyes $100 Return Yearly Per Set; 4,800 Now Installed

By HARRY ALLEN, JR.

TORONTO — Against a background of heavy discussion in the industry, Telemeter continues its merry way here. The 4,800 plus sets are pouring an average of a little over $2 a week into the coffers. A newspaper survey showed that $2.33 a week per set return was said by Telemeter officials to be too high. It was admitted the figure is something over $2 a week. Telemeter officials will be happy if they can reap $100 a year per set. The extra money comes from the initial novelty of the set.

Collections are running from six to seven weeks behind, so no current accurate picture can be obtained on business. Telemeter has sufficient orders on hand to bring the total installation figure to 6,000. This objective is expected to be reached by the end of August. Then no more orders will be accepted, although a waiting-list will be set up. Salesmen were pulled off the street at the end of June, with installations completed from backlog orders. Telemeter will then make a long-range analysis of the direction the system is taking.

Franchises may soon be offered by Trans-Canada Telemeter, Ltd., subsidiary of Famous Players Canadian Corp., which has the franchise for Telemeter in Canada. Franchise holders would receive patent rights to equipment, special events programs, and a complete technical and program service, in return for a royalty based on a percentage of the gross income. Eugene Fitzgibbons, executive director of Telemeter, was quoted in a Toronto newspaper as saying that he had inquiries from such potential investors as radio station owners, publishers, and financial syndicates.

Most expensive live presentation offered thus far by Telemeter was the Toronto Argonaut-Pittsburgh Steelers football game. This game was not offered on free TV, but a charge of $2 was made by Telemeter. Telemeter also offered a game blacked out from Toronto on free TV. Other sports events have included Sunday night NHL hockey games and video-tapes of championship fights.

Pictures which do business in theatres do business on Telemeter, said an official. He refused to offer figures. Telemeter pays a percentage of the gross, as do theatres. Collections however, are six to seven weeks behind showings.

Potential for Telemeter area is 40,000 homes. As the operation smooths out, the staff is thinned out. Telemeter had a staff of over 100 when it began. This is now down to about 60.

Telemeter has been faced with a tremendous cost problem in the tariff — approximately 40 per cent—applied to all electronic equipment imported from the United States. The equipment has stood up well. Most of the films are 35mm, offering better sound to the home viewer than does free TV which uses 16mm film. The Toronto operation has attracted visitors of all description and researchers from every conceivable type of company. Theatre owners from all corners of the earth, and broadcasting stations have sent in their top personnel to study the operation, while Madison Ave. has researched reaction to Telemeter. All have made their reports available to Telemeter, which is making a continuing survey of the viewers.

## Shots Add New "Kick" For "Psycho" Audiences

**HARRISBURG, PA.—D. W. Bonstein, manager, Senate, added a "kick" to the showing of the Hitchcock thriller "Psycho," which caused no end of comment.**

**He secured permission of the Harrisburg Police Department to fire two blank shots from the projection booth, perfectly timed with two of the most crucial scenes in the movie. It was a "sneak" job that could be carried out without the audience's knowledge as the theater balcony was closed.**

**To say that the shots added an exciting touch would be putting it mildly, according to manager Bonstein. "They really rocked 'em," he states.**

## Art House Goes First-Run

NEW YORK—Continuing the current trend of converting so-called "art houses and specialized theatres" into first-run theatres, the Embassy-46th Street on Broadway was converted into a first-run New York theatre with the premiere of "College Confidential," released by Universal-International. Guild Enterprises operates the Embassy.

## TOA Executives Hail Penna. Censor Ruling

NEW YORK—The recent action of Pennsylvania state courts in ruling that state's censorship laws "inoperable and therefore invalid," was hailed by Albert M. Pickus, president, Theatre Owners of America.

Pickus said that while he realizes the County Court decision may still be appealed by the Pennsylvania Attorney General, the lower courts action was, nevertheless, an example of what can be accomplished by a united industry effort to rid itself of a noxious problem.

He said the decision was particularly pleasing to TOA, which has long championed anti-censorship activities.

From Europe, where he is currently on business, Herman M. Levy, general counsel of TOA, also termed the decision "most gratifying."

"This is a fine example of what an industry can and should do to fight off unjustifiable attacks. The law was born in haste and in anger, and was motivated by a desire to control the industry.

"It should have been, as it was, found unconstitutional. It is now hoped that the United States Supreme Court will soon grant the industry, when it rules this fall on the Chicago Times Film case, the same complete freedom from prior censorship that is enjoyed by radio, by television, by books, and by publications, so that legislators everywhere may know finally that attempts to stifle our industry through prior censorship are to be abandoned," Levy declared.

# CANADIAN Highlights

## By Harry Allen, Jr.

THE SUMMER DOLDRUMS have hit activity in the motion picture field. Boxoffices, however, are maintaining a steady pace. Films like "The Apartment," "The Bramble Bush," "Rosemary," "Pollyanna" and "Hercules Unchained" would appear to be selling lots of tickets. The Canadian public still hasn't forgotten about the fun there is in going to a theatre. Pay-TV in the form of Telemeter continues to add customers, and by the end of the summer, it is expected no more orders will be taken. Officials then will sit back and take a long look at the operation. Salesmen no longer seek orders, although installations are continuing. The IATSE, however, is talking with Telemeter officials. The IA holds the projection contracts for Famous Players' theatres. Telemeter employs audio, video, master control, and telecine technicians. The IA has two locals in the film and TV production fields—No. 644, which is for theatrical cameramen, and No. 880, which is for TV cameramen and other technicians

**REEL CLIPS: Canadian office of Walt Disney Television Sales moved to 790 Bay st., Toronto. . . . Annual report of Creative Telefilms & Artists reveals that Eliot Hyman will receive $500,000 as a good-faith deposit on $1,627,000 to be paid him for his rights and interests. These include a piece of the new Marilyn Monroe film, "Let's Make Love," and a share of "West Side Story." The company, which just purchased the post '48 Warner Bros. films, went through another name-changing. It's now Seven Arts Productions, Ltd. The shareholders also gave the nod to trebling the size of the board of directors—from five to 15—and creation of the post of chairman of the board. A meeting of the directors chose Lou Chesler as chairman. The company is "on the lookout" for further film libraries. . . . Signs of the times: in the shadow box at the Park Theatre, St. Catharines, Ont., currently being wrecked: "Now Playing/S. Feldman & Son/and their Happy Wreckers/Continuous Show 8 a.m. - 5 p.m./Standing Room Only/Watch for New Big Opening." The house was operated by 20th Century Theatres. . . . Second TV station operators are planning an Independent Television Organization which will be in opposition to the government-owned Canadian Broadcasting Corporation. . . . New projection equipment is being installed at its Roseland, New Glasgow, NS, house by Odeon as part of refurbishings. . . . The Canadian Picture Pioneers Annual Golf Tourney in Toronto will be held Aug. 25. . . . A screen tower 125 feet wide, the largest ever erected in an outdoor theatre in Canada, is called for in a new Windsor drive-in to be opened late this summer by 20th Century Theatres (Twinex), this country's third largest cinema circuit. There will be space for 1,000 cars, paved roadways, and a large playground area for kiddies. . . . Manager of the 16mm. division of Warner Bros. Pictures Distributing Co. Ltd. of Canada is now Irving Stern. He fills the position last held by Mel Cherry, now Winnipeg manager. Stern was formerly Toronto branch manager for Rank Film Distributors of Canada, Ltd.**

## ALBANY

Farewell dinners were held for Rudi Bach, retiring as George Waldman Films' salesman; and Edward R. Susse, promoted by Metro to manager of the larger Detroit office. Salesman Ralph Ripps succeeded Susse here. The "goodbye" for Bach, whose career can be termed "fabulous" from a doctor in Austria and in the U.S. Navy to film dubbing, directing, and selling for various companies over a 40-year period, was held at Neil Hellman's Thruway Motel. Bach, who is recovering from major surgery, will visit a twin sister in Los Angeles, and then may return to Austria. Susse was honored at the Sheraton Ten Eyck Hotel . . . Jack Goldberg, retired MGM branch manager, visited Film Row en route from a vacation at the Gideon Putnam Hotel, Saratoga Springs, with Mrs. Goldberg. He planned going to New York City and then to their home in Miami Beach . . . Variety Club will hold its annual golf tournament in September. The Tent also will sponsor the premiere of "Ben-Hur", SW Ritz, for the benefit of Camp Thacher.

## ATLANTA

Charlotte Penn has been named a secretary at Allied Artists replacing Charlotte Spence, who resigned. . . . The building which housed headquarters of the Howell Theatre Circuit which was recently completely destroyed by fire will be rebuilt. The loss was estimated at $75,000. . . . John Boyd, owner, Dixie and Hi-Way 50 Drive-In., Lewisburg, Tenn., has entered a Nashville, Tenn., hospital for surgery. . . . The new 72 Drive-In, Huntsville, Ala., has been opened by C. A. Crute and R. C. Cobb. Crute also operates the Lyric and Whitesburg Drive-In, Huntsville, Ala. Cobb owns theatres and drive-ins in Tennessee and Alabama. . . . Ben Cohen, Holiday Enterprises, Cincinnati, Ohio, was in on his way to St. Petersburg, Fla., to open his new Garden Auto Drive-In. . . . The local WOMPI hosted a party for the old folks at Battle Haven.

## BOSTON

Norm Prescott, former disc jockey for WNEW, New York and WBZ, Boston, and former vice-president of Joe Levine's Embassy Pictures Corp., is going into animated film production. He flys to Brussels Sept. 9 to supervise the start of his first full length color CinemaScope animated film, which will also be a TV pilot. As yet untitled, the film deals with a new cartoon character adventure series. It will be filmed in Zurich for an Easter release in the U. S. Prescott hopes to make several European deals for the film while he is abroad. At present, he is vice-president in charge of exploitation of Pleasure Island, the $4,000,000 family amusement park in Wakefield. . . . The industry was saddened to learn of the death in Fall River of William S. "Bill" Canning, one of New England's top veteran showmen. For the past 30 years he had been with the Yamins Circuit as head of publicity and public relations. . . . Richard "Dick" Feinstein, from the New York office of Valiant Films Corp., has been transferred to the Boston office as branch manager, replacing Al Herman, resigned. . . . Mike Ripps, producer of "Macumba Love," released by UA, brought actress June Wilkinson to town for press interviews. The campaign on this chiller is a huge one with spot announcements in five TV channels and a number of radio spots. It opens in 100 theatres in mid-August in the six New England states. Joe Mansfield is handling the campaign. . . . The Marlboro, Marlboro, Mass., operated by American Theatres Corp. until June of this year, is reopening early in September under Gregory Flanigan of Marlboro. A newcomer to the industry, Flanigan operates a travel service agency in Marlboro. He has enlisted the services of Joseph G. Cohen to handle the buying and booking of the theatre, which is now undergoing renovations. . . . Plans for the gala three-day convention of Independent Exhibitors, Inc., of New England and Drive-In Association are whipping into shape. Henry "Hi" Martin, vice-president and genearl sales manager of Universal, will address the convention on Sept. 15, along with C. Glenn Norris, general sales manager of 20th-Century Fox. Norman Knight, president of the Yankee Network, will be another speaker, and others will be announced. With Edward W. Lider as general chairman, the co-chairmen are Richard A. Smith and W. Leslie Bendslev. . . . Meyer Fox, Columbia salesman whose territory has been New Haven, western Massachusetts, and Vermont, has been transferred to southeastern Massachusetts, Maine, and part of western Massachusetts, replacing Harvey Appell, who has joined Embassy Pictures Corp. Bill Canelli, formerly with Affiliated Theatres Corp., has taken over Fox's spot with headquarters in New Haven.

## BUFFALO

Television station WBEN-TV, owned and operated by the Buffalo Evening News, announces the purchase of three new film packages containing 130 features. many never shown on TV in western New York. . . . A net income of $1,306,642 for the 26 weeks ended June 24 has been reported by Bausch & Lomb, Inc., of Rochester, the company that developed the CinemaScope lens. This is an increase over the same period last year. The increase in the first half was approximately that shown in the first quarter, noted W. W. McQuilkin, president, and Carl S. Hallauer, chairman of the board, and was recorded principally in the scientific instrument area. . . . Joseph Lippert, former assistant manager, Center, who has been serving with Uncle Sam's armed forces in Europe, returned to Buffalo to marry Dolores Perlock, employed in the Erie county sheriff's office, and to start on a honeymoon in Canada. Lippert will return to duty at Fort Dix, N.J., following the honeymoon. . . . Ben Dargush, manager, Center, is putting up a mammoth banner on the front of the theatre building on Main street, announcing the coming of "Ocean's 11." He is using the faces of the five big stars in the film, taken from the 24-sheet.

## CINCINNATI

When Jack Bein, owner, neighborhood State, saw his $200 bag of golf clubs being stolen from his unlocked car, he had a house employee give chase and the man was quickly captured. The thief told police the clubs had been given him "by a man named Joe." . . . Attendance records were set by 20th-Fox's "From the Terrace" and "South Pacific" at the 1,100-car Melody Cruise-In, Springfield, O., a Chakeres Circuit operation. . . . Duke Hickey, U-I publicist, piloted "College Confidential" starlets Nancy Root and Theona Bryant on a tour of local radio, TV and crowd spots. The film was screened at Twin Drive-In. . . . Kip Smiley, long on Film Row and more recently Paramount sales manager in Pittsburgh, has returned here in the same capacity.

**COLUMBUS, O., NEWS**—Hot weather combined with strong product kept business rolling in high gear. . . . There are reports that a downtown theatre will soon install Cinerama equipment. . . . United Artists is scheduled to hold a sneak preview of "Inherit The Wind" at Loew's Ohio Aug 29. . . . Arthur J. Raporte, recently appointed director of real estate activities for Loew's Theatres, was in Columbus to look over Loew's properties here. . . . Hank Howard, United Artists' exploitation representative, was in town for the campaign on "Elmer Gantry" at Loew's Ohio.

## CHICAGO

The commercial section of the Marina housing project to be built on the Chicago River will include a motion picture theatre . . . State Street's "Christmas In July" was a boon to Loop theatres . . . Will Devaney, who has been Chicago division manager of MGM, has been transferred to Los Angeles; and Bill Madden, from Philadelphia, has been named to replace him . . . B and K are not renewing their lease on the Biltmore, which will reduce their theatres to 28 in the area . . . The long vacant Norshore is to be put to commercial use . . . B and K have filed suit in Superior Court demanding issuance by the City of a demolition permit for the razing of the structure that houses the Garrick . . . Edward C. Novak has been named manager. National Theatre Supply, succeeding Roy Roser, who joined Brunswick, Inc., in Kalamazoo, Mich. . . . The Annex has been sold by Charles Lindau for commercial use . . . Zadig M. Paoloian, a rebel in the IATSE operators' union, has police protection since they received a tip that he would be killed . . . The Woods case against the stage-hands union may be settled out of court . . . Burt Balaban, son of the Paramount boss, was in in connection with his 20th-Fox film. "Murder, Inc." . . . The Biograph, which became world famous when John Dillinger was shot down by F.B.I. agents as he left the theatre. presented "The F.B.I. Story" in tribute to the F.B.I. on the 26th anniversary of the hoodlum's death. "The F.B.I. Story" shows the Biograph in its footage . . . John Agnos has been named manager of the Roseland . . . Kermit Russel, manager, Valiant Films, has taken over sales and distribution of Essanjay Films . . . Larry Woolf, formerly with Filmack, has been named a producer-account executive for Graphic Pictures . . . Two local projectionists, Fred Galluzzo and Arnold C. Swanson, died . . . Harry Balaban, Harry Lustgarten and Irving Mages are chairmen of Variety Club's "Golforama" set for Elmhurst Country Club on Aug. 26 . . . Mike Yelk, Milford manager, was hospitalized at Edgewater Hospital following a heart attack . . . U-I's "Spartacus" will open the McVickers on Oct. 13 . . . Daniel H. Curico, vice-president and co-founder, Erie Seating Company, died . . . Work is nearing completion on the Old Orchard, Skokie, Ill., set for opening on Labor Day . . . Saul Goldman, film booker, Allied Theatres of Illinois, is once again a proud grandfather . . . A. S. Franks is now managing the Biltmore.

## CLEVELAND

Community Circuit, longtime tenants of the Great Lakes Life Building has moved into the Fidelity Building. . . . George Frazier, longtime Stanley Warner manager at the LeRoy. Portsmouth, O., has resigned to represent Top Value stamps in the Missouri territory. . . . Word was received on Film Row that Stephen Hreno, owner, Elm Drive-In, Warren. O., was accidentally electrocuted while doing electrical repair work. . . . The Citizens for Freedom of the Mind, a group formed to protest the local action taken in Cleveland

## Film Exchange and Dealer Listing for the

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**ALLIED ARTISTS, 143 S. Liberty St.—JAckson 5-9135**
Br. Mgr.: Ben Jordan. Office Mgr. and Booker: Earl W. Schroeder. Sales: Joseph J. Fabacher. Cashier: Elsie C. Bittel. Emerg. Phone: Tony Tortorich, TWinbrook 1-1421.

**BUENA VISTA (Disney), 218 S. Liberty St.—JAckson 5-2250-59**
Br. Mgr.: Floyd Harvey, Jr. Head Booker: Jeanne Crozat. Emerg. Phones: Harvey, VE 5-1902; Crozat, WHitehall 4-8613; Film Inspection Service, HUnter 2-1095; Roy Gallagher, VErnon 3-4572.

**COLUMBIA, 150 S. Liberty St.—JAckson 2-2782**
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**F. F. GOODROW, 218 S. Liberty St.—MAgnolia 1474**
Owner: F. F. Goodrow. Office Mgr.: Georgia Bruno. Emerg. Phone: Goodrow, FAirview 4004.

**HOWCO PICTURES, 150 S. Liberty St.—JAckson 5-0765**
Pres.: F. F. Goodrow. Office Mgr. and Booker: Bob Saloy. Sales: Leo V. Seicshnaydre. Cashiers: Thelma Loeber, Lee Nickolaus. Emerg Phone: Saloy, FAirview 5756.

**DON KAY ENTERPRISES, 150 S. Liberty St.—EXpress 3012**
Pres.-Mgr.: Don Kay. Sales: Nat Dreyfus. Cashier: Mrs. Elgivia Lisle. Shipper: Estelle Barra. Emerg. Phone: EXpress 3012.

**MASTERPIECE, 215 S. Liberty St.—JAckson 2-8703**
Br. Mgr.: Milton Dureau. Office Mgr. and Head Booker: Mamie Dureau. Emerg. Phones: M. Dureau, WHitehall 3-7049 or WHitehall 9-0784.

**METRO-GOLDWYN-MAYER, 150 S. Liberty St.—TUlane 5566**
Br. Mgr.: C. J. Briant. Office Mgr.: Fred D. Armington. Sales. H. A. Arata, H. P. Mosley. Head Booker: Louise Harper. Booker: Armand Portie. Cashier: Joann Mara Roach. Field Exp.: Judson Moses. Emerg. Phone: Harper, JAckson 2-3243.

**PARAMOUNT, 2339 Tulane Ave.—JAckson 5-3357**
Br. Mgr. (New Orleans): William Holliday. Memphis Resident Br. Mgr.: Howard Nicholson. Office Mgr.: Clyde J. Daigle. Sales: Milton T. Aufdemorte, Jr., Edgar E. Shinn, Tom Watson, Tom Donahue (Memphis). Bookers: Eddie Richards, Irma Rogers, Edde Kaffenberger (Memphis), Davis Richoux, Travis Carr (Memphis). Cashier: Ann Balencie. Field Exp.: Leonard Allen. Emerg Phones: Daigle, FOrest 7-4935; Film Inspection Service, HUnter 2-1095; Roy Gallagher, VErnon 3-4572.

**20TH CENTURY FOX, 200 S. Liberty St.—JAckson 5-9858**
Br. Mgr.: William A. Briant. Office Mgr.: Gerald S. Kennedy. Sales: Lewis Oubre, Joseph T. Silver. Head Booker: Anita Gibson. Bookers: Phyllis Johnston, Dave Rizzuto. Cashier: Gloria Barefoot. Field Exp.: Frank Jenkins. Emerg. Phone: Gibson, GAlvez 7309.

**UNITED ARTISTS, 210 S. Liberty St.—TUlane 3617**
Br. Mgr.: George R. Pabst. Sls. Mgr.: Alex C. Maillho. Office Mgr.: Elizabeth Bacon. Sales: Maurice Artigues, Charles Pabst. Bookers: Nat Odom, Ann Dufour. Cashier: Shirley Folse. Field Exp.: Addie Addison. Emerg. Phones: Film Inspection Service, HUnter 2-1095; Roy Gallagher, VErnon 3-4572.

**UNIVERSAL, 143 S. Liberty St.—JAckson 2-9181**
Sls. Mgr.: C. R. Ost. Sales: E. L. Stevens. Booker: Anna Sinopoli. Emerg. Phone: Ost, AUdubon 5012.

**VALIANT FILMS, 218 S. Liberty St.—MAgnolia 1474**

**WARNER BROS., 201 S. Liberty St.—TUlane 2121**
Br. Mgr.: Lucas S. Conner. Office Mgr.: August W. Trog. Sales: Edward Fitzgerald, R. A. Boykin. Head Booker: Joe Springler. Bookers: Joe Sacco, Doris Stevens. Cashier: Catherine D'Alfonso. Emerg. Phones: Springler, GAlvez 4547; Sacco, WHitehall 9-0322; Stevens, FAirview 8616; Film Inspection Service, HUnter 2-1095; Roy Gallagher, VErnon 3-4572.

### • *Supply Dealers*

**ALON BOYD, P. O. Box 362, Shreveport, La.—2-6612**

**HODGES THEATRE SUPPLY CO., INC., 1309 Cleveland Ave.—TUlane 8356**
Emerg. Phones: W. A. Hodges, FAirview 8902; Harold Ballam, 21-4-3441; Joe Faia, 21-71-9433.

**NATIONAL THEATRE SUPPLY, 220 S. Liberty St.—TUlane 4891**
Emerg. Phones: Tom Neely, Sr., HUnter 2-145B; Pascal Caruso, WH 9-8345; C. Achee, Jr., VErnon 5-7686.

**SPEAKRITE PRODUCTS CO., Marvin White, Rt. 1, Box 355, Westlake, La.**

### • *Screen Trailers*

**COMMERCE PICTURES, 525 Poydrass St.—MAgnolia 5026**
Pres.: Bob Wiegand.

**MOTION PICTURE ADV. SERVICE, 1032 Carondelet St.—JAckson 5-2253 (24 hour service)**
Pres.: Carl Mabry.

**NATIONAL SCREEN SERVICE, 3149 Calhoun St.—UNiversity 1-1473**
Br. Mgr.: Louis Boyer. Office Mgr.: Joe Moll. Emerg. Phone: Moll, WH 7-7859.

### • *Merchant Ad Trailers*

**COMMERCE PICTURES, 525 Poydrass St.—MAgnolia 5026**

### • *Signs, Advertising and Printing*

**AMERICAN PRINTING CO., 424 Camp St.—JAckson 5-0806**

**EXHIBITORS' POSTER EXCHANGE, 221 S. Liberty St.—JAckson 5-3563**
Pres.: Wm. Cobb. Emerg. Phone: Cobb, VE 3-8361.

**NATIONAL SCREEN SERVICE, 3149 Calhoun St.—UNiversity 1-1473**

**PORT PRINTING CO., 222 La Salle St.—JAckson 5-6987**

### • *Film Delivery Services*

**SCHAFFER FILM DELIVERY SERVICE, 1409 Cleveland Ave.—JAckson 2-6513**
Owner: "Buddy" Schaffer. Emerg. Phone: JAckson 2-6513.

**TRANSWAY, INC., 235 S. Genois St.—HUnter 8-0861**
Gen. Mgr.: Dan M. Brandon. Film Row Depot, 1303 Cleveland Ave.—MAgnolia 5635. Mgr.: Leon Johnson.

### • *Service Companies*

**ALTEC SERVICE CO.**
J. M. McBurney, 4501 Congress St., FAirview 2044. Gavin Leedy, 1301 Bullard Ave., VErnon 5-0156. Emerg. Phone: JAckson 5-2748.

**FILM INSPECTION SERVICE, INC., 729 Jane Alley—HUnter 2-1095**
Mgr.: Roy Gallagher. Asst. Mgr.: Bruce Hirstius. Emergency Phones: Gallagher, VE 3-4572; Hirstius, HU 2-3462.

**RCA SERVICE CO.**
Field Mgr.: C. S. Moore, 7901-5 Empire Freeway, Dallas, Tex., FLeetwood 2-3911. Field Men: R. W. Godwin, Jackson, Miss., FLeetwood 5-8494, 5-6456; H. S. Robb, Lake Charles, La., HEmlock 3-7364; L. M. Corridari, Mobile, Ala., GArden 6-1852, HEmlock 8-1458; L. N. Browne, New Orleans, La., FAirview 2373, WHitehall 5-4142; A. S. Riley, New Orleans, La., EVergreen 8960, WHitehall 5-4142; A. E. Moore, Pineville, La., HIllcrest 2-6271, 2-7552; R. G. Stokely, Shreveport, La.; MElrose 5-3063, 3-2529.

### • *Motion Picture Exhibitor*

Representative: Mrs. Anna M. Auslet, 2268½ St. Claude Ave., WHitehall 3-1566.

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against the manager of the Heights Art for showing "The Lovers," met at the home of Mrs. Regina Morris and adopted a charter prepared by Seymour Terrell, attorney and legal advisor to the group. The charter, now in Columbus for approval, has as its purpose "to disseminate information concerning the rights which citizens of Ohio have under the Constitution and to oppose illegal censorship of books, publications, motion pictures, works of art, and other media." Roy Leib is temporary president of the group. . . . "The Lovers" case, in which Heights Art manager Nico Jacobellis was convicted of showing an obscene film and fined $2500, has been appealed by his attorney, Bennett Kleinman. Hearing on the appeal is expected to take place in the fall. . . . Frank Belles, former RKO branch manager, and, after RKO folded, a salesman for United Artists, has joined the Research Institute of America, Inc., a statistical service for business executives. Phil Harrington, former MGM salesman, is now associated with the same organization. . . . The annual Variety Club golf tournament at the Lake Forest Country Club was voted tops. The record crowd liked the stag policy adopted last year for the annual event, which kept it on an informal basis. Special thanks were tendered the arrangements committee headed by Stuart Wintner, and composed of Irving Shenker, chief barker; Ted Levy, Buena Vista district manager; Jim Levitt, B.V. branch manager; Danny Rosenthal, UA branch manager; and Jerry Lipow. . . . Nativa Robert, who retired in 1958 after being a local MGM booker for 25 years, only to return shortly after to join the Buena Vista booking department, is available for a part time booking job. Buena Vista has turned all of its booking problems over to Arthur Ehrlich, head booker. in a personnel concentration move. . . . John O. Guthrie, owner, Karolyn, New London, O., writes that he has closed the house permanently and is now launched on a career of retirement, which will include more time for his hobbies, sculpture and symphonic music. . . . Cleveland Salesmen's Club reported in full numbers at the annual summer picnic at 20th-Fox salesman Sam Lichter's lake shore home. . . . A newcomer to the industry, G. E. Leadbetter of Mansfield, O., has acquired property and plans to build a 700-car drive-in on Route 42, between Mansfield and Lexington, O. . . . Frank Harpster, Warner central Ohio Theatre district manager and a longtime member of the circuit, died of a heart attack.

## DALLAS

William Lewis, long familiar along Dallas film row, has been named southwest exploitation manager for Columbia Pictures, with headquarters in Dallas. . . . Funeral services were held here for Louis A. Schrader, 78, former film company employe. He died in a local hospital after a long illness. He worked for Alexander Film Company and the TAD

**Watch for them!**

**NEXT!**
**Portland, Ore., Territory**
**Issue of August 31**
**New Haven Territory**
**Issue of September 14**

**Save Them!**

Movie Screen Advertising Company until 1940. Survivors include his wife, two daughters, two sisters, and four grandchildren. . . . Rube Jackter, vice-president and general sales manager for Columbia, was here to talk with motion picture exhibitors from the southwest about Columbia's Christmas release, "The Three Worlds of Gulliver." He was the guest of Jack Judd, Columbia southwestern division sales manager, and Mon Whitcher, Dallas branch manager. . . . Funeral services were held here for Ernest E. Lutz, 73, retired owner of the Liberty Theatre Circuit, who died at his Canton, Tex., ranch following a heart attack. Survivors include his wife, two sons, a brother, two sisters, and four grandchildren. . . . Marie Powers has been installed as president of the local chapter of the Women of the Motion Picture Industry. Other officers include Rosemary White, first vice-president; Virginia Elliott, second vice-president; Florence Lowery, corresponding secretary; Sue Benningfield, recording secretary; and Marie Russey, treasurer. On the board are Thelma Jo Bailey, Lorre Butler, Grace Folsom, Rosa Browning, Etta Sims, Juanita White, and Lorena Cullimore. Miss Bailey is outgoing president. Awards were presented to Alta Mae Roberts, who devoted more than 300 hours of volunteer hospital service, and Virginia Williott, for bringing in the most new members.

## DENVER

Clarence Files, owner, Starlight Drive-In, Grand Junction, Colo., has taken over the management of the Uranium Drive-In, Naturita, Colo. . . . Community, Saratoga, Wyo., will be known as the Range. . . . John Greer, Salmon and Greer, operators of several theatres and drive-ins in Santa Fe, N.M., was in Denver. . . . The Rex, Rapid City, S.D., when extensive rebuilding is completed, is to be known at the Rapid and will probably reopen with "Ben-Hur". . . Many New York and Hollywood execs and John Wayne were in town to observe audience reaction to sneak preview of "The Alamo." . . . Premiere of local showman's (Frank H. Ricketson, Jr.) first film, "For the Love of Mike," is taking place at the Denver with a lot of fanfare. . . . Burglars broke into the Denver exchange of Metro-Goldwyn-Mayer and broke open the safe, taking $36 in petty cash and about $16 in four cent stamps—leaving the higher denominations untouched. Yeggs also took the coins from the coke machine, but missed a considerable amount in cash belonging to the Employees' Club. . . . Allied Artists are booking two more of their films, "Hell To Eternity" and "Raymie," first run in a day and date booking of drive-ins and suburban indoors instead of a single downtown run. . . . Charles Boasberg, general sales manager, and Grover Livingston, western division manager of Warners, were in Denver conferring with branch manager Don Urquhart. . . . Pete Anselmo, for the past three years manager of Atlas' Federal, has resigned to become associated with the Berg Selector Co., distributors of merchandising display machines. . . . Roland Bower, former assistant manager, Bluebird, is now acting resident manager under the direction of Charlie Alum, managing director.

## DES MOINES

The King, Belle Plaine, Ia., has been reopened after a two year shutdown. Roy Mansfield of Portland, Ore., will manage the house. . . . Mrs. Will Johansen announced plans to sell the Wonderland, Paullina, Ia., as a result of the death of her husband. Johansen died following a heart attack. . . . New seats have been installed in the Sac, Sac City, Ia., with the new seats staggered so that everyone may have a better view of the screen. . . . The Capitol, Iowa City, Ia., has been sold to the Central States Theatre Corp. and the Chapman interests by Ernie Pannos. Pannos opened the Capitol in 1946. He still retains ownership of the Coronet, Davenport, Ia.

## DETROIT

Charles Whitaker, manager, United Detroit's Palms, has sore feet but an otherwise happy glow. The pedal grief is engendered by supervising the line patiently awaiting the beginning of Paramount's "Psycho," which at times forms 45 minutes before showtime and contains as high as 2,000 persons. While no figures have been revealed, industry guesses are that first week could gross nearly $35,000 which would surpass the year's best non-holiday business, "Macumba Love," by about $5,000. . . . Under a three-column headline, The Detroit Free Press in its "As Others See It" department gives much space to condemning certain American pictures as being irritating and objectionable in foreign markets. The writer, C. W. Chinnery, Brantford, Ontario, pointed out that "Swamp Fox," in a Canadian market favoring our product, was barred from TV. The same applies in those countries which long ago warred with United States and are asked to sit through films depicting their ancestors as stupid, brutal, "and in most cases on the losing end." He attributes the recent anti-American demonstrations in Mexico, Cuba, and Japan as being, in part, engendered by our exporting this type of film fare.

## HOUSTON

The six Houston chapters of the Daughters of the American Revolution sponsored the premiere of a locally made patriotic, documentary film, "To Sow This Seed," at the Prudential Building Auditorium. Mrs. Roland Heyne was chairman of the premiere. . . . The Post Oak Drive-In has opened at its new and larger site. The new theatre has double box offices to allow four lanes of cars. It also has a large screen tower with a curved surface designed to reflect a better picture. It will also feature a snack bar, three separate high fidelity sound systems, and was constructed at a cost of $800,000. The owners said an extra amount of space has been allowed between speaker posts for cars and the parking ramps are arranged so that occupants of the smaller, newer type cars, with lower windshields, will have a clear view of the screen. . . . Plans are under way for the premiere of Cinerama here on Aug. 25. Although it was presented at the Melba, Dallas, for nearly five years, many Houstonians have not seen the process. "This Is Cinerama" will be the first presentation. The screen being installed at the Rivoli measures 65 feet wide and 24 feet high, with a curve of 16 feet in the center. The premiere showing will be sponsored by the Church of Jesus Christ of Latter Day Saints, with proceeds going to the benevolent fund of that church.

## JACKSONVILLE

Bob Vickers, former manager, Florida, Vero Beach, is the new manager of Fred Kent's Beach, Jacksonville Beach. . . . T. E. Bell, who ran the local Wesconnett Drive-In before its transformation into the Twin Hills Drive-In, has taken over the management of Cecil Cohen's Victoria, New Smyrna Beach. . . . Bob Daugherty, Smith Management Co. official, has moved his family from Haines City to a new residence at Tampa close to the firm's Brittain Plaza Theatre. . . . The seasonal closing of the Neptune Drive-In, Daytona Beach, has been scheduled for Aug. 27, and manager Whitney Lindsey will move to Orlando at that time to manage the South Trail Drive-In. . . . WOMPI members, at their July meeting in the Hotel Roosevelt, honored past president Mary Hart by naming her as an official delegate to the annual WOMPI convention to be held at Toronto in September. A second delegate, in conformity with the WOMPI constitution, is president Philomena "Phil" Eckert, and Flora Walden and Ida Belle Levey were elected as alternate delegates. . . . Jim Carey, manager, Loew's Twin Normandy Outdoorer, said that drive-in's emergency generator proved its value when a city power failure threw the Normandy area into a two-hour blackout during his opening night of "I Passed for White." With a capacity crowd on hand, Carey reported that his screens were dark for less than five minutes, and that many nearby suburbanites drove to the Normandy rather than wait out the darkness in their homes. . . . Construction delays prevented the opening of the new $450,000 Cinema, Pompano Beach, as scheduled on June 30, and a new opening date of August 11 was set for the area premiere of "Ocean's 11." Newest theatre in the Smith Management Co. circuit, the Cinema seats 1,500 patrons with outside parking for more than 2,000 cars. It is under the management of James F. Sharkey, formerly a Detroit motion picture executive. . . . The Motion Picture Council's annual election at the Seminole Hotel resulted in the reelection of Col. John Crovo as president; Arthur Cogswell, first vice-president; Mrs. A. U. Sangster, second vice-president; Mrs. E. S. Sutton, secretary; and Mrs. Magdaline Dalloz, treasurer. President Crovo reported that the council's membership has been busily engaged in heralding the area premiere of "Ben-Hur" at the new downtown Center.

## MEMPHIS

Al Myrick, president of Allied States Association, told a Memphis meeting of the Mid-South Unit of Allied: "The problem of the average theatre owner is that he is hurt by film distributors who withhold their films from him. People who can't pay advanced admission prices at these first runs are deprived of seeing the pictures. They don't want to be second-rate citizens. . . . After 60 to 90 days films lose their public interest and independent theatre owners who get films after that time suffer from small box office income." Trueman Rembusch, Indianapolis, also addressed the group. . . . Fort Chaffee Theatre #1, Fort Chaffee, Ark., has closed after a successful run in connection with the summer camp. . . . J. T. Hitt is now operating the Dixie, Monticello, Ark.

## NEW HAVEN

Sperie Perakos, general manager of Perakos Theatre Associates, has announced appointment of John D'Amato, Palace, New Britain, Conn., as acting manager, Southington Drive-In, Southington, Conn., replacing Harold Temple, resigned. Mrs. Mary Wollman, shuttered Arch St., New Britain, has been shifted to the Palace, New Britain. . . . The Amity Bowling Center, New Haven, initial diversification project by the Sampson-Spodick interests (Nutmeg Theatre Circuit), will open for business about Aug. 25. Circuit partner Robert C. Spodick has completed a nine-day course at the Brunswick Bowling Management School, Chicago. . . . John J. Scanlon, Jr., has dropped his two-for-one admission plan, in effect experimentally on various mid-week evenings, at the Strand, Winsted, Conn., and resumed regular charges on a full-time basis. Under the plan, the theatre charged one dollar for admission, the purchase permitting a male or female campanion to be admitted free. The theatre charges 75 cents for adults. . . . David Swenson, student assistant manager, Loew's Poli, Worcester, Mass., has been named assistant manager, Loew's Poli, Hartford, succeeding Jack Keppner, resigned.

## NEW ORLEANS

Mrs. Carmen Smith, Hodges Theatre Supply, WOMPI head, and Jane Ella Moriarty, Richards Center, immediate past president, were elected delegates to the international WOMPI eighth annual convention Sept. 8-11, at Toronto, Canada. Alternate delegates named were Audrey Hall, Paramount Gulf; and Mrs. Bernice Chauvin, MGM . . . Gulf States Theatres shuttered the Vicksburg Drive-In, Vicksburg, Miss. . . . Jane McDonnell, Paramount staffer, observed her 22nd year with the company . . . Joan Escarra, Paramount secetary, and Lee Troncoso, set Aug. 27 as their wedding day . . . Sympathy to theatre owners Claude Keller, Jr., family at Eunice, La. on the death of their nine year old son . . . Max J. Cointment died at his residence in Donaldsonville, La., at the age of 56. For the past many years he was manager of the Grand, Donaldsonville . . . Gulf States Theatres are closing the Varsity, Baton Rouge, La., for a month.

## PHILADELPHIA

The South Philadelphia Drive-In was held up again. . . . Morry H. Schwarz is now a member of the Fowler-Shinn, Inc. Dodge-Plymouth sales staff, Jenkintown, Pa. . . . Cecil M. Felt has acquired the real estate business of Herbert Hope, 5913 N. Broad Street. . . . The Philadelphia Variety Post No. 713, American Legion, will present its annual awards at its installation Sept. 19 at Palumbo's. . . . Many Barkers, their wives and friends attended Camp Visitation Day at Tent 13 Variety Club's Camp for Handicapped Children, Worcester, Pa. Two new bunks were dedicated in the memory of two past Barkers, Ben Amsterdam and Nat. N. Wolfsohn. It was announced that the Ladies Auxiliary has presented a sound projector to the camp in memory of Laura Gillis, late wife of Max Gillis, a former Chief Barker. When it was observed that there was no sound system in the auditorium, Ben Biben stated that he would donate such a system in honor of his granddaughter, Randi. Participating in the day's events were Edward Emanuel, International Chief Barker; Ralph Pries, International dough guy; Sam Alesker, chairman of the day; and Lester Wurtele, first assistant chief barker of Tent 13. . . . Jack H. Greenberg is chairman of Tent 13's annual golf tournament and dinner dance which will be held at the Philmont Country Club, Philmont, Pa., on Sept. 16. A gin rummy tournament will, as usual, be a feature of the event. . . . That testimonial luncheon to bid farewell to Bill Madden, promoted to midwestern division manager for MGM; and to welcome Sidney Eckman, new branch manager, MGM, sponsored jointly by Variety Club Tent 13 and Motion Picture Associates on Aug. 22 at the Bellevue-Stratford, was one of the most convivial and well attended industry events in recent years. . . . Louis Blaustein, National Screen Service salesman long on the sick list, was reported in serious condition in Lankenau Hospital, having now suffered a heart attack.

*David E.*

**BRODSKY**

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## PITTSBURGH

Mike Weiss, Paramount exploiteer, was in town, setting up exploitation campaign for "Psycho," due at the Penn. . . . Herman Katz, 70-year-old projectionist at the Manor, died. He had been in the Manor booth 30 years and was one of the founders of Operators Local 171. . . . Larry Knee, Stanley manager, vacationed in New York, with assistant Paul Fleming filling in. On Knees return, Fleming was assigned to the Strand, Oakland, Pa.. where manager Josephine Sabbio, a bride-to-be, is taking an extended leave of absence. . . . Red-hot Pirate baseball team is big box-office opposition, according to local managers. Not merely because of capacity crowds when team is in town, but because of huge radio and TV audiences. . . . Warner Zoeckler transferred from Stanley Warner circuit's Ritz, Clarksburg, W. Va., to Ohio, Mansfield, O., following death of Frank Harpster, district manager who headquartered at the Mansfield house. Taking over in Clarksburg was John Cox, formerly at the Rialto, Charleston, W. Va.

## ST. LOUIS

Pat Steiner, former WOMPI with Arthur Enterprises, announces the birth of a son. . . . Rita Brusselback, United Artists, is a new member of the St. Louis WOMPIs. . . . Mrs. Jesse N. Parker, mother of Mayor Ray Parker of Brentwood, manager, Broadway Drive-In, died of a heart attack. Surviving are her husband and three sons, Ray and Norman C. Parker, both of St. Louis, and Vernon C. Parker, of Tulsa, Okla. . . . The Dixie, New Madrid, Mo., sponsored a cooperative beauty contest that Earl Cokenour, manager, termed "tremendously successful." There were 32 entries, each sponsored by a different local merchant. A packed house watched the contest and viewed an appropriate film, "I Married A Woman." . . . Robert L. Johnson, North Terre Haute, Ind., associated with Channel 10 there, is negotiating to take over the Lyric, Casey, Ill., which has been closed for over a year. Johnson hopes to open around Labor Day. . . . Delegates to the WOMPI convention in Toronto in September are Marcella DeVinney, president, from 20th-Fox, and Jane Smoller, Paramount. Others planning to attend the convention are Terry Boheim, Paramount; Catherine Foy, Kahan Film Delivery; and Fan Krause, MGM. . . . WOMPIs are working to fill the collection containers for the Will Rogers Memorial Hospital Fund in time for the convention. Old Christmas cards are being collected for the folders being made for the patients at the St. Louis Chronic Hospital. In each folder will be placed handkerchiefs or socks. The goal is 2,000 folders. The WOMPIs are also studying different service projects for the coming year.

## SALT LAKE CITY

The Villa will soon install Cinerama equipment . . . The Woodland Drive-In was used for the final meeting and their new swimming pool as the baptism of the conventioneers of the Jehova's Witnesses . . . Robert Workman is new city manager for Intermountain Theatres . . . 20th-Fox's "Can-Can" is nearing the end of its engagement at the Villa.

## SAN ANTONIO

Howard Robb, owner, Texas Drive-In, Navasota, Tex., has instituted a new contest at the drive-in. Patrons are awarded cash prizes if their license plate numbers are called out. . . . L. D. Sipes, Sipes Theatres, was host of a beauty contest at the King's Drive-In, at Kingsville, Tex. Sipes presented the major prizes to the three top finalists. He also donated one of the top prizes to the winners. . . . Richard Landsman of the Statewide Drive In Theatre Circuit has announced that he has booked Kirma, the mentalist, as an added attraction at the Mission Twin Drive-In. . . . Alfred Pawleck, operator, Midway Drive-In, Kansas City, Tex., revealed that he is building a bowling alley. . . . An early morning fire destroyed the screen and other installations at the North Loop Drive-In, El Paso, Tex. L. R. Dollison, president, Dollison Theatres of Santa Fe, N.M., owner of the drive-in, estimated the loss at nearly $15,000. A remodeling project had been underway at the ozoner. The theatre office, also beneath the screen, was ruined by the blaze. Firemen salvaged several bags of money, although some of the bills were badly scorched. Rebuilding has already been started, but in accordance with a new city code, steel must be used in place of the specially treated teephone poles in the screen tower. . . . Bill T. Bohling, manager, Ellanay, El Paso, Tex., has returned to the hospital for a few days for a complete check-up.

## WASHINGTON

Shirley Jones, starring in UA's latest release, "Elmer Gantry," dropped in at RKO Keith's to check on opening plans for her picture. Miss Jones is currently appearing in "Oklahoma," which is playing the Carter Barron Amphitheater. Max Miller, UA eastern publicity representative, was in making plans for the opening of "Elmer Gantry" on Aug. 17. . . . A belated congratulations to Fred Erling, who replaced Irving Martin as manager of Loew's Palace. Erling formerly managed Loew's Columbia, demolished to make room for a new Loew's theatre. . . . Fred MacMillan has recently become the new manager, Stanley Warner's Metropolitan. . . . Harry Lohmeyer, manager, Stanley Warner's Ambassador, has returned to work after recuperating from injuries suffered in an accident. Victor Newfield was acting manager at the Ambassador in Lohmeyer's absence. . . . Don King, operator, Town, reports that Paramount's new chiller, "Psycho," has shattered the all-time house record. King is happy to announce that the theatre's policy of not admitting patrons after the feature begins is working out well, and may become a regular feature at the Town. . . . Joel Margolis, manager, Loew's Capitol, who has spent the last two months training Miss Washington contestants, is preparing the nine finalists for presentation on the Capitol stage. Joel feels that this year's finalists are not only capable of becoming Miss Washington but Miss America as well.

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

AUGUST 24, 1960
SECTION TWO
VOL. 64 NO. 14

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

#### COMING FEATURES IN ORDER OF RELEASE

July **RAYMIE**—David Ladd, Julie Adams
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy

#### COMING

**BLOODY BROOD**—Barbara Lord, Jack Bett
**BRIDGE, THE**—German-Made
**CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
**DONDI**—David Janssen, Patti Page
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol
**PLUNDERERS, THE**—Jeff Chandler, Dolores Hart, John Saxon
**SERENGETI SHALL NOT DIE**—(EC)—African Documentary
**TIME BOMB**—Curt Jurgens, Mylene Demongeot
**TORMENTED, THE**—Richard Carlson, Susan Gordon
**UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

### AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

**ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
**BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
**CIRCUS OF HORRORS**—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**DIARY OF A HIGH SCHOOL BRIDE**—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
**GHOST OF DRAGSTRIP HOLLOW**—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
**GIANT GILA MONSTER, THE**—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
**HOUSE OF USHER, THE**—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
**JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
**KILLER SHREWS, THE**—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
**SIGN OF THE GLADIATOR**—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
**WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

#### TO BE REVIEWED

**AMAZING TRANSPARENT MAN**—Marguerite Chapman, Douglas Kennedy
**JOURNEY TO THE LOST CITY**—(C)—Debra Paget, Paul Christian
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**ROUGH AND THE SMOOTH, THE**—Nadja Tiller, Tony Britton

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn.. | A1 | MGM |
| •Alamo.......................... | | UA |
| •All In A Night's Work........... | | Par. |
| All The Fine Young Cannibals.... | A3 | MGM |
| All the Young Men............... | A2 | Col. |
| •Amazing Transparent Man........ | | A-I |
| And Quiet Flows The Don........ | B | UA |
| •Angel Wore Red, The............ | | MGM |
| Angry Island.................... | | For. |
| Angry Red Planet................ | A2 | A-I |
| Aparajito....................... | A1 | For. |
| Apartment, The.................. | A3 | UA |
| •Aphrodite...................... | | Fox |
| Aren't We Wonderful............. | | For. |
| •As The Sea Rages............... | A2 | Col. |
| •Atlantis, The Lost Continent.... | | MGM |
| Atomic Submarine................ | A2 | AA |
| •Austerlitz...................... | | Fox |

## PLEASE NOTE . . .

**This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder. Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.**

**THE EDITORIAL STAFF**

### B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| Back to the Wall | A3 | For. |
| Battle In Outer Space | A1 | Col. |
| Battle Of Blood Island | | Misc. |
| Battle of the Coral Sea | A1 | Col. |
| Battle Of The Sexes, The | A2 | For. |
| Beast From Haunted Cave | | Misc. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Best of Everything, The | A3 | Fox |
| Between Time and Eternity | | U-I |
| Beyond The Time Barrier | | A-I |
| •Big Boston Robbery, The | | Par. |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| Black Orpheus | A3 | For. |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Blue Angel, The | B | Fox |
| Bluebeard's Ten Honeymoons | B | AA |
| Bobbikins | A1 | Fox |
| Boy and the Laughing Dog, The—RE | A1 | WB |
| Boy and the Pirates, The | A1 | UA |
| •Boy Who Stole A Million, The | | Par. |
| Bramble Bush The | B | WB |
| Breakout | | For. |
| •Breath of Scandal, A | | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Bridges at Toko-Ri, The—RE | A2 | Par. |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| •Butterfield 8 | | MGM |

### C

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|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| Captain's Table | A3 | Fox |
| Career | A3 | Par. |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderfella | | Par. |
| Circus of Horrors | B | A-I |
| Circus Stars (U. S. S. R.) | A1 | Par. |
| •College Confidential | A3 | U-I |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| Conspiracy Of Hearts | A1 | Par. |
| Cossacks, The | A1 | U-I |
| •Counterfeit Traitor, The | | Par. |
| Counterplot | | UA |
| Country Girl, The—RE | A2 | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack in the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crimson Kimono, The | A3 | Col. |
| •Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

### D

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|---|---|---|
| •Dark At The Top Of The Stairs, The | | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| Defend My Love | | For. |
| •Desert Attack | | Fox |
| •Desire In The Dust | | Fox |
| Diary of a High School Bride | A3 | AI |
| Dinosaurus | A1 | U-I |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

### E

| | | |
|---|---|---|
| Edge of Eternity | A1 | Col. |
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| Enemy General, The | A2 | Col. |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

### F

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|---|---|---|
| •Facts O, Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

ALL THE YOUNG MEN—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treal

ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

ENEMY GENERAL, THE—MD-78m.—Van Johnson, Dany Garrel—4729 (8-17-60)—Counter espionage meller for duallers

FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

NIGHTS OF LUCRETIA BORGIA, THE—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

SONG WITHOUT END—D-129m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

STOP, LOOK AND LAUGH—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

### COMING FEATURES IN ORDER OF RELEASE

Sept. AS THE SEA RAGES—Maria Schell, Cliff Robertson
Sept. FAST AND SEXY—(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
Oct. I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
Oct. LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters

### COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HELL IS A CITY—Stanley Baker, John Crawford
JAZZ BOAT—(CS)—Anthony Newley, Anne Aubrey
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
PLEASE TURN OVER—Ted Ray, Jean Kent
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
UNDERWORLD, U. S. A.—Cliff Robertson, Dolores Dorn
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

20 ALL THE FINE YOUNG CANNIBALS—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama feature• top young talent

17 BELLS ARE RINGING—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

DAY THEY ROBBED THE BANK OF ENGLAND, THE—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 GAZEBO, THE—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

4 GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

12 HOME FROM THE HILL—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 HOUSE OF THE SEVEN HAWKS, THE—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

11 LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 LIBEL—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 PLATINUM HIGH SCHOOL—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 SUBTERRANEANS, THE—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

3 TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

9 TIME MACHINE, THE—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

7 WRECK OF THE MARY DEARE, THE—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Sept. **ANGEL WORE RED, THE**—Ava Gardner, Dirk Bogarde, Joseph Cotten
Oct. **KEY WITNESS**—(CS; BW)—Jeff Hunter Pat Crowley
Oct. **WHERE THE HOT WIND BLOWS**—(WS)—Gina Lollobrigida ,Yves Montand

### COMING

**ATLANTIS, THE LOST CONTINENT**—(MC)—Anthony Hall, Joyce Taylor
**BUTTERFIELD 8**—(CS; MC)—Elizabeth Taylor, Laurence Harvey
**CIMARRON**—(CS; MC)—Glenn Ford, Maria Schell
**GO NAKED IN THE WORLD**—Gina Lollobrigida, Ernest Borgnine
**GORGO**—(Automation: TC)—William Travers, Vincent Winter—England
**KING OF KINGS**—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
**MAGIC BOY**—(EC)—Japanese Animated Cartoon
**VILLAGE OF THE DAMNED, THE**—George Sanders, Barbara Shelley—England
**WHERE THE BOYS ARE**—(CS;MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 Carro 59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 **PRISONER OF THE VOLGA**—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Sept. **BOY WHO STOLE A MILLION, THE**—Virgilio Texera, Marianne Benet
Sept. **UNDER TEN FLAGS**—Van Heflin, Mylene Demongeot
Oct. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim
Oct. **G. I. BLUES**—Elvis Presley, Juliet Prowse
Oct. **SAVAGE INNOCENTS**—(TE; TC)—Anthony Quinn, Yoko Tani

### COMING

**ALL IN A NIGHT'S WORK**—(TC)—Dean Martin, Shirley MacLaine
**BIG BOSTON ROBBERY, THE**—Jay Barney, Sherwood Price
**BREATH OF SCANDAL, A**—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
**CINDERFELLA**—(TC)—Jerry Lewis, Ed Wynn
**COUNTERFEIT TRAITOR**—(TC)—William Holden, Lilli Palmer
**ONE-EYED JACKS**—(VV; TC)—Marlon Brando, Katy Jurado
**PLEASURE OF HIS COMPANY, THE**—(T)—Fred Astaire, Debbie Reynolds
**WORLD OF SUZIE WONG**—(TC)—William Holden, Sylvia Syms, Nancy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the dualers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
**CAN-CAN**—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
**CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
**DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
**FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
**HIGH-POWERED RIFLE, THE**—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
**IDIOT, THE**—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
**MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
**ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
016 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

| | | |
|---|---|---|
| •Fanny | | WB |
| •Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Five Gates to Hell | B | Fox |
| Flame Over India | A1 | Fox |
| Flying Fontaines, The | A2 | Col |
| For the Love Of Mike | | Fox |
| 400 Blows, The | A3 | For |
| Four-D Man | A2 | U-I |
| Four Fast Guns | A3 | U-I |
| •Freckles | | Fox |
| From The Terrace | B | Fox |
| •Frontier Scout | | UA |
| Fugutive Kind, The | B | VA |

### G

| | | |
|---|---|---|
| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| Ghost of Drag Strip Hollow | A2 | AI |
| •G. I. Blues | | Par. |
| Giant Gila Monster, The | | A-1 |
| Giant Leeches | | A-I |
| Giant Of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| •Girl Of The Night | | WB |
| Girls' Town | B | MGM |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener, The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

| | | |
|---|---|---|
| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Hell Bent for Leather | A2 | U-I |
| Heller In Pink Tights | A3 | Par. |
| •Hell Is A City | | Col. |
| Hell To Eternity | | AA |
| Hercules Unchained | B | WB |
| Hidden Fortress, The | | For. |
| High-Powered Rifle | A2 | Fox |
| •High Time | | Fox |
| Hiroshima, Mon Amour | B | For. |
| Holiday Island | | For. |
| Home fromt he Hill | A3 | MGM |
| Hound Dog Man | A1 | Fox |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

### I

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|---|---|---|
| •I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | | Fox |
| 11 Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| Inside the Mafia | B | UA |
| Ivan The Terrible Part II | | For. |

### J

| | | |
|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | | AI |
| Jay Hawkers, The | A3 | Par. |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| Jet Over the Atlantic | | Misc. |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

| | | |
|---|---|---|
| •Key Witness | A3 | MGM |
| Kidnapped | A1 | Miso. |
| Killers of Killmanjaro | A1 | Col. |
| Killer Shrews, The | | A-1 |
| King Creole | B | Par. |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

| | | |
|---|---|---|
| Last Angry Man, The | A1 | Col. |
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage, The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Legions Of The Nile | | Fox |
| Lesson In Love, A | | For. |
| •Let No Man Write My Epitaph | A3 | Col. |
| •Let's Make Love | | Fox |
| Libel | A1 | MGM |
| Li'l Abner | B | Par. |
| Look Back in Anger | A3 | WB |
| •Look In Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| •Lovers Of Salammbo, The | | Fox |
| Loving You—RE | B | Par. |
| Lowest Crime, The | | For. |

### M

| | | |
|---|---|---|
| Macumba Love | B | UA |
| •Magic Boy, The | | MGM |
| Magioian, The | A3 | For. |
| •Magnificent Seven, The | | UA |
| Man In A Cocked Hat | | For. |
| Man on a String | A1 | Col. |
| Man Who Understood Women, The | A3 | Fox |
| Man Who Died Twice, The | A2 | Misc. |
| •Marriage-Go-Round | | Fox |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See The Bridal Path | | |
| Mating Urge, The | C | Misc. |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | | For. |
| •Midnight Lace | | U-I |
| Miracle, The | A2 | WB |
| Miracle In Soho | | For. |
| •Misfits, The | | UA |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Mouse That Roared, The | A1 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

| | | |
|---|---|---|
| Naked Venus, The | | Misc. |
| Nature's Paradise | | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| •Nightfighters, The | | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | | WB |
| Odds Against Tomorrow | A3 | UA |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| Once More with Feeling | A3 | Col. |

003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team

002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense

005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on t high seas—English

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)

021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold

001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry

007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France

006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry

013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler

**TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made; dubbed in English

**39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England

022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer

016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry

010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loade comedy should be a winner

008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry

009 **WILD RIVER**—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values

014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

**YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

### COMING FEATURES IN ORDER OF RELEASE

Aug. **LET'S MAKE LOVE**—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
Sept. **APHRODITE**—Belinda Lee, Jacques Sernas
Sept. **DESIRE IN THE DUST**—(CS)—Raymond Burr, Martha Hyer
Oct. **FRECKLES**—(CS; C)—Martin West, Carol Christensen
Sept. **HIGH TIME**—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar

### COMING

**AUSTERLITZ**—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
**BIG GAMBLE, THE**—(CS; DC)—Stephen Boyd, Juliette Grecco
**DESERT ATTACK**—John Mills, Sylvia Syms—England
**FERRY TO HONG KONG**—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
**LEGIONS OF THE NILE**—(WC; EC)—Linda Cristal, Ettore Manni
**LOVERS OF SALAMMBO, THE**—(DC)—Jeanne Valerie, Jacques Sernas
**MARRIAGE-GO-ROUND**—(CS:DC)—Susan Hayward, James Mason
**NORTH TO ALASKA**—(CS; DC)—John Wayne, Capucine, Fabian
**SANCTUARY**—(CS)—Lee Remick, Yves Montand
**SCHNOOK, THE**—(CS; DC)—Tommy Noonan, Pete Marshall
**SECRET OF THE PURPLE REEF**—(CS)—Jeff Richards, Margia Dean
**SEPTEMBER STORM**—(Stereo-Vision; CS; DC)—Joanne Dru, Mark Stevens
**UPSTAIRS AND DOWNSTAIRS**—(EC)—Michael Craig, Mylene Demongeot—England
**WALK TALL**—Willard Parker, Joyce Meadows
**WIZARD OF BAGHDAD, THE**—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**AND QUIET FLOWS THE DON**—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and apeciality houses—Russian made— English titles

**APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch

**BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon

**CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith

**COUNTERPLOT**—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

**DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium

**ELMER GANTRY**—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns

**FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker

**GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery

**GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue

**HAPPY ANNIVERSARY**—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

**INHERIT THE WIND**—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)

**INSIDE THE MAFIA**—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

**LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar

**MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley

**MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium

**NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium

**ODDS AGAINST TOMORROW**—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

**OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium

**ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer

**PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper

**SOLOMON AND SHEBA**—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small

**STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge

**SUBWAY IN THE SKY**—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers

**TAKE A GIANT STEP**—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster

**THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium

**TIMBUKTU**—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

**UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster

**VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial

**WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

**WONDERFUL COUNTRY, THE**—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

### COMING FEATURES IN ORDER OF RELEASE

Sept. **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld
Oct. **MAGNIFICENT SEVEN, THE**—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch

### COMING

**ALAMO, THE**—(TODD-AO)—John Wayne, Linda Cristal—Batjac
**EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
**FACTS OF LIFE, THE**—Bob Hope, Lucille Ball—Parkwood
**FRONTIER SCOUT**—Jim Davis, Nancy Hadley—Zenith
**MATTER OF CONVICTION, A**—Burt Lancaster, Shelley Winters—Contemporary
**MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts
**REVOLT OF THE SLAVES**—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
**SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus
**SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
**WEST SIDE STORY**—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BETWEEN TIME AND ETERNITY**—D-98m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English

6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England

6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer

6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy

6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice

6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half

6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue

6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program

6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western

6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry

6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half

6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English

6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce

5927 **PILLOW TALK**—C-102m.—(CS; C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal

6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance

**S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English

6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon

6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman

Aug. **COLLEGE CONFIDENTIAL**—Steve Allen, Jayne Meadows, Mamie Van Doren

Oct. **SEVEN WAYS FROM SUNDOWN**—(C)—Audie Murphy

### COMING

**DAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone

**GRASS IS GREENER, THE**—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

**MIDNIGHT LACE**—Doris Day, Rex Harrison, Myrna Loy

**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore

**PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren

**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin

**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann

**SPARTACUS**—(TE; TC)—Kirk Douglas, Jean Simmons

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## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama

908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance

**CRANES ARE FLYING, THE**—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made

911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer

918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle

920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal

919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people

902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering

907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal

921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice

910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program

917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama

905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big

914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd

912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half

913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

### COMING FEATURES IN ORDER OF RELEASE

Sept. **CROWDED SKY, THE**—(TC)—Dana Andrews, Rhonda Fleming

Oct. **GIRL OF THE NIGHT**—Anne Francis, John Kerr, Lloyd Nolan

### COMING

**DARK AT THE TOP OF THE STAIRS, THE**—(TC)—Robert Preston, Dorothy McGuire

**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer

**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Augie Dickinson

**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman

**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden

**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson

**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty

**SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum

**SUNRISE AT CAMPOBELLO**—(TC)—Ralph Bellamy, Greer Garson

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## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ENGLISH**

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert

**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

**MIRACLE IN SOHO**—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert

**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America.

**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

**SQUARE PEG, THE**—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert

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| | | |
|---|---|---|
| •One-Eyed Jacks | | Par. |
| One Foot in Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Operation Petticoat | A3 | U-I |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

### P

| | | |
|---|---|---|
| Paris Hotel | | For. |
| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| Pharaoh's Woman | | U-I |
| Pillow Talk | A3 | U-I |
| Platinum High School | B | MGM |
| •Please Turn Over | | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Power Among Men | A1 | Misc. |
| Pretty Boy Floyd | B | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

### R

| | | |
|---|---|---|
| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| •Raymie | A1 | AA |
| Rebel Set, The | A3 | AA |
| •Revolt of the Slaves | | UA |
| Rise and Fall of Legs Diamond, The | B | WB |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| •Rough and the Smooth, The | | A-I |

### S

| | | |
|---|---|---|
| Sampson and Delilah—RE | A2 | Par. |
| •Sanctuary | | Fox |
| Sans Familie | | For. |
| •Sappho, Venus of Lesbos | | Col. |
| Savage Eye, The | C | Misc. |
| •Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | | For. |
| •Schnook, The | | Fox |
| •Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| •September Storm | | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutlidge | A2 | WB |
| Seven Thieves | A3 | Fox |
| •Seven Ways From Sundown | | U-I |
| •Sex Kittens Go To College | B | AA |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sigh of the Gladiator | B | AI |
| Sink the Bismarck | A1 | Fox |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| •S. O. S. Pacific | A2 | U-I |
| •Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | | Fox |
| Square Peg, The | | For. |
| Stop, Look and Laugh | A1 | Col. |
| •Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subway in the Sky | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Place, A | B | WB |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| •Sunrise at Campobello | | WB |
| •Surprise Package | | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |

## T

| | | |
|---|---|---|
| Tailor's Maid, The | | For. |
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan, The Ape Man | A1 | MGM |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Mis |
| Terror Is A Man | | Misc. |
| They Came to Cordura | A3 | Col. |
| Third Man on the Mountain | A1 | Misc. |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | | Col. |
| —30— | A1 | WB |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| Timbucktu | A1 | UA |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| Tingler, The | A2 | Col. |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | | AA |
| Touch of Larceny | A3 | Par. |
| Trapped In Tangiers | A2 | Fox |
| Tread Softly Stranger | A3 | For. |
| Trials Of Oscar Wilde, The | C | For |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |

## U

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|---|---|---|
| Ulysses—RE | A2 | Par. |
| •Under Ten Flags | | Par. |
| •Underworld, U. S. A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

## V

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|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| •Village Of The Diamond, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

## W

| | | |
|---|---|---|
| •Wackiest Ship In The Army, The. | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| •Walk Tall | | Fox |
| Walking Target | | UA |
| Warrior and the Slave Girl | A1 | Col. |
| Wasp Woman, The | | Misc. |
| Web of Evidence | A3 | AA |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where **The Boys Are** | | MGM |
| •Where The Hot Wind Blows | | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Strawberries | A3 | For. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| Wonderful Country, The | A3 | UA |
| World of Apu, The | | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

## Y

| | | |
|---|---|---|
| Yesterday's Enemy | A3 | Col. |
| Young Girls Beware | | For. |
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
**TRAILS OF OSCAR WILDE, THE**—D-128m.—(Technirama;TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick
**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

**BACK TO THE WALL**—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis
**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental
**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made In Brazil—Titles—Lopert
**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim
**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World
**400 BLOWS, THE**—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In
**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International
**HOLIDAY ISLAND**—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon
**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union
**LOVERS, THE**—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.
**LOWEST CRIME, THE**—MD-88m.—Leo Genn, Magalli Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union
**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux
**PARIS HOTEL**—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World
**SANS FAMILLE**—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO
**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed In English—NTA
**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus
**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO
**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed In English—Citation
**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.
**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed In English—Fanfaro
**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed In English—Lopert
**WOULD-BE GENTLEMEN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union
**YOUNG GIRLS BEWARE**—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

### GERMAN

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith
**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World
**SHE WALKS BY NIGHT**—D-85m.Belinda Lee—4731 (8-13-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### INDIAN

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison
**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union
**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

**DEFEND MY LOVE**—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach
**II GENERALE DELLA ROVERE**—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.
**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed In English—Valiant
**TAILOR'S MAID, THE**—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

### JAPANESE

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley
**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon
**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon
**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho
**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon
**PAYOFF WITH LOVE**—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan
**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon
**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### POLISH

**LOTNA**—D-95m.—Jorzy Picheiski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

### RUSSIAN

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Bianchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

### SWEDISH

**BRINK OF LIFE**—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay
**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus
**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus
**MAGICIAN, THE**—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
**WILD STRAWBERRIES**—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

### YUGOSLAVIAN

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed In English—Continental
**NON-SCHEDULED TRAIN, A**—D-121m.—Ivica Pael—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
**BEHIND THE GREAT WALL**—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
**CAREER GIRL**—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
**FIVE BOLD WOMEN**—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
**GIRL IN LOVERS' LANE, THE**—MD-89m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
**JAZZ ON A SUMMER'S DAY**—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
**KIDNAPPED**—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
**MATING URGE, THE**—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
**NAKED VENUS, THE**—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
**POWER AMONG MEN**—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
**ROAD TO HELL, THE**—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.
**SCENT OF MYSTERY**—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.
**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
**THIRD MAN ON THE MOUNTAIN**—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
**WASP WOMAN, THE**—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup
**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

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# The Shorts Parade

**1958-59—1959-60 Season**
**(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)**

**NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.**

**PROD. NOS. AND RELEASE DATES—NEXT ISSUE!**

### Columbia

**TWO REEL**

**MUSICAL TRAVELARKS**

| | | | |
|---|---|---|---|
| 3441 | (Dec.) Wonders of Puerto Rico | G | 20m. 4563 |

**COLOR FEATURETTES**

| | | | |
|---|---|---|---|
| 4441 | (Nov.) Wonderful Gibraltar | G | 18m. 4663 |
| 4442 | (Mar.) Wonders of Ontario | G | 17½m. 4699 |

**COMEDIES**

**THE THREE STOOGES (8)**

| | | | |
|---|---|---|---|
| 3401 | (Sept.) Sweet and Hot | F | 17m. 4539 |
| 3402 | (Oct.) Flying Saucer Daffy | G | 17m. 4539 |
| 3403 | (Dec.) Oil's Well That Ends Well | F | 17m. 4567 |
| 3404 | (Feb.) Triple Crossed | F | 17m. 4567 |
| 3405 | (June) Sappy Bull Fighters | F | 16m. 4652 |

**SPECIAL**

**(Eastman Color)**

| | | | |
|---|---|---|---|
| | The Golden Fish | E | 20m. 4648 |

**ONE REEL**

**MAGOOS**

**(Technicolor)**

| | | | |
|---|---|---|---|
| 3751 | (Sept.) Magoo's Cruise | E | 6m. 4539 |
| 3752 | (Oct.) Love Comes To Magoo | G | 6m. 4539 |
| 3753 | (Nov.) Gumshoe Magoo | E | 6m. 4564 |
| 3754 | (Jan.) Bwana Magoo | G | 6m. 4568 |
| 3755 | (Mar.) Magoo's Homecoming | G | 6m. 4599 |
| 3756 | (Apr) Merry Minstrel Magoo | G | 6m. 4599 |
| 3757 | (May) Magoo's Lodge Brother | G | 6m. 4607 |
| 3758 | (July) Terror Faces Magoo | G | 6m. 4615 |

**LOOPY DE LOOP COLOR CARTOONS**

| | | | |
|---|---|---|---|
| 4701 | (Nov.) Wolf Hounded | E | 7m. 4664 |
| 4702 | (Dec.) Little Bo Bopped | G | 6m. 4676 |
| 4703 | (Mar.) Tale Of A Wolf | G | 7m. 4704 |
| 4704 | ( ) Life With Loopy | G | 7m. 4699 |

**HAM AND HATTIE CARTOONS**

**(Technicolor)**

| | | | |
|---|---|---|---|
| 3511 | (Oct.) Spring and Saganaki | G | 7m. 4540 |
| 3512 | (Jan.) Picnics Are Fun | E | 7m. 4564 |

**WORLD OF SPORTS**

| | | | |
|---|---|---|---|
| 3801 | (Sept.) Aqua-Rama | G | 9m. 4540 |
| 3802 | (Oct.) Rasslin' Ref' | F | 9m. 4540 |
| 3803 | (Dec.) Sportsmen's Paradise | G | 9m. 4564 |
| 3804 | (Feb.) Aquatic Carnival | F | 9m. 4568 |
| 3805 | (Apr.) Racquet Magic | G | 9m. 4615 |
| 3806 | (June) Jungle Adventure | G | 10m. 4615 |
| 4801 | (Sept.) Wheeling Wizards | G | 9m. 4664 |
| 4802 | (Nov.) Tee Marvels | G | 10m. 4680 |
| 4803 | (Feb.) Greatest Show on Water | F | 10m. 4732 |
| 4804 | (Mar.) Swinging Down The Lane | F | 8m. 4704 |

*COLUMBIA REISSUES*

**ASSORTED AND COMEDY FAVORITES**

**TWO REELS**

| | | | |
|---|---|---|---|
| 4421 | Super Wolf | F | 16m. 2740 |
| 4422 | A Fool And His Honey | F | 16m. 3243 |
| 4423 | Hooked And Rooked | F | 17m. 3292 |
| 4424 | Trouble In-Laws | F | 16m. 3195 |
| 4431 | Fraidy Cat | G | 16m. 3218 |
| 4432 | Champ Steps Out | F | 17m. 3209 |
| 4433 | Dizzy Yardbird | F | 17m. 2830 |
| 4434 | Innocently Guilty | F | 16m. 3021 |
| 4435 | Rootin' Tootin' Tenderfeet | F | 16m. 3266 |

**THE THREE STOOGES**

**REISSUES**

| | | | |
|---|---|---|---|
| 4401 | Up In Daisy's Pent House | F | 17m. 3472 |
| 4402 | Booty And The Beast | F | 17m. 3498 |
| 4403 | Loose Loot | F | 16m. 3525 |
| 4404 | Tricky Dicks | F | 16m. 3542 |
| 4405 | Rip, Sew and Stitch | F | 17m. 3630 |

**SERIALS**

**TWO REELS**

| | | | |
|---|---|---|---|
| | Wild Bill Hickok | E | 15EP. 170 |
| | Captain Video | G | 15EP. 3209 |
| | Tex Granger | G | 15EP. 2369 |
| 4121 | Pirates Of The High Seas | F | 15EP. 2964 |
| 4160 | The Lost Planet | F | 15EP. 3542 |

**COLOR FAVORITES CARTOONS**

**(Technicolor)**

| | | | |
|---|---|---|---|
| 4601 | Gerald McBoing Bong's Symphony | E | 8m. 3435 |
| 4602 | Animal Crackers Circus | G | 7m. 198 |
| 4603 | Bringing Up Mother | E | 7m. 3707 |
| 4604 | Glee Worms | G | 7m. 2534 |
| 4605 | The Tell Tale Heart | E | 8m. 3631 |
| 4606 | Little Match Girl | G | 8m. 2534 |
| 4607 | The Man On The Flying Trapeze | G | 7m. 3758 |
| 4608 | Rocky Road To Ruin | G | 8m. 3585 |
| 4609 | Pete Hothead | F | 7m. 3402 |
| 4610 | Lo The Poor Buffal | G | 7m. 2506 |
| 4611 | Unicorn In The Garden | E | 7m. 3631 |

**MAGOO CARTOON REISSUES**

| | | | |
|---|---|---|---|
| 4751 | Ragtime Bear | F | 7m. 2740 |
| 4752 | Spellbound Hound | E | 7m. 2814 |
| 4753 | Trouble Indemnity | G | 7m. 2943 |
| 4754 | Bungled Bungalo | E | 7m. 3021 |
| 4755 | Barefaced Flatfoot | E | 7m. 3074 |

**CANDID MICROPHONES**

| | | | |
|---|---|---|---|
| 4551 | Number 4, Series 6 | F | 10m. 3129 |
| 4552 | Number 5, Series 6 | | |
| 4553 | Number 1, Series 1 | | |

**ANIMAL CAVALCADES**

| | | | |
|---|---|---|---|
| 3951 | Chimp-Antics | G | 10½m. 3418 |
| 3952 | Jungle Monarchs | F | 10m. 3473 |
| 3953 | Greyhound Capers | F | 9m. 3585 |
| 3954 | The Three Big Bears | F | 7m. 3623 |

**FILM NOVELTIES**

| | | | |
|---|---|---|---|
| 3851 | Rhapsody On Ice | G | 9m. 2557 |
| 3852 | A Lass In Alaska | F | 10½m. 2497 |
| 3853 | Aren't We All | F | 10½m. 2328 |
| 3854 | Magic Stone | G | 10m. 1820 |
| 3855 | Babies By Bannister | E | 8½m. 1383 |
| 3856 | Community Sing No. 1 | G | 10m. 2243 |
| 4851 | Sitka Sue | F | 11m. 2591 |
| 4852 | This Is Versailles | G | 10m. 3585 |
| 4853 | Beyond The Frontier | | |

**THRILLS OF MUSIC**

| | | | |
|---|---|---|---|
| 4951 | Jerry Wald And Orchestra | G | 10m. 3388 |
| 4952 | Machito And Orchestra | G | 10m. 3699 |
| 4953 | Les Elgart And Orchestra | G | 10m. 3499 |

### MGM

**REISSUES**
**(1959-60)**
**ONE REEL**

*GOLD MEDAL REPRINT CARTOONS*
*(Technicolor)*

| | | | |
|---|---|---|---|
| W-161 | Just Ducky | F | 7m. 3615 |
| W-162 | Two Little Indians | G | 7m. 3623 |
| W-163 | Life With Tom | G | 8m. 3639 |
| W-164 | Puppy Tale | G | 7m. 3657 |
| W-165 | Posse Cat | F | 7m. 3691 |
| W-166 | Hic-Cup Pup | F | 6m. 3730 |
| W-167 | Little School Mouse | F | 7m. 3750 |
| W-168 | Baby Butch | F | 8m. 3778 |
| W-169 | Three Little Pups | E | 7m. 3646 |
| W-170 | Drag-Along Droopy | G | 8m. 3682 |
| W-171 | Billy Boy | E | 6m. 3739 |
| W-172 | Homesteader Droopy | G | 8m. 3758 |
| W-173 | Half Pint Palomino | G | 7m. 3639 |
| W-174 | Impossible Possum | F | 7m. 3707 |
| W-175 | Sleepy Time Squirrel | F | 7m. 3778 |
| W-176 | Bird-Brained Dog | F | 7m. 3798 |

## Paramount

### TWO REEL
### SPECIAL
(VistaVision; Technicolor)

| | | | |
|---|---|---|---|
| | VistaVision Visits Spain | E | 18m. 4532 |

### SPECIALS
(Eastman Color)

| | | | |
|---|---|---|---|
| B20-1 | (July) Carnivol in Quebec | E | 16m. 4731 |
| B20-2 | (Aug.) Boats 'A' Poppin | E | 18m. 4731 |

### ONE REEL
### CASPER CARTOONS
(Technicalar)

| | | | |
|---|---|---|---|
| B17-6 | (Sept.) Good Scream Fun | G | 7m. 4532 |
| B-18-1 | (Jan.) Doing What's Fright | F | 6m. 4580 |
| B18-2 | (Mar.) Down Ta Mirth | G | 7m. 4599 |
| B18-3 | (June) Not Ghoulty | G | 9m. 4631 |
| B18-4 | (July) Casper's Birthday Party | G | 6m. 4652 |

### HERMAN AND KATNIP

| | | | |
|---|---|---|---|
| H18-4 | (Oct.) Katnip's Big Day | F | 7m. 4664 |

### JEEPERS AND CREEPERS

| | | | |
|---|---|---|---|
| J19-1 | (Jan.) The Boss Is Always Right | G | 6m. 4684 |
| J19-2 | (Mar.) Trouble Date | G | 7m. |
| J19-3 | ( ) Busy Buddies | G | 6m. |

### NOVELTOONS
(Technicalar)

| | | | |
|---|---|---|---|
| P18-5 | (May) Huey's Father's Day | F | 6m. 4663 |
| P18-6 | (Nov.) Out of this Whirl | G | 7m. 4664 |
| P19-1 | (Feb.) Be Mice To Cats | G | 6m. 4684 |
| P19-2 | ( ) Monkey Doodles | G | 6m. |

### MODERN MADCAPS

| | | | |
|---|---|---|---|
| M18-4 | (June) Spooking Of Ghosts | F | 6m. 4615 |
| M18-5 | (Sept.) Talking Horse Sense | G | 7m. 4648 |
| M18-6 | (Oct.) T.V. Fuddlehead | G | 7m. 4664 |
| M19-1 | (Jan.) Mike The Masquerader | G | 6m. 4684 |
| M19-2 | (Feb.) Fiddle-Faddle | G | 7m. 4684 |
| M19-3 | (Mar.) From Dime to Dime | F | 7m. 4727 |
| M19-4 | (April) Trigger Treat | G | 7m. |

### SPORTS ILLUSTRATED
(Color)

| | | | |
|---|---|---|---|
| D20-1 | ( ) King of the Keys | G | 9m. |

### *PARAMOUNT REISSUES*
### POPEYE CHAMPIONS

| | | | |
|---|---|---|---|
| E19-1 | (Sept.) Let's Stalk Spinach | G | 7m. 3177 |
| E19-2 | (Sept.) Punch and Juda | G | 7m. 3194 |
| E19-3 | (Sept.) Popeye's Pappy | G | 7m. 3243 |
| E19-4 | (Sept.) Lunch With A Punch | G | 7m. 3259 |
| E19-5 | (Sept.) Swimmer Take All | F | 7m. 3294 |
| E19-6 | (Sept.) Friend Or Phony | F | 7m. 3333 |

### CARTOON CHAMPIONS

| | | | |
|---|---|---|---|
| S19-1 | (Sept.) Better Bait Than Never | F | 7m. 3552 |
| S19-2 | (Sept.) Surf Bored | G | 7m. 3578 |
| S19-3 | (Sept.) Huey's Ducky Daddy | G | 7m. 3666 |
| S19-4 | (Sept.) The Seapreme Court | G | 7m. 3707 |
| S19-5 | (Sept.) Crazy Tawn | E | 6m. 3739 |
| S19-6 | (Sept.) Hair Today, Gone Tomorrow | G | 7m. 3715 |
| S19-7 | (Sept.) Cage Fright | G | 7m. 3357 |
| S19-8 | (Sept.) Pig-A-Boo | G | 7m. 3392 |
| S19-9 | (Sept.) Frightday The 13th | F | 7m. 3483 |
| S19-10 | (Sept.) True Boo | G | 7m. 3410 |
| S19-11 | (Sept.) Northwest Mousie | F | 7m. 3666 |
| S19-12 | (Sept.) Surf and Sound | F | 7m. 3715 |
| S19-13 | (Sept.) Of Mice and Menace | G | 7m. 3766 |
| S19-14 | (Sept.) Ship-A-Hooey | G | 7m. 3812 |

## 20th Century-Fox

(1958)

### ONE REEL
### CINEMASCOPE MOVIETONE ADVENTURES
(Color)

| | | | |
|---|---|---|---|
| 7808 | (July) Snow Fun In Callege | G | 9m. 4540 |
| 7809 | (Aug.) Dance Beat | G | 9m. 4540 |
| 7810 | (Sept.) Rockets Roar | G | 10m. 4552 |
| 7811 | (Oct.) Blue Water Sports | G | 9m. 4568 |
| 7812 | (Nav.) Undersea Adventure | G | 10m. 4568 |
| 7813 | (Dec.) Fireworks For Freedom | G | 10m. 4568 |
| 7901 | (Jan.) Stairway Ta The Andes | G | 9m. 4631 |
| | (Feb.) Football Roundup | F | 10m. 4568 |
| 7902 | (Feb.) Basketball's Aces In Action | F | 10m. 4591 |
| 7903 | (Mar.) Swedish Air Jets Zoom | G | 9m. 4591 |
| 7904 | (Apr.) Whirlybirds and Thunderbirds | G | 10m. 4631 |
| 7905 | (May) Assignment Argentina | G | 9m. 4648 |
| 7906 | (June) Road Burners | G | 10m. 4648 |
| 7907 | (July) Recondo With 101st Air Borne | G | 10m. 4664 |
| 7908 | (Sept.) Secret of Sao Paulo | G | 9m. 4664 |
| 7909 | (Oct.) Romance of American Shipping | G | 7m. 4664 |
| 7910 | (Nov.) Dew Distant Early Warning | G | 9m. 4683 |
| 7911 | (Dec.) Frontier State | G | 9m. 4683 |
| 7912 | (Aug.) Impressions Of Moscow | G | 9m. 4664 |
| 7001 | (Jan.) State 50 | G | 10m. 4712 |
| 7002 | (Feb.) Navy Angels | F | 8m. 4711 |
| 7003 | (Mar.) Sam Snead Shows You How | | |

### TWO REEL
### CINEMASCOPE SPECIALS

| | | | |
|---|---|---|---|
| 7060 | (Aug.) Royal Vayage | G | 9m. 4631 |
| 7971 | (Oct.) Assignment South Pacific | G | 17m. 4680 |
| 7972 | (Nov.) Assignment New Zealand | G | 15m. 4680 |

### SPECIAL

| | | | |
|---|---|---|---|
| 7351 | (June) Fisherman Of Skeleton Coast | G | 11m. 4648 |

### ONE REEL
### CINEMASCOPE TERRYTOONS
(Technicolor)

| | | | |
|---|---|---|---|
| 5807 | (July) Camp Clobber | F | 7m. 4495 |
| 5808 | (Aug.) Sick, Sick Sidney | G | 7m. 4495 |
| 5809 | (Sept.) Old Mother Clabber | F | 7m. 4512 |
| 5810 | (Oct.) Gaston's Easel Life | F | 6m. 4520 |
| 3811 | (Nov.) Signed, Sealed and Clobbered | G | 6m. 4567 |
| 5812 | (Dec.) Sidney's Family Tree | E | 6m. 4567 |
| 5901 | (Jan.) Clabber's Ballet Ache | F | 6m. 4567 |
| 5902 | (Feb.) Tale Of A Dog | F | 6m. 4567 |
| 5903 | (Mar.) Another Day For Doormat | F | 6m. 4615 |
| 5904 | (Apr.) The Flamboyant Arms | F | 6m. 4615 |
| 5905 | (May) Faoffle's Train Ride | F | 6m. 4615 |
| 5906 | (June) Gaston's Mama Lisa | F | 6m. 4615 |
| 5907 | (July) The Minute and ½ Man | G | 7m. 4631 |
| 5908 | (Aug.) Fabulous Fireworks Family. | G | 6m. 4648 |
| 5909 | (Sept.) Wild Life | F | 6m. 4648 |
| 5910 | (Oct.) Hashimoto-San | G | 6m. 4648 |
| 5911 | (Nov.) Outer Space Visitors | F | 6m. 4648 |
| 5912 | (Dec.) The Leaky Faucet | F | 6m. 4663 |
| 5001 | (Jan.) Hide And Go Sidney | F | 6m. 4684 |
| 5002 | (Feb.) Misunderstood Giant | F | 6m. 4684 |
| 5003 | (Mar.) Foofle's Picnic | F | 6m. 4684 |
| 5004 | (April) The Famous Ride | F | 6m. |

### ALL PURPOSE TECHNICOLOR CARTOONS

| | | | |
|---|---|---|---|
| 5021 | (Jan.) Thousand Smile Check-Up | F | 6m. 4704 |
| 5022 | (Mar.) Tiger King | G | 6m. 4712 |

### *20TH CENTURY-FOX REISSUES*
### TERRYTOON TOPPERS

| | | | |
|---|---|---|---|
| 5831 | Witch's Cat | F | 7m. 2444 |
| 5832 | Waadman Spare That Tree | F | 7m. 3013 |
| 5833 | Mysterious Stranger | F | 7m. 2497 |
| 5834 | Happy Landing | F | 7m. 2625 |
| 5835 | Lazy Little Beaver | F | 7m. 2352 |
| 5836 | Hula, Hula Land | F | 7m. 2667 |
| 5837 | Love's Labor Won | F | 7m. 2444 |
| 5838 | Golden Egg Goosie | G | 7m. 3120 |
| 5839 | Feudin' Hillbillies | F | 7m. 2403 |
| 5840 | A Truckload Of Trouble | F | 7m. 2724 |
| 5841 | The Happy Cabblers | G | 7m. 3279 |
| 5842 | Happy Valley | G | 7m. 3326 |
| 5931 | The Racket Buster | F | 7m. 2590 |
| 5932 | The Super Salesman | F | 7m. 2297 |
| 5933 | Sparky The Firefly | F | 7m. 3562 |
| 5934 | The Magic Slipper | F | 7m. 2541 |
| 5935 | A Sleepless Night | F | 7m. 2444 |
| 5936 | Folling The Fox | F | 7m. 2839 |
| 5937 | How To Keep Cool | F | 7m. 3578 |
| 5938 | Better Late Than Never | G | 7m. 2785 |

## Universal-International

### TWO REEL
### SPECIALS IN COLOR

| | | | |
|---|---|---|---|
| 3901 | ( ) Island Empire | G | 18m. 4591 |
| 3902 | ( ) Venice Of The East | G | 18m. 4631 |
| 4001 | ( ) The Boy Who Owned A Melephant | G | 19m. 4652 |
| 4002 | (Nov.) Majestic Island (CS) | G | 18m. 4680 |
| 4003 | (Mar.) Pacific Paradise | G | 18m. 4727 |

### ONE REEL
### SPECIAL

| | | | |
|---|---|---|---|
| | Football Highlights of '59 | G | 12m. 4676 |
| | Twenty-Five Years Ago Today | G | 17½m. 4731 |

### COLOR PARADES (8)

| | | | |
|---|---|---|---|
| 3977 | (July) Below The Keys | G | 9m. 4615 |
| 3978 | (Aug.) Road To The Clouds | F | 9m. 4631 |
| 4071 | (Nov.) The Irish In Me | E | 9m. 4664 |
| 4072 | (Dec.) Honorable Myrtle | E | 9m. 4676 |
| 4073 | (Jan.) Fragrant Harbor | G | 9m. 4676 |
| 4074 | (Mar.) Hi Colorada (CS) | G | 10m. 4683 |
| 4075 | ( ) Ageless Artistry | F | 9m. 4732 |

### WALTER LANTZ COLOR CARTUNES (13)

| | | | |
|---|---|---|---|
| 3920 | (July) Woodpecker In The Moon | G | 6m. 4652 |
| 3921 | (Aug.) The Tee Bird | G | 6m. 4648 |
| 3922 | (Oct.) Ramp In A Swamp | G | 6m. 4652 |
| 3923 | (Sept.) Space Mouse | G | 6m. 4652 |
| 4011 | (Nov.) Kiddie League | G | 6m. 4664 |
| 4012 | (Dec.) Mouse Trapped | F | 6m. 4676 |
| 4013 | (Jan.) Billion-Dollar Boner | G | 6m. 4727 |
| 4014 | (Feb.) Witty Kitty | F | 6m. 4728 |
| 4015 | (Mar.) Pistol Packin' Woodpecker | G | 6m. 4731 |
| 4016 | (Mar.) Heap Big Hepcat | G | 6m. 4731 |
| 4017 | (April) Ballyhooey | G | 6m. 4731 |
| 4018 | ( ) How to Stuff A Woodpecker | F | 6m. |

### *UNIVERSAL-INTERNATIONAL REISSUES*
### WOODY WOODPECKER CARTUNES

| | | | |
|---|---|---|---|
| 4031 | Socco In Morocco | G | 6m. 3691 |
| 4032 | Alley To Bali | F | 6m. 3730 |
| 4033 | Under The Counterspy | G | 6m. 3767 |
| 4034 | Hat Rod Huckster | F | 6m. 3798 |
| 4035 | Real Gane Woody | F | 6m. 3849 |
| 4036 | Convict Cancerto | F | 6m. 3849 |

## Warners

### ONE REEL
### BUGS BUNNY SPECIALS
(Technicolor)

| | | | |
|---|---|---|---|
| 6726 | (Aug.) Wild and Wooly Hare | G | 7m. 4607 |
| 7721 | (Sept.) Bonanza Bunny | G | 7m. 4648 |
| 7722 | (Oct.) A Witch's Tangled Hare | G | 7m. 4664 |
| 7723 | (Dec.) People Are Bunny | G | 6m. 4676 |
| 7724 | (Feb.) Horse Hare | G | 7m. 4727 |
| 7725 | (April) Person To Bunny | G | 7m. 4728 |
| 7726 | (June) Rabbit's Feat | F | 7m. |

### MERRIE MELODIES-LOONEY TUNES
(Technicolor)

| | | | |
|---|---|---|---|
| 5711 | (July 26) Dog Tales | G | 7m. 4512 |
| 5712 | (Sept. 6) Weasel While Yau Wark | G | 7m. 4532 |
| 5713 | (Sept. 27) A Bird In A Bonnet | G | 7m. 4532 |
| 5714 | (Oct. 11) Hook, Line and Stinker | F | 7m. 4532 |
| 6701 | (Nov.) Gospher Broke | F | 7m. 4539 |
| 6702 | (Dec.) Hip-Hip-Hurry! | F | 6m. 4564 |
| 6703 | (Dec.) Cat Feud | F | 6m. 4564 |
| 6704 | (Jan.) Mouse Placed Kitten | G | 7m. 4584 |
| 6705 | (Feb.) China Jones | G | 7m. 4583 |
| 6706 | (Mar.) Trick Or Tweet | F | 7m. 4584 |
| 6707 | (Apr.) The Mouse That Jack Built | G | 7m. 4591 |
| 6708 | (May) Hot Rod and Reel | F | 7m. 4591 |
| 6709 | (May) Mut in A Rut | G | 7m. 4591 |
| 6710 | (June) Really Scent | F | 7m. 4591 |
| 6711 | (July) Mexicali Shmoes | F | 7m. 4607 |
| 6712 | (July) Tweet and Lovely | G | 7m. 4607 |
| 6713 | (Aug.) Cat's Paw | F | 6m. 4607 |
| 6714 | (Aug. Here Today, Gone Tamale | F | 7m. 4680 |
| 7701 | (Sept.) A Broken Leg Horn | G | 7m. 4648 |
| 7702 | (Oct.) Wild About Harry | F | 7m. 4652 |
| 7703 | (Nov.) Unnatural History | G | 7m. 4648 |
| 7704 | (Dec.) Tweet Dreams | G | 7m. 4676 |
| 7705 | (Jan.) Fastest With The Mostest | F | 7m. 4684 |
| 7706 | (Jan.) West Of The Pecos | F | 7m. 4684 |
| 7707 | (Feb.) Wild, Wild World | F | 7m. 4684 |
| 7708 | (Mar.) Goldimouse and The Three Cats | G | 6m. 4727 |
| 7709 | (April) Who Scent You | G | 6m. 4728 |
| 7710 | (May) Hyde and Go Tweet | | |
| 7711 | (June) Crockett-Doodle-Do | G | 6m. |

### SPECIAL
(CinemaScope; Technicolor)

| | | | |
|---|---|---|---|
| | Israel | E | 32m. 4676 |

### *WARNERS' REISSUES*
### BLUE RIBBON HIT PARADE CARTOONS

| | | | |
|---|---|---|---|
| 6301 | Bowery Bugs | F | 7m. 2650 |
| 6302 | An Egg Scramble | F | 7m. 2865 |
| 6303 | Wise Quackers | F | 7m. 2557 |
| 6304 | Two's A Crowd | G | 7m. 3013 |
| 6305 | Canary Row | G | 7m. 2953 |
| 6306 | Dog Collared | F | 7m. 2985 |
| 6307 | Fox In A Fix | F | 7m. 3013 |
| 6308 | My Bunny Lies Over The Sea | F | 7m. 2541 |
| 6309 | Golden Yeggs | G | 7m. 2896 |
| 6310 | Scent-Imental Romeo | G | 7m. 3040 |
| 6311 | Canned Feud | G | 7m. 3028 |
| 6312 | Early To Bet | G | 7m. 3074 |
| 6313 | Boobs In The Woods | F | 7m. 2798 |
| 6314 | The Bee-Deviled Bruin | F | 7m. 2618 |
| 6315 | High Diving Hare | F | 7m. 2618 |
| 6316 | Daggone South | G | 7m. 2915 |
| 7301 | Drip Along Daffy | E | 7m. 3188 |
| 7302 | Often An Orphan | G | 7m. 2678 |
| 7303 | Putty Tat Trouble | F | 7m. 3021 |
| 7304 | Hot Cross Bunny | F | 7m. 2474 |
| 7305 | A Bear For Punishment | E | 7m. 3172 |
| 7306 | A Bone Far A Bone | F | 7m. 3056 |
| 7307 | The Prize Pest | F | 7m. 3219 |
| 7308 | Tweety's S.O.S. | G | 7m. 3165 |
| 7309 | Lovelord Leghorn | G | 7m. 3155 |
| 7310 | Sleepytime Possum | F | 7m. 3177 |
| 7311 | Cheese Chasers | E | 7m. 3120 |
| 7312 | Who's Kitten Who | | |
| 7313 | The Ducksters | | |

### WORLD WIDE COLOR ADVENTURE SPECIALS
### TWO REEL

| | | | |
|---|---|---|---|
| 7001 | Jungle Terrar | E | 20m. 2753 |
| 7002 | Danger Is My Business | E | 20m. 2830 |

### ONE REEL

| | | | |
|---|---|---|---|
| 7501 | Royal Duck Short | F | 10m. 2601 |
| 7502 | Dare Devils On Wheels | G | 10m. 2668 |
| 7503 | Happy Holidays | F | 9m. 2769 |
| 7504 | Jungle Man Killers | E | 10m. 2474 |
| 7505 | Hunting The Fox | F | 10m. 2725 |
| 7506 | That's Bully | G | 9m. 2799 |

## Miscellaneous

| | | |
|---|---|---|
| Antarctic Crassing (C) (Shoenfeld) | E | 45m. 4607 |
| Awakening, The (C) (Schoenfeld) | G | 30m. 4683 |
| Berlin, Germany's Capital (Casino) | G | 16m. 4711 |
| Black Cat, The (EC) (Continental) | E | 22m. 4699 |
| CAPRI (EC) (EROS) | E | 24m. 4576 |
| Ceylon Holiday (C) (Schoenfeld) | G | 15m. 4595 |
| Cruise Of The Eagle (CS;TC) (BV-Disney) | G | 18m. 4591 |
| Diavalezza (C) (Shoenfeld) | F | 12m. 4607 |
| Donald In Mathmagic Land (TC) (BV-Disney) | G | 26m. 4595 |
| Gala Day at Disneyland (TC) (BV) | G | 27m. 4688 |
| Grand Canyon (CS;TC) (BV-Disney) | G | 26m. 4563 |
| Coronation of Pope John XXIII (TC;VV) (Rank) | E | 18m. 4539 |
| Geisha (C) (Brenner) | E | 30m. 4563 |
| Glass (TC) (Arthur) | E | 8m. 4731 |
| Goliath 11 (TC) (BV) | E | 15m. 4676 |
| How Difficult To Be An Adult (Casino) | G | 14m. 4712 |
| I Went to Britain (C) (Schoenfeld) | E | 22m. 4599 |
| Islands Of The Sea (TC) (BV) | G | 28m. 4688 |
| Jaurney Into Spring (C) (Schoenfeld) | E | 28m. 4595 |
| Latin Quarter, The (TC) (Films Around The World) | E | 30m. 4692 |
| Miracle Of Tadd-AO, The (TC) (MAGNA) | E | 15m. 4551 |
| Moonbird (C) (Harrison) | G | 9m. 4699 |
| Mysteries Of The Deep (TC) (BV) | E | 24m. 4688 |
| N.Y., N.Y. (TC) (UA) | G | 15m. 4552 |
| Noah's Ark (TC) (Disney-BV) | G | 20m. 4648 |
| Patterson vs Johansson Fight (UA) | E | 17m. 4607 |
| Petra, The Red Rose City (C) (Casino) | G | 11m. 4712 |
| Rhapsody Of Steel (TC) (Jam Handy) | G | 23m. 4711 |
| Scotland (CS;TC) (BV-Disney) | E | 25m. 4539 |
| Song Of The Canaries (C) (Schoenfeld) | G | 17m. 4683 |
| Stoccato For Toy Trains (C) (Arthur) | G | 8m. 4648 |
| Tickets Please (C) (Schoenfeld) | G | 20m. 4683 |
| Thrill Of A Lifetime (CS;C) (Howco) | G | 11m. 4576 |
| Unknown Italy (C) (Shoenfeld) | F | 12m. 4595 |
| When My Ship Came In (C) (Schoenfeld) | G | 17m. 4683 |
| Wales (BV-Disney) (CS;TC) | G | 25m. 4532 |

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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DISMANTLING 700 seat theatre. Equipment in lots to suit purchaser. Make offer. R. O. WILSON, Rio Theatre, Sweet Home, Oregon.

NO JUNK HERE! New Century intermittents, CinemaScope, $99.50; Vidoscope anamorphic lenses $245.00 pair; Simplex portable projectors, arc lamphouses, complete to operate, heavy pedestals, rebuilt, $1275.00 pair; RCA Brenkert Enarc lamphouses, beautiful, $225.00 pair, with reflectors. STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00. Rebuilt RCA Brenkert 70 amp arclamps w/new reflectors $319.50 pair. Time payments. S. O. S., 602 W. 52nd Street, New York 19.

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LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

**Price: 10c each**

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**ANYONE LOOKING** for a good theatre manager? I will go anywhere. **BOX B824, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**CITY/DISTRICT MANAGER AVAILABLE** August 15th. Creative expert advertising, promotions, public relations. National reputation, top showmanship references. **BOX A810, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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**PROJECTIONIST,** 16 & 35mm, servicing 16mm and A.V. equipment, desires position West Coast. 17 years background, age 35, married. Refuse no good offer. **BOX C810, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**THOROUGHLY EXPERIENCED**—Manager or projectionist. Capable of handling any phase of theatre work. Twenty years experience in all situations and types of equipment. Presently located in Florida. Veteran, A-1 references, married, family. **BOX C824, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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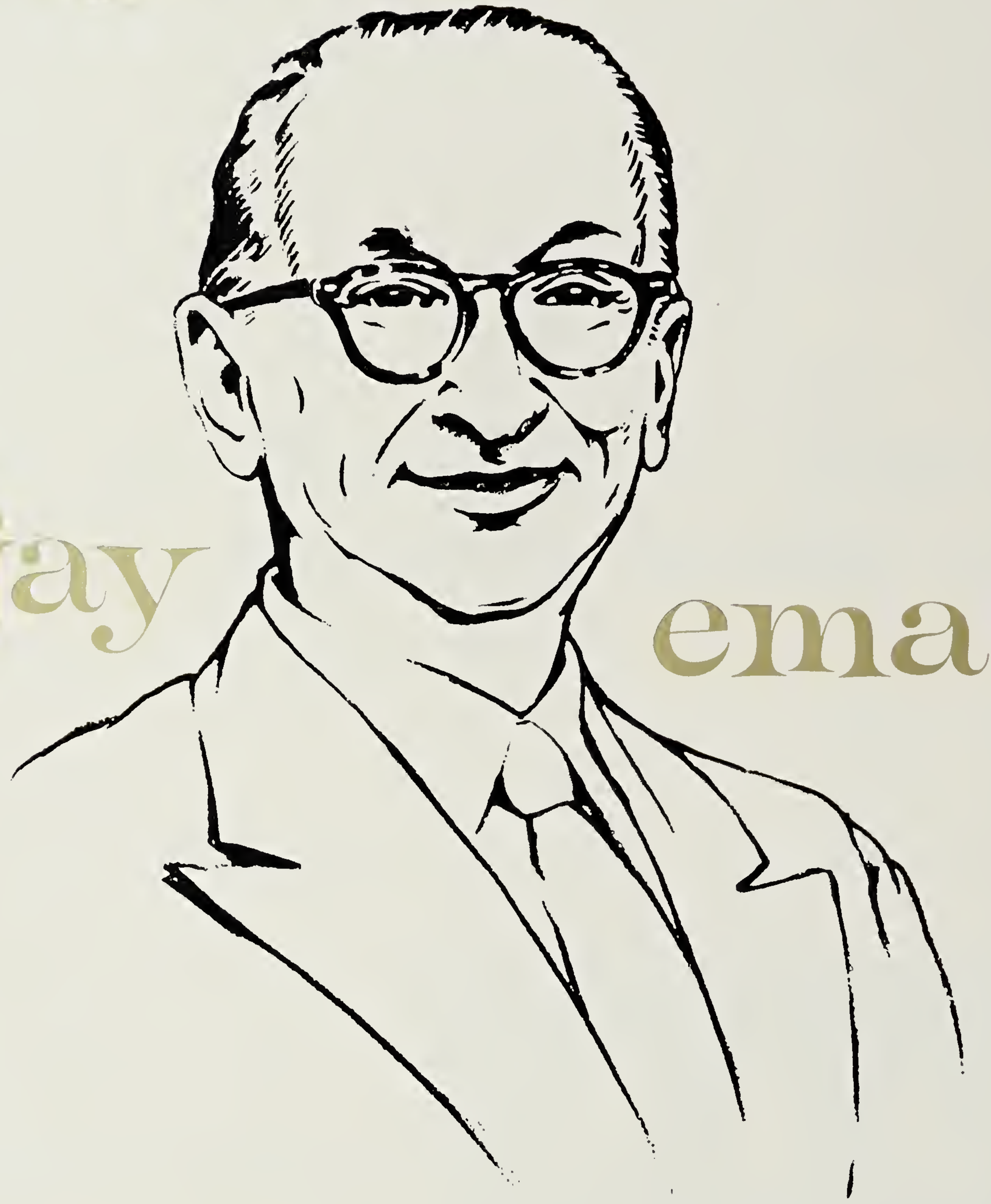


**For**
**Fifty years in the motion picture industry**

**NATIONAL SCREEN SERVICE**

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 31, 1960

Volume 64 Number 15

IN TWO SECTIONS · THIS IS SECTION ONE

# Unions Protest "Runaway" Films

*(See Page 12)*

# Burton Robbins Named NSS Prexy

*(See Page 27)*

Jean Goldwurm, top, president, Times Film Corporation, and Felix Bilgrey, counsel for the firm, have filed a brief with the U.S. Supreme Court to end censorship in Chicago.

**featuring:** Merchandising Col.'s "I Aim At The Stars" . . . *see page 15*

20th
Century-Fox

ANNOUNCES
THE

# TODD-AO

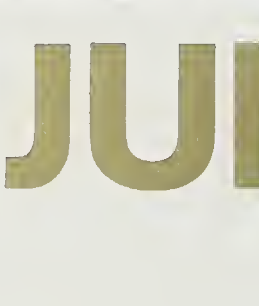
PRODUCTION OF

# CLEOPATRA

WILL BE AVAILABLE
FOR

**SELECTED
ENGAGEMENTS**

## IN JUNE



FROM
20th
— OF
COURSE

| ELIZABETH TAYLOR | STEPHEN BOYD | PETER FINCH |
|---|---|---|
| AS CLEOPATRA | AS MARK ANTONY | AS JULIUS CAESAR |

| PRODUCED BY | DIRECTED BY | SCREENPLAY BY |
|---|---|---|
| WALTER WANGER · | ROUBEN MAMOULIAN · | LAWRENCE DURRELL |

**42 Years of Service to the Theatre Industry**

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Member Audit Bureau of Circulations

Volume 64 • No. 15 AUGUST 31, 1960

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

## COLUMBIA'S MERCHANDISING SECTION IN THIS ISSUE

Featured in this issue is a section devoted to the advance publicity, to the tie-ups that have been already effected, and to the limitless possibilities that still exist at the theatre level for Columbia's very topical feature "I AIM AT THE STARS." Much of the research and writing that produced this section was by our own editorial staff, and we take considerable pride in it. We hope to be able to develop similar studies on other pictures in the months ahead.

The day seldom passes that some rocket or space ship fails to make headlines, and here in America Wernher von Braun is the top name connected with such achievements. "I AIM AT THE STARS" is not only "the Wernher von Braun story" but is the whole story of the development of modern rockets. As a reading of this section will indicate, the exploitation possibilities inherent in this story are limitless.

Theatremen will find particular interest in the "Penetration News Letter" that can serve as a CHECK-LIST for their future activities. To the best of our knowledge no concentrated analysis like this has ever been previously featured in the trade press. We recommend that it should be saved for future reference.

We expect to see some new exploitation records established with "I AIM AT THE STARS."

It's that kind of a campaign.

## A DYING BUSINESS . . . OR A CHANGING ONE

At a recent full dress luncheon tendered to Bill Madden (newly appointed Central Division Manager for MGM) and Sid Eckman (his successor as Philadelphia Branch Manager) the assemblage was treated to a very folksy talk by the MGM General Sales Manager, Bob Mochrie. Reminiscing over his own five year tenure as Philadelphia branch manager for several different distributors, 25 or more years ago, he told of selling newsreels to Al Boyd for his then-new Boyd Theatre. *"Little could either of us guess that, all these years later, just one picture, "BEN HUR," would be able to gross over $1,000,000 in a consecutive run at that theatre, and continue right along doing capacity. And I wouldn't bet a plug nickel that some other day, 10 or 20 years from now, there won't be some other picture, that will play that same Boyd Theatre, and will hang up a $2,000,000 gross.*

*"Some people say this is a dying business. I don't believe it, and I think grosses like this current Boyd gross are the most convincing proof that they are wrong. But it is a changing business. And it behooves every one of us to stay on our toes and change with it. Day by day we are getting further and further away from the old shoddy presentation methods. We've got to offer to the public the best show, in the best atmosphere, in the most comfortable seats, and in sparkling clean and freshly painted surroundings, and we'll find they're willing to pay a top dollar for it. The public is not going to accept any less. In show! Or in theatre!"*

There was more, but this was the gist of it. And it all made sense. Any showman, whoever he may be, or wherever he may be, should never be satisfied until his is the best theatre, regardless of size, in his drawing area. When it is, the public will recognize it—with patronage.

"Change" can be good—if we change with it!

## LET'S GET OFF THE SEAT OF OUR PANTS

With the first month of the Audience Collection and Christmas Salute effort for the benefit of the WILL ROGERS MEMORIAL HOSPITAL now history, it behooves all of us to take a good long look at ourselves and at our efforts—or lack of same—since Aug. 1.

This year, above all years, the construction and equipping of the $1,000,000 R. J. O'Donnell Memorial Laboratories should stir us to the greatest effort ever. Bob O'Donnell gave unselfishly of his time to every worthy theatre activity. Sometimes he gave of this time when he was so ill that it must have caused genuine personal distress, but Bob never complained. When a job was to be done, he got there!

So now that Bob O'Donnell isn't here to lead the 1960 effort, we all have an opportunity to share his determination and hard work. In the weeks ahead, let's take off our coats and prove that we are showmen who deserved to be in the same league with Bob. Let's show the trailers that will acquaint patrons with our objectives. Let's make the speeches; let's take up the collections; and let's send in the dough that will make those O'Donnell Laboratories the reality we can all be proud of.

Bob will know about it. And he'll grin that infectious grin of his.

Let's go!

## PATRON COMMENT

A theatre friend of ours has sent us a post card he received, mailed from Springfield, Ohio, with the following hard-hitting advice: *"Movie-going would be a lot more fun if the screen were just a little narrower and the seats were just a little wider."*

Having been forced to sit way down front for some of those tremendous 65 and 70mm. pictures, and having developed a well-upholstered posterior from more than 30 years in a swivel chair—ya know? He's right!

Ah, comfort!

UNIVERSAL proudly announce

# TONY CURTIS

CO-STARRING

**Harry Guardino · James Franciscu**

**Produced by Sy Bartlett · Directed**

**roduction has started:**

# THE 6th MAN

From a story
by William Bradford Huie

**elbert Mann· Screenplay by Stewart Stern**

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Obituaries

**Oscar Hammerstein II**, 65, librettist, lyricist, and producer, died at his Dolyestown, Pa., home. Teamed with **Richard Rogers**, films were made of the team's "Oklahoma," "The King and I," and "South Pacific." Several of his songs were Academy Award winners.

**Tillie Lessy**, wife of the late **Michael Lessy** and mother of **Perry Lessy** and four daughters, died last week. In addition she is survived by 12 grandchildren and 14 great-grandchildren. For many years, the Lessys owned and operated the Diamond, Philadelphia.

**George LeWitt**, 70, Connecticut film industry pioneer and an attorney, died suddenly at his New Britain, Conn., home, after a short illness. He operated the old Russwin Lyceum, now the Embassy, New Britain, many years ago; and subsequently owned the Liberty, Hartford, Strand, in Old Lyme, and Strand, Plainville. In addition, he was a partner of the late **John S .P. Glackin** in the Arch Street, New Britain. In recent years, he was listed as president of the Lakeside Realty Company, owners and operators of the Berlin, Conn., Drive-In. Survivors include a son, **Baruch S.**, active in the Berlin management.

**Mrs. Evelyn Winikus**, mother of **Francis Winikus**, European assistant to United Artists vice-president **Max E. Youngstein**, died at her Hendersonville, N.C., home. She is survived by another son, Thomas.

### Vancouver Tops UA Week

New York—Harry Woolfe, United Artists branch manager in Vancouver, and his staff of salesmen and booksers have won the United Artists Weeks Contest for the most billings and bookings registered during the two-week period of June 26 through July 9, it was announced by James R. Velde, vice prisident in charge of domestic sales.

The all-out efforts of sales personnel in UA's 33 domestic branches in the U.S. and Canada enabled the company to amass a record total of 28,404 shipments during the two-week period.

Second and third place winners are Harry Goldman, Chicago branch manager, and his staff, and Richard Carnegie, Los Angeles branch manager, and his staff. Charles S. Chaplin, Canadian district manager, led in the district standings.

**FORMS FOR THIS PAGE CLOSED AT 2 P. M. ON MON., AUG. 29**

**Sam Schultz, left, head, Selected Theatres Circuit, is the first Greater Cleveland, Ohio, theatre owner to receive the "special gift" Will Rogers inscribed statuette award from Raymond Schmertz, distributor chairman, Will Rogers Memorial Hospital Drive and local 20th-Fox branch manager. The "special gift" classification is irrespective of business contributions. Schultz is exhibitor co-chairman of the drive in association with Loew's Theatre division manager Frank Murphy.**

## Alcoa To Participate In Fox Studio Buy

NEW YORK—It was announced last week that '"Century City," a self-contained community for 30,000 persons, will be erected on 20th-Fox studio property by Webb and Knapp, Inc., and the Aluminum Company of America, which will participate in the land purchase.

20th-Fox directors have approved a contract, subject to stockholders' approval at a special meeting to be held on Oct. 17, for W & K to buy the 265 acre site for $43,000,000 in cash. On Aug. 1, W & K completed a $5,000,000 down payment to the film company. The remaining $38,000,000 will be paid when W & K's subsidiary, 91091 Corporation takes title to the property next spring.

William Zeckendorf, W & K president, and Frank L. Magee, Alcoa president, jointly announced that more than $250,000,000 of buildings will be constructed on the site. Alcoa will participate in the acquisition through purchase of a "substantial interest" in 91091 Corporation, it was said. Alcoa plans to utilize aluminum in construction of the property.

"Century City" will be comprised of high-rise apartments, offices, stores, a hotel, and other structures to be built in the next decade. Ground will be broken next spring for the first buildings.

### TOA Honors Doris Day

NEW YORK—Screen actress Doris Day has been selected by the Theatre Owners of America to receive its coveted 1960 "Star of the Year" award, it was announced by Albert M. Pickus, TOA president.

Miss Day will accept the trophy in the Cocoanut Grove of the Ambassador Hotel in Los Angeles, Friday evening, Sept. 16, before an audience of more than 1,000 of the nation's leading theatre owners, at the President's Banquet which will conclude TOA's 13th annual convention.

Each year, TOA selectes the one actor or actress who has not only starred in successful pictures, but has brought credit to the entire industry.

### More Anti-Pay-TV Kits

NEW YORK—Even before they received their kits for the Anti-Pay-TV Congressional petition campaign, New York City theatres have called for an additional supply of petitions, Philip F. Harling, chairman, Joint Committee Against Pay-TV, disclosed.

Harling said that the Loew's and RKO circuits, and the major Broadway theatres had asked for an additional supply, in order to accommodate what they feel will be the response to the campaign.

### B&K Appeals Chi Ruling

CHICAGO—Balaban and Katz announced they plan to appeal the verdict of Superior Judge Donald McKinley who ruled against their request for a writ of mandamus to compel the building department of the City to grant them a wrecking permit to demolish the Garrick Theatre Building. The theatre has been closed recently by B & K as it was not considered a profitable operation.

**In accordance with the practice established two years ago:**

There will be no **SEPTEMBER 7** issue of **MOTION PICTURE EXHIBITOR.**

**A hard-working staff will take a well-earned vacation during the week before Labor Day. But we'll be back in time to continue the bright service format and the numerous exclusive service features with the issue of Sept. 14.**

# Times Seeks To End Chi Censorship

## Issue In Suit Strictly Limited To Prior Control; MPA Among Supporters Of Appeal To High Court

NEW YORK—Times Film Corporation last week moved toward a major climax in its long-running fight to upend laws which permit the censorship of motion pictures.

In a comprehensive brief filed with the United States Supreme Court, which has agreed to review in its fall term the company's case against the City of Chicago, Felix J. Bilgrey, counsel for Times Film Corporation, challenges the constitutionality of those provisions of the city's ordinance which call for the censoring of motion pictures prior to the granting of an exhibition permit. Mayor Richard J. Daley and Police Commissioner Timothy J. O'Connor are joint defendants in the action.

The picture in question is "Don Juan," which the company refused to submit for censorship when it applied for a license to exhibit the film in December, 1957. The present action is unusual in that it is not concerned with the content of the production. The case revolves solely around the issue of prior censorship. "Don Juan" is an adaptation of Mozart's opera, "Don Giovanni," and Times no longer controls its distribution.

In his 38-page printed brief, Bilgrey argues that the existing provisions should be voided "as standing in the way of the freedom of expression guaranteed by the First and 14th Amendments." The brief calls upon the high court to reverse the decisions of the United States District Court for the Northern District of Illinois, Eastern Division, which upheld the city's original refusal to grant the license, and the United States Court of Appeals for the Seventh Circuit, which upheld the ruling of the District Court.

Bilgrey's arguments take issue with the Court of Appeals contention that "it is common knowledge" that the motion picture industry does not "exercise a wholesome, voluntary censorship" over its product as do "the responsible owners of newspapers and television broadcasting systems" over their respective product.

"The alleged dangers which the lower court suggests as a justification for prior censorship of motion pictures," the brief points out, "exists no less in the vast majority of our states and cities where no prior censorship of motion pictures is present. In addition to Chicago, only a handful of cities and four states (New York, Virginia, Kansas, and Maryland) impose prior censorship on motion pictures. . . . The court may take judicial notice that the standard of morality is at least as high in the vast number of states and cities which have no motion picture censors, as it is in Chicago."

In a statement cabled from Europe, Jean Goldwurm, president of Times Film Corporation, lashed out at "throttling screen restrictions" and said he hoped the present action would "lead to the eradication of the infantile practice" of prior censorship.

"The Chicago censor board is typical of all such bodies which perform omnipotently as alleged guardians of the public mind," the statement said. "They bow to the influence of pressure groups, they are an affront to the intelligence of the American people and their existence is, in my opinion, a blatant defiance of our constitutional guarantees of freedom of thought and expression.

"I acknowledge only one censor—the American public. Moviegoers are not captive audiences. They have the intelligence to accept or reject motion pictures as they deem fit—and they most certainly should have the right to do so."

Goldwurm long has been a fighting foe of censorship, and his company has, in the past, won bouts with the Chicago censors. In addition, the company has, under the legal direction of Bilgrey, come off with major victories in Massachusetts and Maryland.

In the action now before the Supreme Court, the American Civil Liberties Union, the Motion Picture Association, and the Independent Film Importers and Distributors of America are filing briefs as friends of the court on behalf of Times Film Corporation.

## IFIDA Plans Battle Against Atlanta Censors

**NEW YORK—The Independent Film Importers and Distributors of America hired counsel in its fight against censorship forces in Atlanta last fortnight when its governing committee okayed the bringing of suit against the city's censors.**

**Also discussed by the committee was the solicitation of funds to pay for the cost of litigation.**

**The meeting was held at the offices of Zenith International.**

## WB Asks Dismissal Of Post-48 Sale Suit

NEW YORK—Warner Brothers filed a counter-action in U.S. District Court here asking for dismissal of the AFM suit to bar the sale of its post-1948 films to Seven Arts Corporation, contending that its contract with the American Federation of Musicians is no longer binding.

Warners' argument asserts that its contract with AFM was terminated in 1958 when the Federation lost jurisdiction over Hollywood musicians to the Musicians Guild of America.

The court adjourned the scheduled hearing on AFM's application for temporary and permanent injunctions to prohibit the Warners backlog sale until Aug. 30.

Warners also charged that the suit had been filed for "political purposes" to influence an election between AF of M and M.C.A. which has been scheduled by the National Labor Relations Board for Sept. 7-8 in Hollywood.

## UA Post-48's To TV

NEW YORK—Erwin H. Ezzes, executive vice-president, United Artists Associated, announced that 20 post-1948 releases of United Artists had been acquired for distribution to television.

Among the titles are "The Barefoot Contessa," "King and Four Queens," "Attack," "Bandido," "St. Joan," "Commanche," and "The Monte Carlo Story."

UAA is currently distributing to TV over 1900 feature films, of which more than 100 are post-48 releases.

## Fabian, Zeckendorf To Address TOA Meet

NEW YORK—Si H. Fabian, chairman of American Congress of Exhibitors, will deliver a report on ACE's production program to the Theatre Owners of America convention at the Ambassador Hotel, Los Angeles, Sept. 13-16.

TOA head Albert M. Pickus said Fabian, who is treasurer of TOA, will speak at the convention's opening luncheon.

ACE has announced that independent circuits subscribed over $1,000,000 to its projected exhibitors' production company to which the five major divorced circuits had pledged $2,000,000 previously.

William Zeckendorf, one of the country's best known realtors and financiers, also will address the convention, Pickus announced.

Zeckendorf, who is a director of the America Corporation, parent company of Pathe Laboratories, Inc., will speak at the luncheon session on Sept. 14 to explain the production program being undertaken by Pathe.

The luncheon will be sponsored by Pathe, Pickus said. Pathe has proposed to TOA that Pathe completely finance the production of additional motion pictures to help theatres in the present product squeeze, if TOA will secure play date pledges for these films from its members.

Zeckendorf is expected, in the course of his major address, to outline details of Pathe's production plans and may even present some of the first film packages Pathe would be prepared to undertake. Pathe has set up separate production and distribution companies to undertake this program.

Pickus said that Zeckendorf was invited by TOA not only because of his direct association with the America Corporation and the Pathe program, but because his real estate and financial ventures have so often encompassed such a degree of showmanship that TOA felt that he could authoritatively advise theatre owners of this faculty.

## WOMPI Expects Big Turnout

TORONTO, CANADA—A large delegation is expected to converge here for the seventh annual WOMPI convention to be held at the Royal York Hotel, Sept. 9-10-11.

Miss Florence Long, convention chairman, states that advance registrations indicate that attendance at this convention will probably exceed any previous WOMPI conclave.

Mrs. Mable Guinan, WOMPI president, will preside at the business meetings, assisted by vice-president Helen Spars, recording secretary Myrtle Cain, corresponding secretary Rosa Browning, treasurer Viola Wister, and immediate past president Gene Barnett.

One of the highlights of the Convention will be the presentation of the annual awards for service, attendance, publicity, etc.

## One Booth Cinerama Set

NEW YORK—One booth instead of the usual three will be used in projecting Cinerama in smaller houses, it was learned last fortnight with the announcement of the booking of "This Is Cinerama" into the Claridge, Montclair, N.J.

For economic reasons, the three projectors will be housed in a single booth.

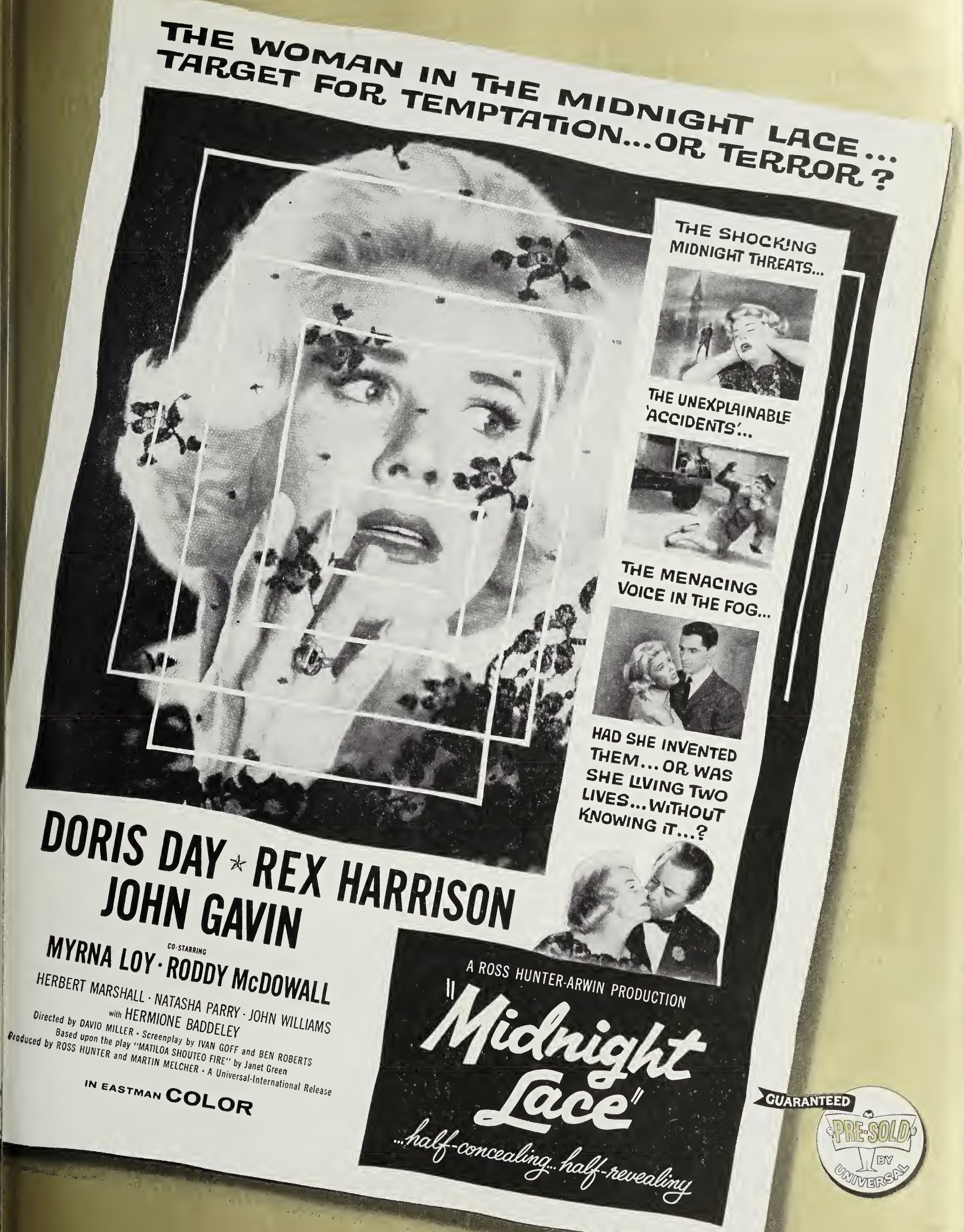
*Last Fall* when you needed a BIG ONE...UNIVERSAL gave you Autumn's biggest grosser..."Pillow Talk"!

*This Fall* when you need ANOTHER BIG ONE... UNIVERSAL gives you another sure-fire top grosser... kicking off in October at the Radio City Music Hall!

*Co-starring* America's No. 1 Female Boxoffice Star... whose role in "Pillow Talk" won her an Academy Award nomination...and whose new dramatic portrayal is certain to receive consideration for next year's Academy Award!

*And* that sensational star of the greatest of all stage successes..."My Fair Lady"!

Produced by Ross Hunter and Martin Melcher, who gave you last Fall's blockbuster..."Pillow Talk"!



THE WOMAN IN THE MIDNIGHT LACE...
TARGET FOR TEMPTATION...OR TERROR?

THE SHOCKING MIDNIGHT THREATS...

THE UNEXPLAINABLE 'ACCIDENTS'...

THE MENACING VOICE IN THE FOG...

HAD SHE INVENTED THEM... OR WAS SHE LIVING TWO LIVES... WITHOUT KNOWING IT...?

**DORIS DAY ✯ REX HARRISON**
**JOHN GAVIN**

CO-STARRING
**MYRNA LOY · RODDY McDOWALL**
HERBERT MARSHALL · NATASHA PARRY · JOHN WILLIAMS
with HERMIONE BADDELEY
Directed by DAVID MILLER · Screenplay by IVAN GOFF and BEN ROBERTS
Based upon the play "MATILDA SHOUTED FIRE" by Janet Green
Produced by ROSS HUNTER and MARTIN MELCHER · A Universal-International Release

IN EASTMAN COLOR

A ROSS HUNTER-ARWIN PRODUCTION
"Midnight Lace"
...half-concealing...half-revealing

GUARANTEED
PRE-SOLD
BY
UNIVERSAL

# More on Jay Emanuel's GOLDEN FIFTY

## Expressions of regard which could not be carried in last week's issue due to space and time limitations. All will be included in a handsome scrapbook for Mr. Emanuel

*The Golden opportunity has at last arrived to enable us to show our affection and esteem to one in our midst, namely you. Your cooperation and integrity through the medium of your brain-child, MOTION PICTURE EXHIBITOR, has been a beacon of light, knowledge and enjoyment to the trade. It has always been a privilege to have been one of your many friends, and, Jay, I know that the ensuing years will continue to show the fruits of your labors. I salute "My Friend"!*

*MEYER ADLEMAN*
*New Jersey Messenger Service*
*Philadelphia, Pa.*

"GOLDEN
FIFTY"
ANNIVERSARY
OF
JAY EMANUEL

*Please find, herewith, check covering three years renewal from Fried Theatre Management Company. This is a very small contribution to make to your Testimonial Publication, which as I mentioned in many previous occasions, no exhibitor should be without. You personally have been trying to help exhibitors wth their many problems. It is with pleasure that Harry Penneys joins me in wishing you and your associates continued health and this lasting tribute.*

*A. J. DAVIS*
*Fried Theatre Management Co.*
*Philadelphia, Pa.*

I am very happy to be part of the GOLDEN FIFTY tribute to Jay Emanuel, a man who has been tops in his endeavors in both the entertainment and publishing fields. Our many years of wonderful association, extending over all of Jay's activities as showman and publisher, have been a source of great pleasure to me.

LOU GAUDREAU
Buena Vista Distribution Co., Inc.
New York, N. Y.

My congratulations to you and your fine publication on your GOLDEN FIFTY. During my 21 years as a buyer and booker for independent theatres, I have read your paper with profit. The pink and yellow sections are indispensable to a booker. Congratulations and best wishes for many more years of service to our industry.

HAROLD E. YOUNG
Theatre Booking Service
Roslindale, Mass.

During the years that I have been in the theatre business I have always looked forward to the Jay Emanuel publication, MOTION PICTURE EXHIBITOR, as being reliable, informative and a must as a trade journal in our office. I wish Jay Emanuel health, happiness in his GOLDEN FIFTY Anniversary and continued success.

RUSS MORTENSON
Standard Theatres, Inc.
Milwaukee, Wisc.

Congratulations on your 50 years in the theatre business. Hope you enjoy continued good health so that we may be privileged to benefit two-fold: By our association with you personally, and by the helpful and enlightening publication you put out.

LEROY KENDIS
Associated Theatres
Cleveland, Ohio

We wish to extend to you our congratulations and share your joy on this happy occasion. I am sure on this GOLDEN FIFTY anniversary you must have had lots of joy and fun in this industry. You have done an outstanding job, and I am sure the exhibitors have benefited from your wisdom and guidance during these past years. I always enjoy reading your publication and hope you will have it published for many years to come.

F. H. BEDDINGFIELD
Consolidated Theatres, Inc.
Charlotte, N. C.

GOLDEN is a wonderful and beautiful word when used as an anniversary. You, Jay Emanuel, for your untiring efforts to the benefit of a wonderful industry, are entitled to the Gold of gratitude and encouragement given by your pen to us exhibitors and to the distributors of the motion picture industry. Congratulations and best wishes for your continued success.

J. H. WEBSTER, Vice-President
Carolina Amusement Company
Elizabeth City, N. C.

It has been my pleasure to know Jay Emanuel for many years. I have been in motion picture exhibition for 40 years and have been a subscriber to MOTION PICTURE EXHIBITOR since its inception. Jay's forthright comments have been most useful to my theatre operations. Jay has been a great credit to our industry.

LEE W. NEWBURY
Arcadia Theatre Co.
Manasquan, N. J.

Without a doubt, Jay Emanuel's publications and words of wisdom have been invaluable, not only to small, but large exhibitors alike. Our desire is that he give us another 50 years. May we say congratulations and thanks for a job so well done.

ROBERT E. HOSSE, Vice-President
Crescent Amusement Company
Nashville, Tenn.

*(Continued on page 11)*

## Industry Takes Part In Michigan's Fair

DETROIT—After many conferences, details have finally been worked out and the offer of the state officials accepted, so that this coming Sept. 2 will find the motion picture industry represented by an exhibit at the 111th Michigan State Fair.

It is believed that aside from the showing of a single American film at the Brussels World Fair, this is the first time the industry has been thus able to show its face, and certainly the first time at a state fair. The Michigan annual, oldest in the U.S., draws nearly one million persons.

The movie exhibit, because of shortness of time, will be a simple one. Housed in one half of the unusual geodesic dome, the main accent will be on the showing of a reel which will run about 25 minutes 12 times daily. In the main it will be comprised of trailers of current and forthcoming attractions playing throughout the state.

At the end of each show there will be drawings, the 20 winners to receive each one pass for various theatres. Around the display space will be 40 x 60s, shadow boxes, and such exploitation material as the various distributors care to supply. Some first run theatres may contribute personnel for special ballyhoos.

The Greater Detroit Motion Picture Council will send approximately 60 ladies who will man the exhibit.

60 Detroit theatres have underwritten the project and many more joined in, as well as most of the distributors. Pepsi Cola, in return for installation of vending machines, has made a generous contribution. The Metropolitan Exhibitors of Detroit (business building group) has not only given, but will make good any deficit which might arise. Projectionists Union 199 will supply operators for the 120 hours of running time, and Variety Club has loaned its projector to the project.

### NAB Screens For U-I

NEW YORK—Members of the National Audience Board here screened U-I's "Too Soon To Love" with results of the balloting to be combined with West Coast ballot statistics previously taken for an interpretation of cross-section depth-opinion. Producer Dick Rush ordered the screenings.

**The recent world premiere of United Artists' "Inherit The Wind" at the Astoria, London, England, was attended by Mr. and Mrs. Otto Preminger and Mr. and Mrs. Stanley Kramer.**

### NT&T Seeks New House

WASHINGTON, D.C.—The anti-trust division of the U.S. Department of Justice reported last fortnight that National Theatres and Television, Inc., which has been operating two first-run theatres in Boulder, Colo., the Boulder and the Fox, the latter having been destroyed by fire, wishes to acquire the Buffalo Building, located near the University of Colorado campus, about a mile from downtown Boulder, and to convert it into a theatre of not more than 607 seats. This property was once a theatre.

Under the judgment entered in the Paramount case to which it is subject, National is authorized to acquire a substantially equivalent replacement for a theatre which has been physically destroyed "in the immediate neighborhood of" the destroyed theatre. However, since the Buffalo Building is about a mile from the Fox and outside of the downtown area of Boulder, Court authorization for the acquisition will be sought.

### Rupees Available For Films

NEW YORK—Alfred Bloch, president, W. W. Film Productions, Inc., announced completion of negotiations with Impex International under which rupees of Ceylon, Burma and India in the value of $2,000,000 (U.S.) will be made available for motion picture production in South Asia.

Bloch said he would offer the funds to producers who own properties suitable for production there. W. W. will start shooting "Tiger Emperor" and "The Lovemaker" in Pakistan.

### WB Profit Slips

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report for the nine months ending May 28 a net profit of $4,577,000 after a provision of $4,500,000 for federal income taxes. The net profit (not including the net profit of $6,500,000 on the sale of the company's ranch) for the corresponding period last year amounted to $7,249,000 after a provision of $4,650,000 for federal income taxes.

The net profit for the nine months is equivalent to $3.05 per share on the common stock outstanding. The net profit for the corresponding period last year was equivalent to $4.57 per share.

### N.Y. Variety Branching Out

NEW YORK—The local Variety Club is branching out both as to membership and charity. Chief barker Harry Brandt noted at a luncheon at the Hotel Astor that the Tent is initiating a drive for funds to erect and maintain playgrounds for crippled children, with the fund named for the late sports writer Bill Corum.

The meeting saw, too, the swearing in of a group of sports writers who were to start publicizing the first event to start the fund rolling, Variety Night At Yonkers Raceway on Oct. 3. Special purses are being sought from film companies, and in line with that, Joseph E. Levine has agreed to contribute $3,500, as has Bill German on the part of Eastman Kodak Company.

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## Golden Fifty *(Continued from page 10)*

Many milestones have been layed down by men considered great in the growth of our industry, but few there are which stand out as a GOLDEN MILESTONE such as that contributed by Jay Emanuel. Congratulations and sincere best wishes to Jay, the exhibitors' friend.

H. J. HODGE, Jr.
H & H Theatres
Winters, Texas

Better late than never, hopefully. I have been a traveling salesman—and 'tis possible the thought occurred that since 50 years is a long time, the decent thing to do was: forget it—! My warm congratulations, respect and admiration to one of the nicest men in our business.

HUGH OWEN, Vice-President
Paramount Film Distributing Corp.
New York, N. Y.

To Jay Emanuel—who has attained the gold at the end of the rainbow because forgetful of self he has fulfilled 50 years of service to his countless friends. May he have many more years of health and happiness with God's blessings is the wish of.

C. W. MATSON and FAMILY
Matson Theatres
Rockdale, Texas

50,001 congratulations on your GOLDEN FIFTY Anniversary! Your MOTION PICTURE EXHIBITOR has been the backbone of every theatre circuit—small and large. In fact, some of our boys call it the "Weekly Bible." We of Trans-Texas look forward to celebrating your "Diamond" Anniversary.

EARL PODOLNICK, President
Trans-Texas Theatres, Inc.
Dallas, Texas

# Unions United In Vigorous Protest Over "Runaway" Production Policy

HOLLYWOOD—Herman Kenin, president, American Federation of Musicians, announced that his 265,000 member organization, pledged their support to the IATSE and the Hollywood AFL Film Council in their campaign against "runaway" production.

The LATSE presented a group of anti-runaway resolutions at its Chicago convention.

Said Kenin, "Our musicians union has long been demanding through a nation-wide campaign of protest that film producers stop this un-American practice of using cut-rate foreign recorded music in otherwise wholly American-made programs. We have found the general public in agreement with our position, and these producers and sponsors are hearing from a great many unhappy customers on this sore subject. It is gratifying to me that the Federation has taken a strong affirmative stand over the action taken by your union against this runaway production outrage."

In Hollywood, the AFL Film Council, comprising virtually the entire labor personnel of the production community, re-stated its stand against runaway production and adopted a resolution pledging support to the AFM, which pledged its support to the IATSE in its program stated at the Chicago convention.

It was pointed out that the proposed World Secretariat of Free Amusement Unions under the International Confederation of Free Trade Unions had the support of IATSE, AGVA, AFTRA, AGMA and Equity to "halt runaway film and music production designed to exploit free world entertainment unions by pitting them against each other across international boundaries."

The Secretariat is said to be pledged to extend to all free countries the principle of re-use payments for entertainers.

The Hollywood AFL Film Council, the original and most formidable foe of runaway production, adopted a resolution that cited the "injustice of runaway foreign production by American film producers" and placed the Council's strength behind the AFM in their upcoming attempt to regain jurisdiction over music scoring in major studios by means of an NLRB election Sept. 7-8, in which musicians are to vote for representation by the AFM or by the Musicians Guild of America, which won the jurisdiction from the AFM two years ago.

Although the MGA contract with major studios runs through 1961, the NLRB has set up the election on the ground that union members have the right to vote their choice of representation every two years.

The Film Council also heard a report from the subcommittee of foreign film production, which has been undertaken by direct negotiation to persuade individual producers from going overseas with productions that could be made as well and as economically in Hollywood.

## Drive-Ins Change Hands

NEW YORK—Charles Lane's interests in the New Haven, Summit, and Post Drive-Ins, situated in Connecticut, were acquired by Louis Baurer, Sidney Stern, Irving Dollinger, and Wilbur Snaper. They are joined with Arthur Howard in the operation of these drive-ins.

## Modified Wage Measure Continues Exhib Exemption

**WASHINGTON—The Senate last fortnight adopted by a vote of 52 to 34 a drastically modified version of the minimum wage bill sponsored by presidential candidate John F. Kennedy, D., Massachusetts.**

**The measure provides for an eventual rise in the pay floor to $1.25 an hour. However, in its final version, almost two million fewer workers are brought under the measure's umbrella than was originally recommended by the Senate Labor Committee.**

**Employees of motion picture theatres continue to be exempt from both the House and the Senate bills.**

**The final version will be written by a joint House-Senate conference committee.**

## Family Tradition High Among Fox Execs

NEW YORK—When "Mike" Powers, 37, took over the 20th-Fox managerial reins of Seattle, he became the sixth son of a domestic distribution department veteran to ascend to a branch managership. Young Powers' dad, Charles F., joined this company in a San Francisco booking capacity 36 years ago, on July 14, 1924.

New Haven manager Shep Bloom, 41, is the son of national circuit sales representative Jack Bloom who entered the company's employ 38 years ago, on June 12, 1922.

Ray Schmertz, 44, Cleveland pilot, is the offspring of I. J. Schmertz who retired as head of the branch in that city on Aug. 2, 1957, after having spent all of his working years with the company, starting as the late William Fox's office boy.

William C. Gehring, 34, St. Louis manager, is the son of the late assistant general sales manager after whom he was named and who passed away on Jan. 18, 1957.

Ira Sichelman, 50, Washington exchange chief, is the son of the late Jack Sichelman who died on Jan. 23, 1948.

Jack Sturm, 43, Buffalo manager, is the son of the late Detroit pilot, Lester Sturm, who died Dec. 4, 1944.

## TOA, SPG Meetings Resume On Sept. 9

NEW YORK—Liaison committees of the Screen Producers Guild and the Theatre Owners of America will resume their discussions on Sept. 9, at the Ambassador Hotel, Los Angeles.

Albert M. Pickus, TOA president in New York, and Walter Mirisch, SPG president, in Los Angeles, jointly announced that the committees would meet for luncheon, and then continue discussions into the afternoon.

The sessions, in which the two groups are seeking common ground for mutual help, were intiated last winter, but interrupted by the actors strike. Resumption was postponed until September, in order that the meeting could be tied in to the arrival of TOA officers in Los Angeles for the 13th annual TOA convention.

TOA's committee consists of Sidney M. Markley, S. H. Fabian, George G. Kerasotes, and Roy Cooper, with Pickus serving ex-officio. The SPG Committee consists of Arthur Freed, Jerry Wald, Frank Rosenberg, and Jerry Bresler, with Mirisch ex-officio. Julian Blaustein, SPG first vice-president and member of the committee, will be in Europe at the time of the September meeting.

High on the agenda for the session is the product situation.

## Now There's Two Col. Ruffins

COVINGTON, KY.—W. F. Ruffin, Jr., vice-president of Ruffin Amusement Company, Inc., has had the honor of being commissioned a Kentucky Colonel by the Honorable Bert Combs, Governor of the Commonwealth of Kentucky.

Governor Combs being unable to be present for presenting of the credentials, W. F. Ruffin, Sr., a Kentucky Colonel since 1952, had the privilege of bestowing this honor upon his son.

## Tri-States Plans Drive

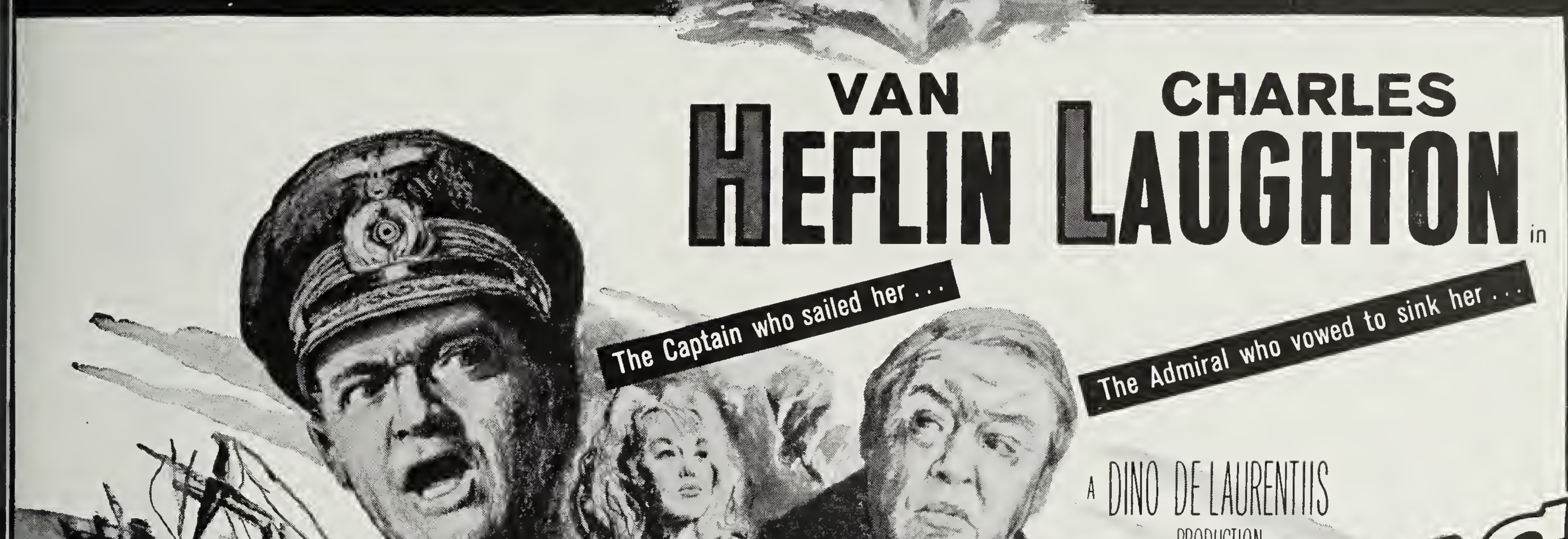
DES MOINES — Tri-States Theatres last week concluded a two-day meeting to launch their September-to-year-end "Hit the Jackpot" drive.

This drive will consist of several phases. The two most important phases of the contest, for which a jackpot of prizes will be awarded to the winning manager, are the best over-all job of local selling and exploitation of pictures during this period, and the best over-all job of selling "new faces."

**A testimonial luncheon to bid farewell to William Madden, recently promoted to midwestern division manager, MGM; and to welcome Sidney Eckman, new Philadelphia branch manager, MGM, was held under the joint sponsorship of Variety Club, Tent 13, and Motion Picture Associates of Philadelphia at the Bellevue-Stratford Hotel recently. Among the MGM-ites present were, left to right, Burtus Bishop, assistant general sales manager; Madden; Robert Mochrie, general sales manager; Eckman; and Saal Gottlieb, eastern division manager.**

# PARAMOUNT'S EXPLOSIVE BOXOFFICE IMPACT

## IN THE STORY OF THE SENSATIONAL 665-DAY PURSUIT OF THE KILLER-SHIP ATLANTIS!


VAN HEFLIN
CHARLES LAUGHTON
in
The Captain who sailed her . . .
The Admiral who vowed to sink her . . .
. . . and the beautiful prisoner-of-war
A DINO DE LAURENTIIS PRODUCTION
UNDER TEN FLAGS
Tremendous conflict at sea...
Tremendous personal drama!

co-starring MYLENE **DEMONGEOT** also co-starring JOHN ERICSON · FOLCO LULLI · CECIL PARKER · ALEX NICOL · ELEONORA ROSSI DRAGO

Directed by DUILIO COLETTI Associate Director SILVIO NARIZZANO Screenplay by DUILIO COLETTI ULRICH MOHR Additional Dialogue by WILLIAM DOUGLAS HOME · A PARAMOUNT RELEASE

CALL **PARAMOUNT NOW!**

# The NEW YORK Scene

## *By Mel Konecoff*

THE NEXT BIG ONE to come from Universal B.S. (Before Spartacus) will be "Midnight Lace," and the wheels have started turning. Phil Gerard, eastern advertising and publicity director, reported the other day that past experience with films by producer Ross Hunter has shown that women go for his films in a big way.

Ergo, the campaign will be slanted in the direction of their well-filled forms in more ways than one. Said Gerard, '"You can't have a big box-office success without the overwhelming support of women. They don't guarantee success but they sure do insure it—if you have what they want to see."

A survey, he reported, has shown that in the first six months, seven out of the 10 top-grossing films have been attended by more women than men. The average for women is 58 per cent compared to 42 per cent for men. "Pillow Talk" had 62 per cent women in the audience, while "Operation Petticoat" had 59 per cent women.

Bearing all this in mind, Universal has completed a five-minute short featuring Doris Day in her Technicolor wardrobe tests for the film, and this will be sent "on the road" as a facet of the advance promotional activities. It will be available gratis to theatres three and four weeks ahead of showing.

The short will also play in department stores in 16 mm form and its showing there will be bolstered by a special group of "Midnight Lace" fashions.

Doris Day, Myrna Loy, and Ross Hunter will go on tour as release time approaches. Participating in the revelations were Herman Kass, Paul Kamey, and Jerry Evans.

**ONWARD AND UPWARD: In addition to censorship being hit on the city front (see elsewhere in this issue an account on the battle against the Chicago censor filed in the U.S. Supreme Court), it was also threaatened on the Federal level where such powers are used by the U.S. Customs.**

**Ephraim London, attorney prominent in the fight against censorship, reported at a press conference last week that he was going to take two steps in Washington's Federal District Court. One, he was going to request that the court order Customs to release immediately the film "Les Jeux de l'Amour" (The Love Game) which it has been holding for over five weeks.**

**Secondly, he was going to ask the Court to award damages to the film's owner, Films Around The World, Inc., for loss of profit that will ensue because of unfulfilled bookings and to cover possible reparations which the distributor may have to pay contracted exhibitors.**

**In a letter to D. B. Strubinger, Acting Commissioner of Customs, London wrote: "In our opinion, the film is being illegally detained. It was received on or about July 16. It is unexceptionable and so clearly entitled to entry that the refusal to release it must be considered arbitrary and capricious.**

**"You state in your letter that, in view of certain scenes, you would like to have the film reviewed by your officers and a consultant. A film may not be judged on the basis of isolated sequences. It must be considered as a whole. We cannot imagine why the services of a consultant are required, or in what way he or she is specially qualified to determine whether the film is obscene.**

**"It is also our opinion that the customs service practice of reviewing motion picture films before allowing them into the country is a violation of the constitutional guaranty of freedom of communication.**

**"At the time the film was shipped, arrangements were made for its exhibition in the United States. If the picture is withheld any longer, it will not be possible for our client to fulfill its commitments. As a result, our client will suffer loss of profit, and may be required to make some reparation to the exhibitors to whom the film was promised.**

**"If we do not receive your assurance upon recept of this letter that the film will be released without further delay, we have been instructed by our client to institute appropriate proceedings, including an action to recover damages.**

**"In this jurisdiction, motion pictures have sometimes been admitted without the prior approval of the customs authorities upon the filing of an affidavit to the effect that the import of the matter is not prohibited. I shall be perfectly willing to make and file such an affidavit on behalf of the importer with the knowledge that I would be subject to criminal prosecution if the statement is not true."**

**London stated that he would like the Court to look at the film and he wants it released without any deletions. As a matter of fact, he would like the whole thing opened up because this customs procedure has been "a nuisance" with regard to their acting as film censors.**

**If London is successful, the resulting decision could strip the Customs Bureau of its right of censorship. He is prepared to take the case to the Supreme Court and this action was approved by company general sales manager Harold Wiesenthal.**

**The film, incidentally, was made in France this year and won the Silver Bear Award at the Berlin Film Festival. Wiesenthal called it a "New Wave comedy."**

THE METROPOLITAN SCENE: "The World of Suzie Wong" has been booked into the Radio City Music Hall for Thanksgiving. . . . Cinemiracle so happy over grossing $237,433 in 36 weeks at the Bellvue, Upper Monclair, N.J., the longest running attraction in the history of that state, that it's sending out birth announcements with appropriate cigars to celebrate the event. The hard ticket policy has attracted audiences that surpass the population of the town three-and-a-half times. . . . Sam Horowitz hosted a special sneak preview for teen agers of "Force of Impulse" at his Mermaid, Brooklyn.

# "Concept Of Years" Will Sell "Spartacus"

NEW YORK—Where advertising, publicity campaigns on ordinary motion pictures are normally developed in terms of weeks and months, the campaign on "Spartacus," the $12 million Bryna Production being released by Universal-International, has been developed along the concept of years. This theme was stressed at the opening sessions of the three-day "Spartacus" orientation meetings presided over by Jeff Livingston, executive coordinator of sales and advertising.

Participants at the meetings included David A. Lipton, Universal vice-president in charge of advertising and publicity; Stan Margulies, Bryna Productions advertising and publicity head; Philip Gerard, Universal's eastern advertising and publicity director; circuit advertising and publicity representatives; advertising, publicity, and exploitation staff members, as well as special "Spartacus" personnel and field representatives from the initial cities where "Spartacus" will open.

This "concept of years," Livingston said, not only has applied to the national advertising, publicity and promotional campaign on "Spartacus," but to the local level campaigns since all initial engagements of "Spartacus" have been cleared to run one, two or more years. Where local campaigns on a normal motion picture in key cities are generally started several weeks in advance of opening, the campaigns on "Spartacus" in these same cities are being started as much as six months in advance by the use of such promotional devices as trailers, lobby displays, cross-trailers, display material, and the soliciting of group sales through special mailings.

Further, Livingston stressed, where field exploitation representatives are normally sent in two or three weeks in advance of openings in key cities, "Spartacus" field personnel are being sent in not less than eight weeks in advance and in some instance as many as 12 weeks in advance.

The local campaigns on "Spartacus," Livingston reminded the participants, must be paced, not only be started 10 to 12 weeks in advance and built to a peak at the time of opening, but the campaign must then be sustained for 20, 30, 40 or more weeks as the picture continues its engagement.

Delving into the promotional aids on "Spartacus," Livingston predicted that the field personnel will find that they are being provided with the finest tools ever assembled for local needs.

The meetings continued with the emphasis on group selling techniques and certain specifics of roadshow theatre operation.

## Columbia Ups Three

NEW YORK—In keeping with Columbia Pictures' established policy of promotion from within its own ranks, Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation, has announced the advancement of three members of the home office publicity department.

John Newfield, currently serving as New York newspaper and syndicate contact, has been named to handle national magazine publicity, replacing Martin Goldblatt, who is resigning to take a similar post at 20th-Fox. Bud Rosenthal, Columbia's trade press contact and news writer, will succeed Newfield as newspaper and syndicate contact. Charles M. Powell, most recently a copywriter in the advertising department, will take over the trade press assignment.

# COLUMBIA MERCHANDISERS AIM AT THE BOXOFFICE...

***with the most headlined picture of the decade...***

# "I AIM AT THE STARS"

**(The Wernher von Braun Story)**

AIM
AT THE
STARS

THE WERNHER VON BRAUN STORY

# The Story and Cast...

Young Wernher von Braun lives in pre-war Germany, with his well-to-do and doting parents. The precocious youngster is fascinated by the world of space and when a rocket experiment goes awry, his father, Minister of Agriculture, is forced to pay damages. Von Braun's mother encourages him, however, and a future in the world of science is assured.

Now a young man, von Braun (Curt Jurgens) rapidly gains a reputation as a promising scientist. He and others interested in the little-known world of space form the German Space Rocket Society. Their desire is to reach the stars, but the German Army, seeing definite military uses for their findings, approaches them with financial aid.

Hitler comes to power and Germany begins rebuilding her military machine. Von Braun and his staff of eager young scientists are moved to Germany's secret rocket base, Peenemunde. Still in his twenties, von Braun is in charge of thousands of men, all working to develop a practical rocket.

Suddenly, Hitler plunges Germany and the world into war, and the experiments at Peenemunde take on a frightening new significance. Rockets to reach the stars are forgotten. The emphasis shifts to rockets with explosive warheads to reach London.

Von Braun, considered a questionable security risk because of his refusal to ally himself wholeheartedly with the Nazi cause, is under constant surveillance. As experiment after experiment ends in failure, the German high command begins to lose patience.

During this period, von Braun visits his home and realizes he is in love with a childhood sweetheart (Victoria Shaw). She realizes his devotion to science, and while troubled that he seems to have lost some regard for humanity in his search for knowledge, she agrees to wait for him.

The V-2 rocket is finally developed, and Hitler uses it to rain death and destruction on London. Von Braun is a hero, but his stubborn refusal to become a practicing Nazi infuriates the high command. He is thrown into prison and only the insistence by his co-workers that he is necessary to their work brings about his release.

One of the technical aides at Peenemunde (Gia Scala) is really an Allied spy, and her information enables the British Air Force to destroy the rocket base. The research program continues although von Braun realizes that Germany is doomed to defeat. With German troops fleeing the area, the Russians advancing, and the Americans nearby, the scientists must choose their captors.

Von Braun and others decide they would rather be captured by the Americans than the Russians. They are accepted by the Americans, and the U. S. government is eager to put the best rocketry minds in the world to work for their cause.

Not so happy is an American Major (James Daly). His wife and child were killed in a V-2 raid on London, and von Braun represents to him all that is wrong about the cold way in which science seeks knowledge without regard for humanity.

Von Braun and his staff are transferred to White Sands, New Mexico, where he continues his experiments for the U. S. Army. After a probationary period, he is able to bring Shaw to America. They are married.

Daly, now a newspaper executive, continues to snipe at von Braun, calling for an end to appropriations for experiments to reach the stars. His attack and others like it make it extremely difficult for von Braun to get the financing necessary before real strides can be made in his effort to reach the stars. All this ends, however, as the Korean War breaks out. Missiles are the weapons of the future, and the government authorizes a crash program.

Again there is peace, and again there is difficulty in interesting a complacent nation in the need to continue experiments in space. With a long head start, the Russians startle the world by successfully launching Sputnik, the first man-made satellite. Von Braun is given the appropriations he needs, and the result is the successful orbiting of Explorer .

Daly still has little love for von Braun, but he does have great respect for the scientist's devotion to his goal and his achievements. Von Braun continues to aim at the stars.

COLUMBIA PICTURES
presents
CURT JURGENS VICTORIA SHAW
in the CHARLES H. SCHNEER Production
I AIM AT THE STARS
The Wernher von Braun Story
also starring
GIA SCALA HERBERT LOM
and JAMES DALY
Screenplay by JAY DRATLER
Story by GEORGE FROESCHEL, U. WOLTER, H. W. JOHN
Directed by J. LEE THOMPSON
A MORNINGSIDE PRODUCTION

Wernher van Braun and his actor counterpart Curt Jurgens discuss racketry problems.

# A Penetration News Letter

**A CHECK-LIST of the advance publicity, the tie-ups and the ground-work that has already been laid by The Merchandisers of COLUMBIA PICTURES CORPORATION plus the innumerable possibilities that still exist at the theatre level for energetic showmen. This unique new service analysis has been specially prepared by the theatre-wise Editors of MOTION PICTURE EXHIBITOR. Spot illustrations by EMIDIO "Mike" ANGELO.**

August 31, 1960

V.I.P. SHOWS: Columbia's "I AIM AT THE STARS" is an important picture. The story of rocket expert Wernher von Braun is a natural for special screenings. These showings and premiere hoopla can call advance attention to the film.

WASHINGTON: In the nation's capital, an unprecedented Senate preview, hosted by Senators Lister Hill and John Sparkman, of Alabama, in tribute to von Braun, adopted son of that state, drew a capacity house. Huntsville, Ala., where von Braun lives, is the home of the Redstone Missile project. Senators, Representatives, government and defense officials, and Washington correspondents attended. The industry trade press and top Columbia officials were also on hand ... SIDELIGHTS: With a hot foreign policy debate on the Senate floor, the quorum bell kept jangling in the screening room. The reluctance with which the Senators left the auditorium is testimony of the entertainment value of the film. *** Wernher von Braun was on hand and proved as handsome and charming as his screen counterpart, Curt Jurgens. *** The Voice of America taped an interview with the scientist in German for rebroadcast in Europe. (See LETTERS that are part of this presentation)

PREMIERE: Culminating event of the many-faceted promotion will also have a Washington dateline. On Wednesday evening, September 28, at the Palace Theatre, "I AIM AT THE STARS" will have its American premiere for the benefit of the Army Distaff Foundation. Proceeds of the premiere will go towards the building of a residence for elderly widows of Army officers. Honorary national sponsoring committee chairman is President Dwight D. Eisenhower, with Mrs. Eisenhower as honorary women's advisory committee chairman. This is further proof of the high order of cooperation being received from government sources.

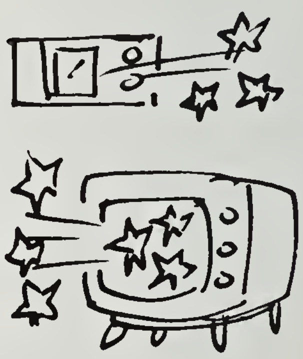
BOY SCOUTS: 22,000 Boy Scouts from all over the world made up the largest single audience ever to watch a motion picture. The youngsters attended a special outdoor preview of "I AIM AT THE STARS" at Colorado Springs, Colo., site of the International Boy Scout Jamboree. *** The film's appeal to youth can be tied in to the nation's need for scientists. It's a natural! ... SIDELIGHTS: Use the natural tie-in with Boy Scouts of America directed at Explorer Scouts (15 to 18 year olds). Invite them to special shows. Have them parade to the theatre with bands, if possible *** Von Braun, Curt Jurgens, and Victoria Shaw might be made honorary members of the local troop. *** A ceremony in which the entire troop signs the record of membership could be newsworthy. *** Arrange Explorer Scout demonstrations at the theatre, exhibits of scout craft, etc.

YOUR OWN VIP PREMIERE: High level attention such as the above clearly stamps "I AIM AT THE STARS" as an important and significant motion picture event. Take advantage of it. *** Have your Mayor issue a proclamation as to the importance of the film and attend a gala, klieg-lighted Hollywood-type opening along with other civic and social dignitaries, military officials, etc. *** Along with Army and veterans' group participation, newspaper, radio, and TV coverage, and special editorial comment where obtainable, your efforts will be rewarded with significant results.

U. S. ARMY SUPPORT: The wide-awake exhibitor will take advantage of strong Army endorsements for a big promotional push. Major General William F. Quinn, U. S. Army chief of information, has alerted all U.S. military installations and bases throughout the world that "I AIM AT THE STARS" carries the Army stamp of approval. It was made with the Army's full cooperation. General Quinn continues, (See LETTER that is part of this presentation): "Official support of the film is considered appropriate and desirable to include theatre lobby displays, personal appearances of military and civilian officials, and recruiting advertising and publicity." What more could you ask? Additional service bulletins have called attention to such cooperative effort, from the Pentagon to the level of the local theatre ... SIDELIGHTS: The Army has cleared the use of a tie-in poster to be displayed at recruiting stations, public places, and local stores. *** Set up an enlistment desk, manned by Army personnel, in your lobby. New enlistees should receive free admission. Swear them in on stage. *** Lobby and out-front area should be loaded with rocket and other ordinance equipment. *** Make one night of your "STARS" engagement Army Night. Invite personnel from local military installations. Invite other VIP's. Alert newspapers and TV stations. Here is the stuff of which big box office is made. *** Have an Army band and drill team on hand opening night. If possible, arrange a parade down a main street to the theatre. *** Make some real noise. How? Here's one way. Mount a small cannon atop your marquee. They're available. Fire a 21-gun salute. But clear with local officials first. *** Snipe motion picture and theatre credits on recruiting posters all over town. If there are not enough, get more. Local Army officials won't mind a bit. *** Don't ignore base personnel and publicity outlets. Military installations have newspapers of their own. They know about "I AIM AT THE STARS." Supplement this knowledge with stills and local playdate information. Let them help arrange military participation.

ARMY EXHIBITS: You may not have known it, but there is such a thing as a U. S. Army Exhibit Unit. Headquarters of this agency has authorized personnel in charge of traveling exhibits to cooperate fully with exhibitors playing "I AIM AT THE STARS." *** What is the Exhibit Unit? Currently traveling throughout the United States are the following seven units: The Cavalcade of Progress Exhibit, an 18' x 36' truck trailer depicting Army progress in the space age; Army Missiles Exhibit, an interior exhibit telling the story of rockets and missiles from 1232 A.D. to the present; two Pentomic Army exhibits; three "This Is The Army" exhibits. *** Exhibits and personnel visit state and county fairs, festivals, rodeos, etc., all over the country. One may well be in your area during or before your playdate. It's worth investigating.

RADIO AND TV: Available through Columbia's exploitation department are a host of selling aids designed to take advantage of all communications media. For instance, check radio station interest in open and closed end interviews with Dr. von Braun, with announcer asking questions and rocket expert answering. The interviews take up one side of a record. The other side is a special interview with stars, production technicians, and the producer. It describes the story of the movie in graphic terms. *** TV trailers and slides and radio spot announcements are also available, with space for local announcer to add playdate information. *** Colpix is releasing a 45 rpm recording of the theme from the picture. It is merchandised in a special two color sleeve containing full picture credits. *** Also on the way is a title song. Both record and song sheet are available for music store tie-ups. Go after disc jockey spins as well, on radio and TV. *** A record of a rocket ship blasting off is a natural for creating excitement outside the theatre. It can also be used in conjunction with local radio and TV advertising.



INDUSTRY: Industrial corporations participating in the Army Missile Program are fertile areas for promotional activity. If any are located in your territory, they will be more than happy to join cooperative promotional ventures ... SIDELIGHTS: Work with company personnel on theatre parties for employees, their families, and friends. *** See that publicity and stills from the film are posted on company billboards. *** Don't forget the company house organ. *** Go after tribute ads in newspapers, calling attention to cooperative sponsorship of the theatre and company of a premiere showing of the picture. They will call attention to picture and playdate. *** If the company sponsors any radio or TV shows on a local level, make sure your message is carried as part of the advertising. *** Such industrial firms may have their own rocket or space exhibits. Arrange for display in theatre lobby, and alert newspaper, radio, and TV personnel of the opening of such an exhibit. *** Arrange for officers of the company, local Army officials, civic dignitaries, and others to go on a discussion program for round table analysis of the picture, along with comment on the company and its work. *** Perhaps the local Chamber of Commerce will sponsor a luncheon or dinner honoring the company and its officers. A natural tribute at such an affair would be in the direction of "I AIM AT THE STARS". With such interest in America's role in the space age, promotional opportunities are limited only by an exhibitor's willingness to put forth effort.

VON BRAUN BOOKS AND ARTICLES: Two books, one written by von Braun and the other his biography, can help playdate campaign. *** An exciting story by the rocket expert was serialized earlier by This Week Magazine. This story, "First Men to the Moon," is being published by Holt, Rinehart and Winston, and will be sold with a "See the Picture, Read the Book" theme. *** The scientist's biography, "Reaching for the Stars," is published by Doubleday ... SIDELIGHTS: Arrange for book store displays of the two books. Include stills and credits for the film. *** Send copies of the books to local science editors, TV commentators, and literary editors for comment and review. *** Set up displays of these and similar works on a scientific theme at local libraries. Include stills and credits. *** Use the books as prizes for any contests run by the theatre to promote the film. *** Print a bookmark. Adapt a pressbook ad and arrange distribution by libraries and book stores. *** Dell is publishing a comic book version of "I AIM AT THE STARS." The books will be accompanied by news stand tack cards plugging both the book and the film. The book includes scenes from the film and credits and can be distributed to the first admissions at matinees or special screenings for Boy Scouts, etc. *** An article with a religious theme by von Braun is set for the October issue of Guidepost, on sale in September. Reprints containing picture credits and stills are being mailed to religious groups everywhere. Local religious leaders should be shown the article. Perhaps they will comment in sermon, lecture, newspaper article. The article should also be posted on religious organization bulletin boards, along with playdate information and stills from the picture.

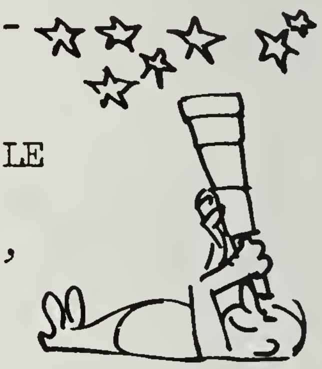
BOOKS
FIRST MEN TO THE MOON

TOY STORES: Nothing has so captured the imagination of today's youngsters as the international race for space and the gradual conquest of the world's last frontier. Look around you. Kids in space helmets, kids firing toy rockets, and kids setting up toy space stations. The market is there. The interest is there. Make sure your playdate message is there too ... SIDELIGHTS: Tie in "I AIM AT THE STARS" with toy stores, dime and department stores that carry toy missiles, rockets, space suits, etc. *** Enhance store window and counter displays with stills and poster cutouts. *** Work with the stores on kids' matinees, contests, etc. *** Columbia has a limited number of colorful streamers highlighting the film and popular space toys. They'll look fine in store windows and on counters.

SCIENCE CLUBS AND FAIRS: Theatres could sponsor an essay contest under the auspices of local science clubs on "WHAT MODERN SCIENCE MEANS TO ME" or some similar topic, with special reference to von Braun and "I AIM AT THE STARS." Surprising note: There are about 25,000 science clubs in the United States. Locate those in your area through newspapers, science teachers, etc. ... SIDELIGHTS: Over 200 regional Science Fairs, exhibiting teen-age projects, are held annually throughout the country. *** Rocket or science displays prepared by local teen-agers for the Fair might be displayed in the theatre lobby. *** A joint poster, providing exposure in restaurants, stores, and other prominent places throughout town, should be arranged. Copy could read: "FOR THE LATEST IN SCIENCE, SEE THE __________ SCIENCE FAIR: FOR THE NEWEST IN SCIENCE THRILLS, SEE 'I AIM AT THE STARS'." Everyone with a scientific bent is a potential customer. *** The picture is vitally linked with scientific rocketry and the race for space. Any organization dedicated to scientific endeavors is a natural ally in the all-out promotional drive. The American Rocket Society boasts a membership of 15,000 in 50 regional organizations and 37 college chapters. It lists von Braun as a member of its board of directors. *** Work with the nearest chapter on screenings with an eye to newspaper science page coverage. *** Use its leaders for radio and TV interviews, discussion programs, and forums. Perhaps they could originate at the theatre. *** Get members of science clubs and rocket groups to attend the premiere in a body. Tape discussion of the film in the lobby after the showing for playback on radio. *** Stir discussion and controversy. It's a hot topic of direct concern to every man, woman, and child in your town.

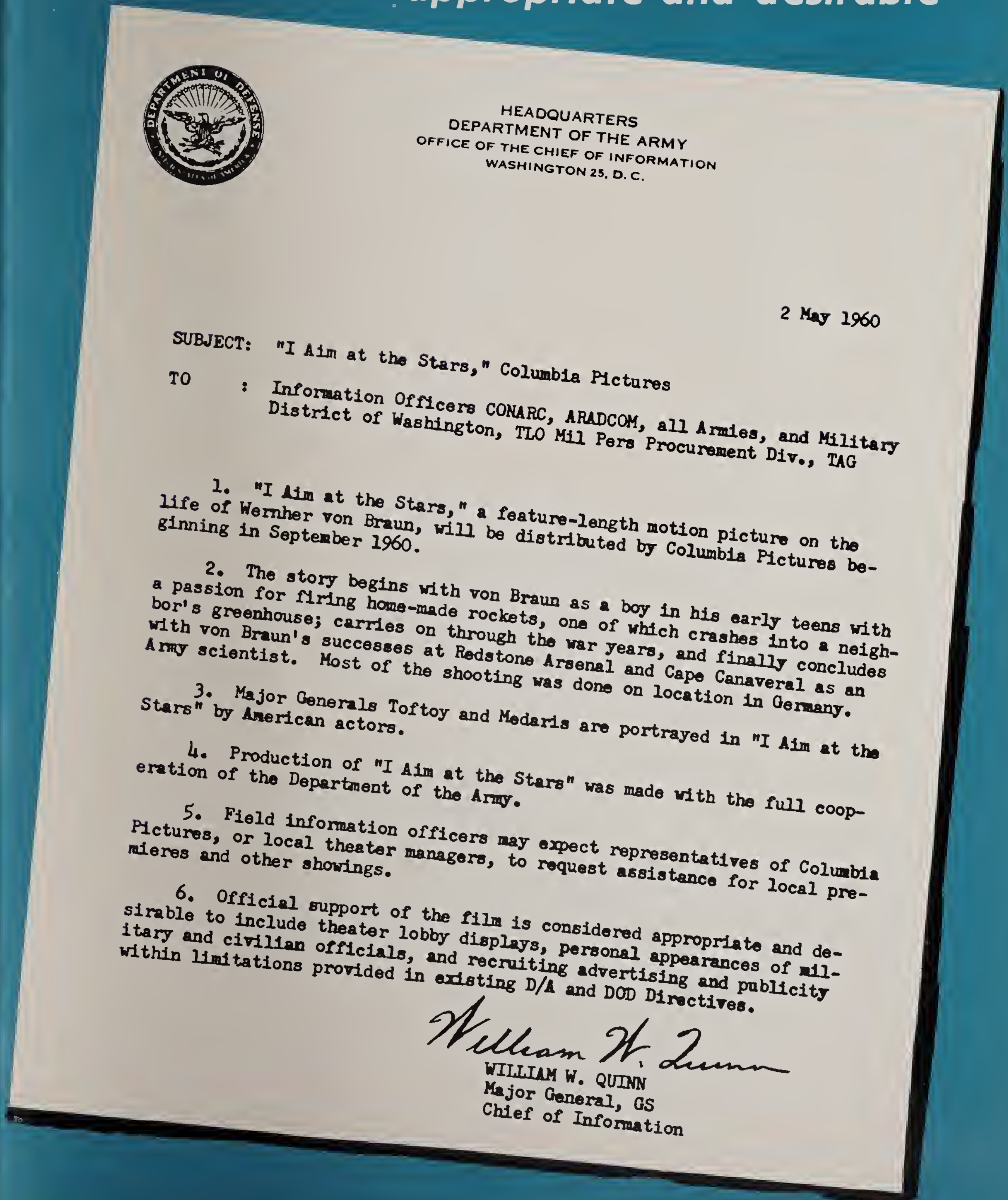
SCHOOLS: In addition to the science fair and science club tieups proposed above, reach local schools. The New York Mirror featured a "question and answer" session with von Braun. It is part of an Exploitation School Kit available through Columbia. Have it posted on school bulletin boards. School cooperation should not be hard to obtain ... SIDELIGHTS: Rand McNally has prepared a magnificent space map in full color. Columbia has them, stickered with picture credits. *** Suggest that various classes in physics, chemistry, mathematics, and geology hold essay contests on how the subject they are studying relates to the race for space. *** Have the Mayor or another important local personality present the awards to winners at the theatre. *** If the school has a rocket club, schedule a demonstration of rocketry. Make sure all necessary safety precautions are observed. *** A natural tie-in contest would involve space rocket models designed by students planning careers in industrial designing, engineering, etc. Display winning models at the school and theatre. Playdate information should accompany all such displays. *** Appropriate scene stills and credits should be included wherever possible in all tie-ups.

DRIVE-INS: The space available at most drive-ins and their outdoor nature provides additional grist for the exploitation mill. A clear night at a drive-in provides the perfect opportunity to focus attention on the stars and other wonders of space ... SIDELIGHTS: Set up the biggest telescope you can find in a prominent spot in the drive-in. Spotlight a sign or banner overhead, reading: "TO AIM AT THE STARS LOOK IN HERE." Focus the instrument on a prominent constellation or just let the would-be astronomer find his own heavenly bodies (celestial, of course). The youngsters especially will enjoy such a gimmick. *** Tie-in with safety campaigns via poster, slogans, etc. Copy could read: "DON'T AIM AT THE STARS WHILE DRIVING. WAIT TILL YOU SEE 'I AIM AT THE STARS', etc." Spread such safety messages and playdate information through town via window posters, pole sniping, etc. *** Have your refreshment stand concoct a "Star Sundae" that is "out of this world." The wilder the better. Perhaps it can be prepared also in ice cream parlors and other spots away from the theatre, with playdate information on napkins, etc. *** Admit as guests of the theatre kids coming in space suits or space helmets. Advertise a contest with toys and costumes as prizes for the best outfit. Prizes can be promoted, and both kids and proud parents should get a kick out of the proceedings.



THE WRAP-UP: For a picture as exploitable as "I AIM AT THE STARS," exploitation ideas come easy. Showmanship is as much a part of exhibition as scraping chewing gum from theatre seats. Make sure it gets just as much attention. It's not how much you spend, but how much you think and plan and work that will determine the success of your playdate. Schools, industry, rocket clubs, Boy Scouts, and the Army are ready to help if you'll let them. More effective or energetic assistance can't be obtained at any price, so AIM AT THE STARS in your exploitation efforts.

# "OFFICIAL SUPPORT... *is considered appropriate and desirable*"



HEADQUARTERS
DEPARTMENT OF THE ARMY
OFFICE OF THE CHIEF OF INFORMATION
WASHINGTON 25, D. C.

2 May 1960

SUBJECT: "I Aim at the Stars," Columbia Pictures

TO : Information Officers CONARC, ARADCOM, all Armies, and Military District of Washington, TLO Mil Pers Procurement Div., TAG

1. "I Aim at the Stars," a feature-length motion picture on the life of Wernher von Braun, will be distributed by Columbia Pictures beginning in September 1960.

2. The story begins with von Braun as a boy in his early teens with a passion for firing home-made rockets, one of which crashes into a neighbor's greenhouse; carries on through the war years, and finally concludes with von Braun's successes at Redstone Arsenal and Cape Canaveral as an Army scientist. Most of the shooting was done on location in Germany.

3. Major Generals Toftoy and Medaris are portrayed in "I Aim at the Stars" by American actors.

4. Production of "I Aim at the Stars" was made with the full cooperation of the Department of the Army.

5. Field information officers may expect representatives of Columbia Pictures, or local theater managers, to request assistance for local premieres and other showings.

6. Official support of the film is considered appropriate and desirable to include theater lobby displays, personal appearances of military and civilian officials, and recruiting advertising and publicity within limitations provided in existing D/A and DOD Directives.

William W. Quinn
WILLIAM W. QUINN
Major General, GS
Chief of Information

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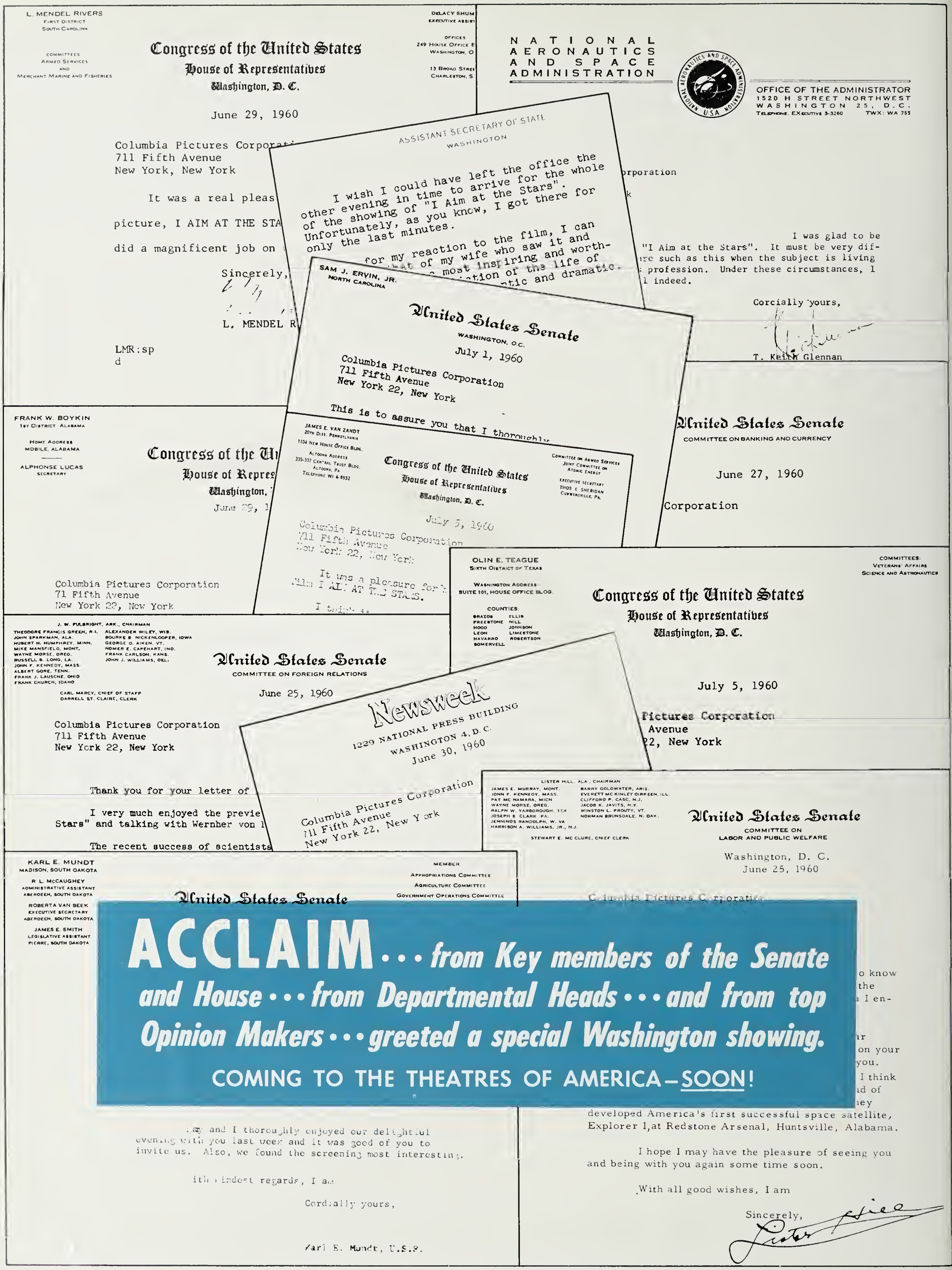
AIM
AT THE
STARS

THE WERNHER VON BRAUN STORY



L. MENDEL RIVERS
First District
South Carolina

Committees
Armed Services
and
Merchant Marine and Fisheries

Congreſs of the United States
House of Representatives
Washington, D. C.

DeLACY SHUM
EXECUTIVE ASSIS

OFFICES
249 House Office B
Washington, D

13 Broad Stree
Charleston, S

June 29, 1960

Columbia Pictures Corporat
711 Fifth Avenue
New York, New York

It was a real pleas

picture, I AIM AT THE STA

did a magnificent job on

Sincerely,

L. MENDEL R

LMR:sp
d

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NATIONAL
AERONAUTICS
AND SPACE
ADMINISTRATION

OFFICE OF THE ADMINISTRATOR
1520 H STREET NORTHWEST
WASHINGTON 25, D.C.
Telephone, EXecutive 3-3260 TWX: WA 755

orporation

k

I was glad to be
"I Aim at the Stars". It must be very dif-
re such as this when the subject is living
profession. Under these circumstances, I
l indeed.

Cordially yours,

T. Keith Glennan

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ASSISTANT SECRETARY OF STATE
WASHINGTON

I wish I could have left the office the other evening in time to arrive for the whole of the showing of "I Aim at the Stars". Unfortunately, as you know, I got there for only the last minutes.

for my reaction to the film, I can
hat of my wife who saw it and
most inspiring and worth-
ation of the life of
ntic and dramatic.

---

SAM J. ERVIN, JR.
NORTH CAROLINA

United States Senate
WASHINGTON, D.C.

July 1, 1960

Columbia Pictures Corporation
711 Fifth Avenue
New York 22, New York

This is to assure you that I thoroughly

---

United States Senate
COMMITTEE ON BANKING AND CURRENCY

June 27, 1960

Corporation

---

FRANK W. BOYKIN
1st District Alabama

Home Address
Mobile, Alabama

ALPHONSE LUCAS
Secretary

Congreſs of the U
House of Repres
Washington,

June 29, 1

Columbia Pictures Corporation
71 Fifth Avenue
New York 22, New York

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JAMES E. VAN ZANDT
20th Dist. Pennsylvania

1104 New House Office Bldg.

Altoona Address
335-337 Central Trust Bldg.
Altoona, Pa
Telephone WI 4-8932

Congreſs of the United States
House of Representatives
Washington, D. C.

Committee on Armed Services
Joint Committee on
Atomic Energy

Executive Secretary
Thos. E. Sheridan
Curwensville, Pa.

July 5, 1960

Columbia Pictures Corporation
711 Fifth Avenue
New York 22, New York

It was a pleasure for
film I AIM AT THE STARS.

I think it

---

OLIN E. TEAGUE
Sixth District of Texas

Washington Address
SUITE 101, HOUSE OFFICE BLDG.

COUNTIES:
BRAZOS ELLIS
FREESTONE HILL
HOOD JOHNSON
LEON LIMESTONE
NAVARRO ROBERTSON
SOMERVELL

COMMITTEES:
Veterans' Affairs
Science and Astronautics

Congreſs of the United States
House of Representatives
Washington, D. C.

July 5, 1960

Pictures Corporation
Avenue
22, New York

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JOHN SPARKMAN, ALA.
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GEORGE D. AIKEN, VT.
HOMER E. CAPEHART, IND.
FRANK CARLSON, KANS.
JOHN J. WILLIAMS, DEL.

CARL MARCY, CHIEF OF STAFF
DARRELL ST. CLAIRE, CLERK

United States Senate
COMMITTEE ON FOREIGN RELATIONS

June 25, 1960

Columbia Pictures Corporation
711 Fifth Avenue
New York 22, New York

Thank you for your letter of

I very much enjoyed the previe
Stars" and talking with Wernher von

The recent success of scientists

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Newsweek
1229 NATIONAL PRESS BUILDING
WASHINGTON 4, D. C.
June 30, 1960

Columbia Pictures Corporation
711 Fifth Avenue
New York 22, New York

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LISTER HILL, ALA., CHAIRMAN
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JOHN F. KENNEDY, MASS.
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JACOB K. JAVITS, N.Y.
WINSTON L. PROUTY, VT.
NORMAN BRUNSDALE, N. DAK.

STEWART E. MC CLURE, CHIEF CLERK

United States Senate
COMMITTEE ON
LABOR AND PUBLIC WELFARE

Washington, D. C.
June 25, 1960

Columbia Pictures Corporation

o know
the
I en-

r
on your
you.
I think
d of
ey
developed America's first successful space satellite, Explorer I,at Redstone Arsenal, Huntsville, Alabama.

I hope I may have the pleasure of seeing you and being with you again some time soon.

With all good wishes, I am

Sincerely,
Lister Hill

---

KARL E. MUNDT
MADISON, SOUTH DAKOTA

R. L. McCAUGHEY
Administrative Assistant
Aberdeen, South Dakota

ROBERTA VAN BEEK
Executive Secretary
Aberdeen, South Dakota

JAMES E. SMITH
Legislative Assistant
Pierre, South Dakota

United States Senate

MEMBER
Appropriations Committee
Agriculture Committee
Government Operations Committee

ay and I thoroughly enjoyed our delightful evening with you last week and it was good of you to invite us. Also, we found the screening most interesting.

ith kindest regards, I am

Cordially yours,

Karl E. Mundt, U.S.S.

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**ACCLAIM** · · · *from Key members of the Senate and House · · · from Departmental Heads · · · and from top Opinion Makers · · · greeted a special Washington showing.*

COMING TO THE THEATRES OF AMERICA—SOON!

## Movie Taxes Down, COMPO Survey Shows

NEW YORK—COMPO's annual survey of local admission taxes, made public by Charles E. McCarthy, executive secretary, shows that 70 local taxes were repealed and 16 reduced during 1959.

As of Jan. 1, 1960, there were approximately 331 such taxes still in effect, as compared with 538 in 1956, when COMPO began its first survey.

At least 18 local admission taxes in Tennessee were dropped July 1, 1959, by an act of the Senate Legislature revoking the law which granted municipalities the privilege of imposing such taxes. Knoxville, which operates under a special privilege revenue act, which was not repealed, remains the only municipality in Tennessee with a local tax on motion picture admissions.

"One of the most encouraging aspects of the local tax situation," McCarthy said, "is that with the exception of two cities in Alaska, which raised their local sales taxes applicable to motion picture admissions from two per cent to three per cent, COMPO's survey has failed to reveal any new or increased local taxes on motion picture admissions."

McCarthy urged local exhibitors to continue their efforts for outright repeal of all local taxes on motion picture admissions, which he characterized as discriminatory and a serious threat to the existence of many small theatres. While city and town officials are reluctant to give up admission tax revenues in the face of rising operating costs of municipal governments, he said, this is not an insurmountable obstacle, as is shown by the successful efforts for repeal in such cities as Philadelphia, Pa.; Columbus, O.; Binghamton, N.Y.; Bethlehem, Lancaster, and Wilkes-Barre, Pa.; San Diego, Cal.; Rock Island and Moline, Ill.; Everett, Wash., and many other cities, and the substantial local tax concessions obtained in New York City, Richmond, Va.; Cincinnati, O., and scores of other cities and towns.

"Exhibitors should not be discouraged," McCarthy said, "if their first repeal campaign ends in failure, as many battles have been won through the persistent efforts of exhibitors. "COMPO," he added, "will continue to make available to local exhibitors opposing such taxes all the material available in its files and furnish whatever assistance it can to local tax committees."

### Hospital Drive Gains Support

NEW YORK—Gene Picker, fund raising chairman of Will Rogers Hospital, reports that participation of the circuits and independent theatres in the opening weeks of this year's campaign is encouraging. As of Aug. 22, 1544 theatres have pledged to take up Audience Collections and conduct the annual Christmas Salute among their employees. Most of the collections are scheduled for the latter part of August and first weeks of September, although some are slated for October and November.

"While the picture is encouraging at this time," said Picker, "it represents only about 22 per cent of the ultimate required goal of participating units—which is 7,000 theatres. If the rate of response continues to step-up as it has in the past few days, we can reasonably expect to again accomplish the kind of job our industry is noted for when it comes to helping our brother man."

The circuits are particularly responsive, with 71 circuits already pledged.

# Burton Robbins New NSS President; Herman Robbins Remains Board Head

NEW YORK—Herman Robbins, president and chairman of the board of National Screen Service, announced last week his decision to relinquish the post of president and to henceforth function only as chairman of the board and chief executive officer.

Robbins revealed the action of the NSS board of directors, which elected as president and chief administrative officer, Burton E. Robbins, who since April, 1955, has filled the post of vice-president in charge of sales.

The announcement was contained in Herman Robbins' address before a weekend meeting of National Screen Service branch managers at Edgewater Motel, Schroon Lake, N.Y., during which Robbins pointed out the conditions of the NSS corporate by-laws, which places in the hands of the board chairman all the policy-making decisions of the chief executive officer and provides that the president, as chief administrative officer, directs and executes the corporation's activities in behalf of these policies.

He further revealed that in the past few years Burton Robbins has been performing many presidential functions in addition to his activities as vice-president in charge of sales, and is already familiar and experienced in meeting the demands of his new post as president. He vigorously asserted his enthusiastic approval of the new president's modern approach to today's new concepts in merchandising, which he emphasized as the primary objective in the NSS plans for intensified showmanship.

It was also announced that Melvin L. Gold Enterprises has been retained by National Screen Service as advertising and publicity consultants. Melvin L. Gold, president of the consulting firm, will function as National Screen's advertising and publicity director.

From 1943 to 1954 Gold was employed by National Screen, first as editor of their publication, "Mister Showman," and subsequently as director of advertising, publicity and television. In 1954, he ended his 11 year stint to enter his own film-producing business.

**Among those at the recent sneak preview in New York City of 20th-Fox's "Let's Make Love," which was preceded by a trade press dinner, were Shirley MacLaine and her husband, Steve Parker, seen chatting with 20th-Fox vice-president Charles Einfeld.**

## Conn. Supreme Court Okays Theatre Police

HARTFORD, CONN.—The Connecticut State Supreme Court of Errors ruled that an ordinance of the City of New Britain requiring a policeman to be present in all motion picture theatres is valid.

The ordinance had been challenged in State Superior Court by the Connecticut Theatrical Corporation, a Stanley Warner subsidiary, operators of the two first-run New Britain theatres, the Strand and Embassy.

The unanimous Supreme Court decision was that the ordinance was within the scope of the state laws on the subject of regulation of theatres for safety purposes. Whether it is necessary, as the ordinance requires, that a policeman be present "during every performance" was left open for further argument, the Court saying that whether under present conditions "the degree of regulation imposed by the ordinance is a matter for the judgment of the legislative body of the city."

The ordinance calls for payment of a sum equal to a policeman's pay.

### Fox Ups Two At Studio

HOLLYWOOD—In line with his policy of increasing 20th-Fox's production output, Robert Goldstein, interim production head, advanced executive story editor David Brown to the rank of producer.

The appointment of Ted Strauss as the new story department executive head was another development of conferences between Goldstein and Joseph Moskowitz, vice-president and eastern studio representative.

### Chakeres Aids ACE Fund

NEW YORK—In releasing the names of original subscribers to the ACE Productions Fund last week, ACE inadvertently omitted the name of Phil Chakeres, president, Chakeres Theatres, Springfield, Ohio.

Upon being informed that the fund had been started, Chakeres had forwarded his check in the amount of $25,000 asking that his circuit be listed among the first to subscribe.

### Para. Sets Seven To Dec.

NEW YORK—Paramount will release seven major productions in the period September through December, 1960, two more than at the same time last year, George Weltner, vice-president in charge of world sales, announced.

September releases will be "Under Ten Flags" and "The Boy Who Stole a Million." In October-November, Paramount will release "The Savage Innocents." "G.I. Blues" will be Paramount's Thanksgiving release. In December, Paramount releases will include "A Breath of Scandal," and as the company's Christmas attraction, Jerry Lewis' "CinderFella." Set for special engagements only in December is "The World of Suzie Wong."

### New Offices For Continental

NEW YORK—Having concluded a successful national sales meeting during which Continental Distributing, Inc.'s expansion and greatly augmented release schedule was reviewed, Carl Peppercorn, vice-president in charge of sales, announced plans for the opening of two new sales offices before the end of the year.

# LONDON Observations

### *by Jock MacGregor*

THE FESTIVAL SEASON is now in full swing and again the question arises as to how much longer the film industry is to support these jamborees to boost local tourism and pride for scant return. That there are too many is disputed by no one, but beyond talking nobody has taken a really strong line. For years, there have been moves to limit the number, but the opposite has happened.

Venice, which places the emphasis on high art and elegant parties, and earned from me shortly after the war the descriptive that it has never lost "the Venetian Blind," is presenting features from 10 countries. Though four pictures are being shown from Italy and three from France, America and Britain only have one each, "The Apartment" and "Tunes of Glory," both UA releases. These screenings will be backed by heavy investments and one can but wait to see what return, if any, results.

Edinburgh, always the dignified, has opened quietly. Indeed, it was not until I read a review of "I Aim At The Stars" I even realized it was upon us! Columbia is also supporting the Cork Festival with the world premiere of another Charles Schneer production, "The Three Worlds of Gulliver." Plans for the Cork Festival were announced at a press reception at the Irish Club in London. The organizers are the most charming people and perfect hosts, but I fear that this is not enough to justify this, the most redundant of all unnecessary festivals.

**PRINCESS MARGARET is to resume attending charity premieres. In October she will grace the Variety Club opening of UA's "The Alamo" at the Astoria, and in November "The Three Worlds of Gulliver" at the Odeon, Marble Arch. The latter is in aid of the National Society for Prevention of Cruelty to Children. The Queen will attend the world premiere of "Man in the Moon" at the Odeon. . . . Even in this beautiful damp summer weather which is just driving the public into the cinemas, three movies are standing out—"Hercules Unchained," "Psycho," and "Doctor in Love." What is really significant here is that each picture has had a considerably increased advertising budget. Those who skimp and skimp in this direction should take special note. No matter how great a picture is, it still needs selling. If the producer won't shout about his own picture, how can he expect anyone else to get enthusiastic about it? . . . John Trevelyan, secretary of the British Board of Film Censors, has accepted the MPA's invitation to visit Hollywood in October for discussions with producers and Code administrator Geoffrey Shurlock. Violence and certain trends in Hollywood pictures have caused headaches here, and it is hoped that some of the problems can be eliminated as a result of these meetings.**

LIONEL CLYNE, long associated with Pathe and Republic, is revitalising the Regent distribution, production, and exhibition interests under the new name of Unifilms. Carl Stack, formerly with Warners, will be sales chief. . . . Though the British Film Institute's National Film Theatre specializes in showing screen classics and programs dedicated to individuals, it has also introduced to London many films for which no distribution has been set. What makes the administrators particularly proud is that as a result of successful receptions under their aegis no less than 48 features have been taken for commercial distribution since the new theatre opened in 1957. John Cassavetes' independent American production, "Shadows," has now been taken by British Lion.

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## Fabian Lauds MGM's Susse

ALBANY—A plea by Edward L. Fabian, operating head of Fabian Theatres, for more branch managers like Eddie Susse, now Detroit chief for MGM and former Albany boss, who will "fight the exhibitors' battle, when they are right," featured a testimonial dinner for Susse here recently.

Industry men among the 45 attending interpreted Fabian's comment and his reference to Albany being "only 150 miles from New York, but it's far away," as meaning that film business needed an increase in "out-of-town" branch heads who will "fight for the exhibitor."

To make his point more emphatic, Fabian turned to Ralph Ripps, Susse's successor in Albany, and said, "Remember, Ralph, to fight for the exhibitors, not for Metro."

Fabian declared that "Detroit exhibitors are getting a break in receiving a man like Susse, who will fight for them."

## Gould Heads Ad Unit

NEW YORK—Joseph Gould, Paramount advertising manager, has been appointed chairman of the advertising coordinating group of the Motion Picture Association of America's advertising and publicity directors committee. Announcement of the appointment was made by Martin S. Davis.

## Theatre Gross Rising

NORWOOD, PA.—"Total motion picture theatre gross may reach an all-time high for the year 1960," Albert E. Sindlinger, president of Sindlinger & Company, market analysts, stated last week.

"Despite the fact that attendance at the nation's motion picture theatres in the first seven months of this year ran 6.5 per cent behind the same period of 1959," Sindlinger said, "the nationwide theatre gross has already reached the 1946 level, the motion picture industry's peak year. This apparent paradox has been caused by the fact that the average admission price in 1960 is averaging 69 cents. In 1959 it was 60 cents, when 224 films brought in a theatre gross of $1,361-million, only 12 per cent less than 1946's record, $1,499.5-million.

"Theatre attendance is again on the upswing," Sindlinger continued. "In the last week of July, the nation's motion picture theatres played to more people than at any time in the last four years. Early August attendance is ahead of the same period in 1959. These circumstances, coupled with the fact that there will be at least five more advanced admission pictures released before the end of the year, leads us to estimate that the nationwide theatre gross could reach $1,500-million or more in 1960."

## General Artists Joins New Financial Group

NEW YORK—In what is believed to be the first such step ever taken, an eastern financial group has signed an agreement to purchase General Artists Corporation, one of America's largest theatrical, television, and motion picture talent agencies to become a "new subsidiary of a publicly owned company and to develop a new approach to selected basic areas of the entertainment industry."

Lawrence W. Kanaga, president of General Artists, said the agreement had been reached with Herbert J. Siegel, Philadelphia financier.

A joint announcement said: "Mr. Siegel and his associates, through their company, have signed agreements to purchase all the outstanding stock of General Artists, for an undisclosed sum in cash and stock, to more rapidly accelerate planned expansion programs in selected phases of the entertainment field, including the eventuality of pay-television and its specific requirements, and the rapidly growing areas of showmanship for industry, and to make possible a far greater scope of activities on behalf of its major roster of leading creative and performing clients. . . .

"General Artists will be operated with the same policies as heretofore, plus the additional advantages possible with added capital and financial sponsorship. All leading executives have signed long-term contracts, assuring continuity of management. These executives will be substantial share-holders in the publicly-owned parent company.

"Until now there has been no major talent agency which has become part of a diversified public company and only one leading agency which has made available a limited number of public shares."

## Gloriod MITO Keynoter

ST. LOUIS—Keynoting the 42nd anniversary convention of the Missouri-Illinois Theatre Owners at the Chase Hotel this week was Pete Gloriod, of Poplar Bluff, with the I. W. Rodgers Circuit.

Gloriod spoke at the luncheon atop the convention hotel in the Starlight Roof. Other speakers included Charles Burgess, KPLR-TV; Johnny Meinardi, board of directors of National Theatres; Frank Plumlee, Farmington, Mo.; Bill Williams, Union, Mo.; T. D. Medley, Sikeston, Mo.; Martin Stone, of Mercury Advertising, Kansas City; George Roscoe, field representative of TOA; Bruce Barrington, owner of radio station WEW; George Kerasotes, chairman of the Board of TOA; and Woody L. Barrett, president of the United Theatre Owners of the Heart of America.

Popular Bob Holt, with radio station KMOX, was master of ceremonies for the banquet where Don Murray, who is in St. Louis for location shooting of his picture, "The Hoodlum Priest," was one of the honored guests.

## Benefit Bow For "Alamo"

LOS ANGELES—SHARE, Inc., one of Los Angeles' outstanding charitable organizations, and Batjac Productions jointly announce the invitational premiere of John Wayne's "The Alamo," at the Carthay Circle Theatre, the evening of Oct. 26, with proceeds from the $50-a-ticket event going to SHARE, Inc., which sponsors the Exceptional Children's Foundation and Child Guidance Center for the mentally retarded.

**WALT DISNEY'S**

# Jungle Cat

THE NEWEST, MOST EXCITING
TRUE-LIFE ADVENTURE FEATURE

TECHNICOLOR®

written and directed by
JAMES ALGAR released by BUENA VISTA distribution Co., Inc. © WALT DISNEY PRODUCTIONS

And don't forget the
Little BOXOFFICE GIANT
Now Playing in these
Three Cities with
"JUNGLE CAT"

**WALT DISNEY**
PRESENTS **THE HOUND THAT THOUGHT HE WAS A RACCOON**
TECHNICOLOR® © WALT DISNEY PRODUCTIONS

## Walt Disney's
# Jungle Cat
## BREAKS HOUSE RECORD
# $22,976
**FIRST WEEK**

**NEW YORK'S TRANS-LUX NORMANDIE THEATRE!**

## *AND...* 2ND BIGGEST OPENING DAY!
**CHICAGO'S LOOP THEATRE**

## *AND...* BIG 1ST WEEK!
**LOS ANGELES' FINE ARTS THEATRE**

**RESERVE YOUR PRINTS *NOW* FOR DATING THIS *FALL!***

## ALBANY

Northway Drive-In, at Champlain, near the Canadian border will open Sept. 1 or earlier. The spot is adjacent to the Northway, a super-road being built by the State. Partners in the venture are James L. Morgan and Bill Kennedy. . . . A plan for the distribution of passes to area theatres in return for $1 donations to Will Rogers Memorial Hospital Fund was discussed at a meeting held in the 20th-Fox screening room. . . . Stanley Warner Corporation is planning a major modernization of the 40-year-old 1900-seat Strand at a cost that may run over $400,000. . . . The nearby Fabian-owned Palace is undergoing a face-lifting at an estimated expenditure of $250,000. . . . The local Variety Club golf tournament will be held at Shaker Ridge Country Club, Colonie, on Sept. 12. Former Chief Barker Nate Winig, long a prime mover in the perennial tourney, again serves as general chairman. . . . Tent Nine members made the annual visit to Camp Thacher in the Helderbergs, to inspect facilities at the mountain base, financed by Variety and operated by Albany Boys Club. The campers served the guests a dinner. . . . Alex Pedro leased a third Mohawk Valley situation, the Hollywood in Frankfurt. . . . Anthony Carino's lease on the Crandall, Chatham, expires on Sept. 1. . . Aleck Papayanakos, who conducted the American, Canton, for three years, and Ideal Drive-In, outside Canton, for 10 seasons, sailed with his wife for Athens, to take up permanent residence in his native Greece. They were tendered a reception by friends and former neighbors at St. Lawrence Golf and Country Club before leaving for New York City and embarkation and were presented with a "testimonial of friendship from the people of Canton," which was printed in Greek and English. Anthony Scalise, owner of a Canton restaurant and partner with Donald Gilson in two Alexandria Bay theatres, purchased the 700-seat American. Simultaneously, he and Gilson assumed operation of Ideal Drive-In.

## ATLANTA

The Princess, Carthage, Tenn., owned by John Phelps, which was destroyed by fire, will be rebuilt. . . . The Grand, operated for many years by Wilby-Kincey Circuit, has closed. . . . Spurgeon Dunn, operator of theatres at Chattahoochee, Fla., has taken over the Zebulon from Mrs. J. C. Camp and changed the name to the Dunn. . . . R. E. Turner, Woodbury, Woodbury, Ga., is recuperating at home following a hospital stay. . . . The monthly meeting of WOMPI was held at the Y.M.C.A. with president Jean Mullis presiding.

## BOSTON

Jack Roy, former manager, Beacon Hill, for Sack Theatres, has joined the Carousel, Framingham, a summer theatre-in-the-round, on the managerial staff. . . . A bonanza safe-opening contest is being conducted at the Keith Memorial in connection with Warners' "Ocean's 11," under the direction of manager Ben Domingo and publicist Paul Levi. . . . Closed all summer, the Leroy, Pawtucket, R. I., reopens Sept. 14 with Joseph G. Cohen handling the buying and booking. The theatre is owned by Associates Realty, Inc., with J. Henry Devaney, president, and Louis Rheingold, treasurer. The manager is Leon Atteridge. . . . State and local police raided the Route 133 Drive-In, Georgetown, Mass., and arrested Edwin G. Haverstick and his wife on charges of presenting an immoral show and selling literature that "tended to manifest corruption in youth." The film was "Wasted Lives," which was in its fourth night out of the five originally booked when police stopped the show. On the fifth night, the Rizzo brothers, South Boston contractors who own and operate the theatre, rushed "Home From The Hill" a day earlier than scheduled as a substitute. During the raid, all cars leaving the drive-in were stopped as police obtained statements and opinions of the show. The ages of all were taken. The Rizzo brothers had leased the theatre to Haverstick and K. Gordon Murray, who is releasing the film nationally, for the five day period. Although this was the first playdate for the film in 1960, it was shown last season in eight or ten drive-ins without incident. . . . P. Edward Comi, president, Massachusetts Theatre Equipment Company, is prepared to install the new Century transistorized sound system which has a dual monitor, doing away with photo electric cells and amplifiers with tubes. . . . General Drive-In Corporation, Philip Smith, president, has opened its first 40 lane deluxe Bowling Center in the Felsway Plaza in Medford, Mass., the first of 15 such bowling centers to be built in the New England area. The second is in the Veterans of Foreign Wars Parkway, West Roxbury, scheduled to open shortly. The Felsway Bowling Center has on the premises an Amy Joy Pancake House and incorporates luxurious appointments including Herman Miller furniture, deep-pile carpets, and Brunswick equipment. . . . Janet Barber, secretary to James Mahoney, general manager of Interstate Theatres Corp. has resigned to move to New Hampshire where her husband is in business. Interstate has not renewed the lease on the Star, St. Johnsbury, Vt., owned by Herbert Cray.

PROVIDENCE, R. I. NEWS—Paul B. Howland for many years a theatre and movie critic for The Journal Bulletin recently passed away. . . . Joseph Jarvis has relinquished the operation of the well-known Riverside, R. I., house, Gilbert Stuart, to his former projectionist Harold Horton. Horton has been in the theatre business for over 40 years. Jarvis, who ran the theatre for six years and the Jamestown, R.I., theatre for four years, has relinquished his theatre interest and is now manager of a large local super-market chain. . . . Loew's manager Bill Trambukis was elected to the Governor's Council by the Providence Chamber of Commerce dealing with conventions for the 1960-61 period. . . . Both the Art Cinema and the Hollywood, closed for the summer months, will reopen in September.

## BUFFALO

It was Variety Club day at the Fort Erie, Ontario, Canada, race track on Aug. 15 and barkers of Tent 7 journeyed across the border for a day of sport. . . . Rudy Bach, former salesman for Waldman Films exchange, Buffalo and Albany, stopped off at the local branch to bid his final adieus to a few friends and associates. Rudy has retired and is going to California. . . . The use of safety films in driver education classes has increased sharply in recent months, William A. Buyers, executive secretary, Erie County Safety Board, reported. . . . Elmer F. Lux, former well known distributor and exhibitor, and also former president of the Buffalo Common Council, was general coordinator of the re-dedication of the City Stadium as War Memorial Stadium. . . . When James J. Hayes, manager, Cinema, put on the Galaxy production "The Newport Jazz Festival 1959" and "Jazz on a Summer Day," he gave it the works exploitationally. Jim had special ad made up locally, he used a saturation radio spot campaign on WEBR's Jazz Central Program, and he distributed an attractive brochure at Coffee Encores, a popular spot with jazz devotees. . . . Joseph F. Okla, manager, announces the moving of the Capitol Records branch from downtown Buffalo to 385 Nagel Drive in Cheektowaga. Okla cooperated with the Center in its promotion of "Ocean's 11" by using displays on the new Frank Sinatra LP album. . . . Carmine A. Sirianni, father of Mary Sirianni, assistant to Jerry Yogerst, booker at United Artists, died. . . . As an arranger of showmanship premieres, you've got to hand it to Lou Levitch, manager of Schine's Granada. He not only extended the atmosphere of his Todd-AO attraction, "Can Can" with a champagne buffet in the lobby at a press preview, but also presented Ruth Opler, folk singer, before the stereophonic screen orchestra struck up the Cole Porter overture.

## CHARLOTTE

The Carolina, Winston-Salem, N. C., and the Shop Downtown Committee, representing Winston-Salem merchants, completed plans for a series of Wednesday morning movie parties which will run for 10 consecutive weeks with tickets being distributed free at participating stores and refreshments being served in the theatre lobby. A different group of stores will sponsor the party each week and it was estimated that the movie parties will attract more than 3,000 women to the downtown area each Wednesday morning. The programs, designed to be of especial interest to women will run from 10 a. m. until 1 p. m. Similar programs have been tried successfully in other North Carolina cities. . . . The Greensboro, N. C., Merchants Association has voted to repeat a program of free movie parties for shoppers in the downtown area next year and possibly to expand it. During the past summer 10 parties have been held on Wednesdays at Carolina, sponsored by the Carolina, the Merchants Association, and 22 downtown business concerns, and have drawn large crowds.

## CHICAGO

William Castle, known as the gimmick film producer, was in, in connection with Columbia's "13 Ghosts." . . . Police Superintendant Orville Wilson has taken the stand that censorship of the movies should not be a function of the Police Department. . . . The Mount Vernon Drive-In, Mount Vernon, Ind., reopened. . . . Abner Mikva, well known theatre attorney-legislator, is the proud father of his third girl child. . . . Abe Teitel, manager, Teitel Films west coast office, was married in Los Angeles to Sophie Nagty. . . . Gertrude Tucker, 42 years on the Universal staff, is giving her niece, Helen Silvers, a few pointers on the trade as she begins with United Artists. . . . Stella Beck, National Confectioners, is retiring after many years with this organization. . . . Sylvan Goldfinger, Loop owner, announced that a single feature first-run policy will replace the former newsreels and shorts programs. . . . William Madden, MGM's new division manager from Philadelphia, was apartment hunting with Mrs. Madden. . . . William McClendon, MGM shipping department, returned from two weeks with the National Guard Reserve at Camp McCoy, Wisc. . . . Ben Katz, U-I; and John Thompson, Columbia, were two of the judges on the talent side of the Variety Club sponsored "Miss Chicago" contest. . . . Bingo games have been banned in nine northern Chicago suburbs following its ban in Chicago territory and Joliet, Ill. . . . Sam Meyers, owner, Teatro, Wilmette, Ill., and Glencoe,

*(Continued on page 34)*

*#43 of a regular every-week* EDITORIAL FEATURE *found only in this trade paper*

## *"How I Would Sell . . .*

# ALL THE FINE YOUNG CANNIBALS

"ALL THE FINE YOUNG CANNIBALS" is a fine dramatic offering with excellent performances by four of the brightest new faces on the screen today. Because it is a controversial drama about restless rebellious teenagers and what happens to them when they find themselves face to face with adult responsibilities, it is a natural for YOUTH trade.

Because of its engrossing, meshing love stories, it is also a natural for the feminine trade.

Because of the seductive, feminine beauty offered by Natalie Wood and Susan Kohner, it has strong sex appeal to the masculine eye.

Because of the great draw Pearl Bailey has for lovers of jazz and rhythm, it has music appeal.

All these BECAUSES can add up to BIG returns at the box office by beaming a strong publicity campaign at the eyes of teenagers and young marrieds, stressing over and over, YOUTH, SEX APPEAL, MUSIC, DRAMA.

The ads are excellent in emphasizing these themes. It is most important to use art spreads well in advance of showing—two weeks, at least; three weeks if possible. The provocative title will need advance explaining and it lends itself well to producing a feeling of violence, uneasiness and destruction, along with arousing a natural curiosity as to *why* this title for this picture.

You can pave the way nicely for this by preparing a full spread of art all about the five young stars appearing in this movie. Emphasize their newness, their youth and ability, and at the same time explain the intriguing title by noting that the search of today's youth for happiness in an uncertain world sometimes means young people become ruthless and reach out to destroy themselves as well as others who happen to get in their way.

**THE FOUR YOUNG STARS form the key selling feature for the film. Natalie Wood, Robert Wagner, Susan Kohner, and George Hamilton are natural feature copy. Play up the Wood-Wagner marriage.**

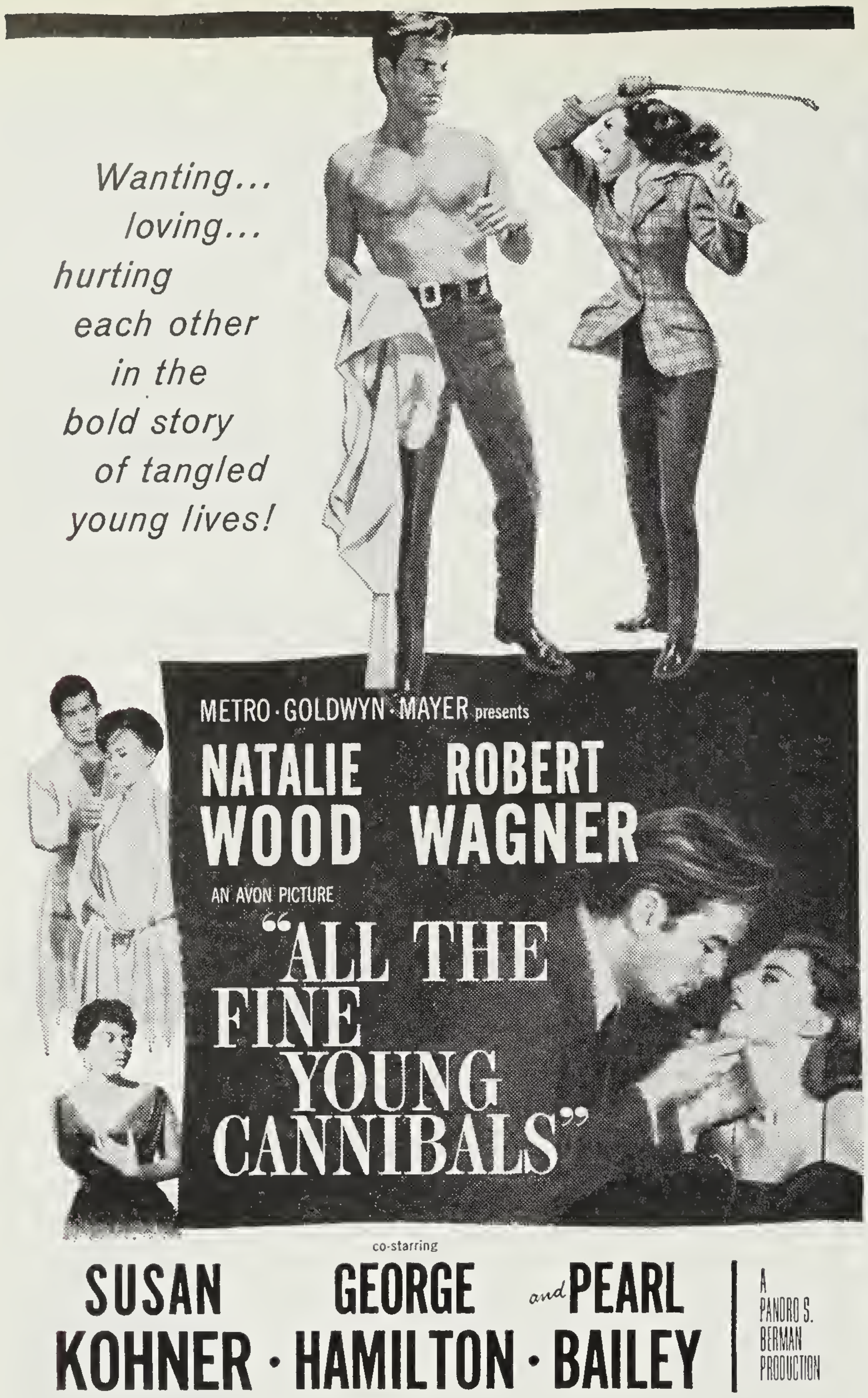
## MGM's Bold Drama Of Troubled Youth, Twisted Passions

*An Exclusive* **SHOWMANALYSIS** *Prepared by—*

**SAMUEL SHUBOUF, City Manager**
**Loew's Theatres, Columbus, Ohio**

**SAMUEL SHUBOUF**

**ABOUT THE AUTHOR • Samuel Shubouf began his career as an usher with the Fox Circuit in 1928 in his home town, New Haven, Conn. He recalls that ushers at that time were as sharp as West Point cadets. He rose to assistant manager and then to service supervisor of the New England division. While in Brookline, Mass., he met his wife, Marguerite. Joining the Loew's organization 15 years ago, he has managed theatres in Cleveland and Indianapolis before moving to his current spot at the State, Columbus. In addition, he is city manager of the two Loew's houses in that city. Being an active civic leader, interested as much in Columbus as in movies, Shubouf is on the mayor's committee of the Urban Land Institute, attempting to solve the many problems of a growing metropolis. He also is active in Red Cross and PTA affairs, with a daughter active with the Camp Fire Girls. He cites as one of the biggest thrills in his show business life a research visit to Indiana locales where General Lew Wallace wrote "Ben-Hur," undertaken on behalf of that MGM film.**


Wanting... loving... hurting each other in the bold story of tangled young lives!
METRO·GOLDWYN·MAYER presents
NATALIE WOOD
ROBERT WAGNER
AN AVON PICTURE
"ALL THE FINE YOUNG CANNIBALS"
co-starring
SUSAN KOHNER · GEORGE HAMILTON · and PEARL BAILEY
A PANDRO S. BERMAN PRODUCTION

**LEFT, the conflict arising from the twisted love affairs of four young people is well portrayed in the ad copy, which hints at violent emotions. The musical aspects of the story, symbolized by Pearl Bailey and Wagner with trumpet afford a fine opportunity for radio and TV tieups.**

The togetherness theme will appeal to young wives, and can win some free space in your newspapers by its very natural appeal to a large reading group eager for human interest stories. (Stills 4522 and 1764-72 are very expressive of this theme.) Back these art shots with a story about Natalie and Bob Wagner who are making a happy success of marriage and joint careers in these times of so many unfortunate marriage failures. Some personal incidents from their home life, such as the one about their acquiring a southern accent for their co-starring roles in "CANNIBALS" and "talking southern" at home together until the picture was completed, will help.

I would capitalize on the strong appeal George Hamilton has to the distaff side, all ages. Women are eager to learn more about this young man who was suddenly catapulted into stardom in "HOME FROM THE HILL."

Here, again, the popular demand for stories about him will smooth the way for you to get a free spread of art and a feature story in your local newspapers. We did this very successfully in Columbus and wound up with a full page six-column art and story spread.

Susan Kohner won acclaim for her excellent acting in "IMITATION OF LIFE"—the public wants to see more of her. Pearl Bailey has a great following of fans who admire her humorous singing style. Her role in "CANNIBALS" is quite a switch to straight drama. This will be intriguing to her fans who will be eager to see her in a change-of-pace role. All these advantages add up to an easy sell to your newspapers for space both on and off the theatre page.

Several weeks in advance of play date, arrange an attractive display of Pearl Bailey record album covers in your lobby, calling attention and interest to "CANNIBALS." A shadow box display is also an attention getter and can be used to excellent advantage.

Popular disc jockeys are eager to add more fans to their following and we have found them most cooperative to work with. Contact the prominent ones in your area and arrange with them to devote a portion of their programs to a "Pearl Bailey Hour." Pearl's popular songs can be spotlighted along with generous mention of your theatre and play date for "ALL THE FINE YOUNG CANNIBALS."

Lovely Natalie Wood can serve as a delightful comparison for a look-alike contest. Your radio stations can help you promote a contest designed to appeal to young women listeners. This is smart selling because it will help offset the decline in motion picture attendance by women—which has been occurring. Beam your contest at girls from 15 to 24 years of age. To the local girl who most closely resembles Miss Wood, we would offer a first prize of a real, live fox terrier puppy. Here again, this is a prize which is appealing to young women. The contest is simple—just ask contestants to send in a photo or snapshot of themselves for a comparison with Natalie's likeness. The tag lines accompanying the announcement of the contest would be, *"enter the contest and be sure to see the exciting, romantic drama in Cinemascope and color, ALL THE FINE YOUNG CANNIBALS—see* your *double!"*

Creating another powerful magnet of appeal will be to tap the endless source of teenagers. Arrange with some of your radio stations to sponsor a big record hop for teenagers. Sometimes this can be held in the locale of one of your large shopping centers where you can catch family trade. Give away prizes as gifts from the Young Cast of "CANNIBALS" to the best dancers at the teenage hop. This is not a costly promotion and wins you large size benefits in the way of daily plugs in advance of the hop via the dj's radio show.

The mat of Susan Kohner striking the bare chest of Robert Wagner with her riding crop is a powerful one. Take advantage of it by some street ballyhoo following up your use of the ad. I would contact a local riding academy and make arrangements for the use of one of their horses. Engage a pretty model—dress her as Susan Kohner in a trim riding habit—and have her ride the horse through the downtown business sections of town during the peak hours. She would be bannered with theatre and play date credit for "CANNIBALS" and would toss heralds to the crowds as she passed by. This should create a sensation by the very novelty of a rider

COMING . . . in the issue of Sept. 14
ANOTHER TOP SHOWMAN
tells how he would sell . . .
MGM's
"THE ANGEL WORE RED"

on horse back appearing in this mechanized downtown area. Arrange, too, to have special display posters placed at the local riding academies as an appeal to the young people who frequent them, to see "ALL THE FINE YOUNG CANNIBALS."

A pretty girl is always an attention getter. Three of them will attract three times as much attention—especially if they are walking together dressed in brightly lettered shirts and tight jeans. Each girl's Tee Shirt will show one word across the front and back to that the copy will read as the girls walk together "FINE—YOUNG—CANNIBALS." Banner theatre and play date credit and give the girls a supply of heralds to pass out to the crowds around them. This is a novel way of attracting attention in your large shopping centers and busy downtown areas.

Contact your distributors of Pocket Books and arrange for window displays, counter displays, tying in with "ALL THE FINE YOUNG CANNIBALS" plus theatre and play date credit. Some distributors have their own fleet of delivery trucks for which you could arrange to have bumper strips made showing theatre and play date credit for "CANNIBALS."

Another bit of exploitation which will step up promotion is to reserve tables in several of the BEST dining spots in your town. (Here in Columbus we would use the Jai-Lai, Deshler-Hilton, Maramor, Marzetti's.) Your tie-up with these well-frequented eating places could be worked out effectively with Reserve Signs reading, "RESERVED FOR ALL THE FINE YOUNG CANNIBALS" giving theatre mention and play date. You could place two guest tickets under glass as added lure to the theatre—the sign reading, *FOOD FOR THOUGHT*.

Using album covers and color stills, you can arrange for spectacular window displays in music shops throughout your city. Some of the shots would feature Bob Wagner with his horn (Still 1764x4) and Pearl Bailey (Still 1764-80).

Juke box operators can be depended upon to cooperate with you in seeing that Pearl Bailey recordings are available on players. Snipe these with 2" x 2" stickers calling attention to Pearl's music plus theatre and play date credit for "CANNIBALS."

In this kind of weather, the swimming pools are heavily populated by young people. Take advantage of this by furnishing Pearl Bailey records for playing over the public address system at the pools. A few guest tickets to the music attendant will assure you of a play date plug as well as exposing thousands of young ears to an advance notice about "ALL THE FINE YOUNG CANNIBALS."

Since beautiful women's clothes are so prominently displayed in "CANNIBALS," these are ideal to use as women bait and attention compellers. Contact several of your local fine women's shops and arrange with them to feature some of the Helen Rose designs shown in "CANNIBALS," through window displays and co-op ads with theatre and play date credit.

I'd also arrange with my local downtown drug stores and cosmetic shops for counter displays of the Lustre-Creme poster tie-up with theatre and play date credit being given prominent placement. Your shopping centers represent an area not to be missed in this respect also.

None of these things is costly to do. I believe the important thing to remember is to always be sure that we plan intelligently and avoid the area of selfishness when preparing our approach. Every time we enjoy success with some plan that helps another merchant, we elevate ourselves in community thinking, and before long our establishment and its cooperation will be recognized as a source of profitable cooperation for all.

**RIGHT, the book can be an excellent salesman for the film through tieups with retailers and theatre giveaways. BELOW, again on the music front, this still can be used along with playdate information to arrange a record hop for teenagers headed by a local D.J.**

35¢
PERMA BOOK
M 4114
ROSAMOND MARSHALL'S
BEST-SELLING NOVEL
THE BIXBY GIRLS
The inspiration for the Pandro S. Berman Production
ALL THE FINE YOUNG CANNIBALS
Released by M-G-M, starring
NATALIE WOOD and ROBERT WAGNER
In CinemaScope and Metrocolor
THE COMPLETE BOOK

## CHICAGO

*(Continued from page 30)*

Glencoe Ill., and vice president of Allied Theatres, is better after eye surgery. . . . Jack Kirsch, president, Allied Theatres, is recovering from recent illness at his summer home in Michigan. . . . The management of Elwood Theatres has been taken over by Ralph T. Holton, succeeding James Cannon, who remains as projectionist. . . . The Delavan Better Business Club has reopened the Del-Van, Delavan, Ill., closed since 1957. . . . Levin Brothers Corporation have acquired the Miami and Valley drive-ins, Dayton, Ohio. . . . The Clarke, Pittsfield, Ill., reopened. . . . Balaban and Katz plan to demolish the Northshore beginning Sept. 30. . . . The Evanston, Evanston, Ill., is having a $30,000 face-lifting. . . . The Hippodrome, Sheridan, Ind., closed. . . . Alex Halperin, head, Warner Theatre Management Company, resigned due to ill health.

## CINCINNATI

Formerly open only on weekends, the 600-seat Alpine in the coal-mining village of East Rainelle, W. Va., has been opened also for "bargain" screenings on Wednesday nights, with admission charges of 25 cents for adults and 10 cents for children. The new setup has delighted both the amusement-starved villagers and Frank Weitzel of this city, owner. . . . Elmer Hollender, New York, Lopert assistant sales manager, and David Prince, Atlanta, southern sales representative, were in. . . . Irving Sochin, Continental division manager, attended a company meeting in New York. . . . Karen Boyles has replaced Mary Mauldin as a 20th-Fox biller. . . . Ronnie, 12-year-old son of Charles Schroeder, UA sales manager, broke a rib on the first day of football practice for his school team. . . . Elsa Castater, Paramount inspectress, suffered a painful cracked elbow.

**COLUMBUS, O. NEWS**—Alfred Hitchcock's "Psycho" opened a fourth week at Loew's Ohio, setting one of the biggest attendance records there in recent years. . . . "From The Terrace" moved to RKO Grand after two weeks at RKO Palace. . . . Screening of "Inherit the Wind" was shifted to Loew's Broad, after an announcement that the United Artists' feature would have its preview at Loew's Ohio. . . . Plans are underway for conversion of RKO Grand into the first Cinerama theatre in central Ohio. It is expected that the first Cinerama showing will start late in September with "This is Cinerama." The Grand's 1150 capacity will be reduced slightly to accommodate the orchestra floor projection booth.

## CLEVELAND

The engagement was announced of Shari Mae Essick, daughter of Raymond Essick and granddaughter of P. E. Essick, both executives of Modern Theatres Circuit, to Francis Patrick Burke, Rahway, N. J. . . . Two area theatres, closed for the summer, have announced Labor Day re-openings. George Carmack is opening his Carma, Bluffton on that date, and Milo Dehaven is booking for an early opening for the Ross, Rossford. . . . Gerald Anderson shut down his Union, Richwood, temporarily while some remodeling goes on. . . . The Cleveland Civil Liberties Union is taking an active interest in the "Lovers" case in which a jury of three local Common Pleas Judges convicted Nico Jacobellis, manager, Heights Art, of a felony under the Ohio statutes, for showing an obscene film. The Cleveland Civil Liberties Union, which is concerned with constitutional issues, has asked permission of the Court of Appeals to enter the case as a friend of the court. The case is expected to be heard by the Court of Appeals in the late fall. . . . Jack Gutilla, owner, Roxy, DeGraff, O., is receiving his mail at the Cleveland Clinic, where he recently underwent an eye operation. . . . Marcel Rudzinski is no longer with Co-operative Theatres of Ohio which now has only two bookers on its staff, Ruth Gardiniere and Norman Allin. . . . The Variety Club has to move. It has until June, 1961 to find a new location. Tudor Arms Hotel has been purchased for a dormitory for graduate students of Western Reserve University and Case Institute of Technology. . . . Marshall Fine, president, Independent Theatre Owners of Ohio, says the October convention will be devoted solely to ways and means of getting more people to attend the movie theatres.

## DALLAS

Winners in the recent Claude Ezell Appreciation drive were feted in Dallas by home office officials at a luncheon given at the Sheraton-Dallas Hotel. First place winner for outstanding showmanship during March, April, and May was Wayne Horton, manager, Sharpstown Drive-In, Houston, who received a check for $500 and a gold plaque. Other winners were given checks totaling $800. They included Ralph Wiest, manager, Pasadena Drive-In, Houston; Dan Goodwin, Winkler, Houston, and city manager there; Sherman Hart, Town and Country, Abilene, Tex.; Jack Veeren, Bordertown, El Paso, Tex., where he is also city manager; Elmer Gordon, Hempstead Road, Houston; Herman Sollock, Trail, San Antonio; Conley Coz, city manager and manager, Buckner, Dallas; Charles Wolf, Prince, and Tommy Long, Lackland Drive-In, San Antonio; and Jim Winter, Twin Drive-In, Fort Worth, Tex. . . . Gerry Haile, Paramount south Texas salesman, is the proud father of twin baby girls. . . . Roy Moore, State, Pittsburg, Tex., was passing out cigars on the arrival of Roy Moore, III. . . . Kathleen Macon, Kiest Drive-In, entered the Methodist hospital to undergo surgery. . . . Connie Dreher, formerly with the Cameo Pictures exchange, has joined Mrs. Dorothy Sonney at Big D Pictures. . . . B. A Dobbs, head shipper for Paramount, was recently dismissed from the hospital where he had been a patient since his heart attack. . . . More than 300 barkers, guests, and wives attended a special party honoring Wallace Walthall, who was one of the charter members of the tent 25 years ago and has served continuously as heart committee chairman. . . . There are signs that "Can-Can" is nearing the end of its extended run at the Esquire. The 20th Century-Fox production began a 14th week at the suburban house, and at the same time the management is advertising the "last seven days" of the showing. The management also has announced that the new Jerry Wald production, "Sons and Lovers," will be the "next" attraction at the Esquire. . . . Barbara Taylor, Warner Bros. exchange here, is still in the Bowie Hospital, Bowie, Tex., after an automobile accident in which she was badly injured and her husband was killed. . . . Plans are under way for the Texas Drive-In Theatre Owners Association's ninth annual convention, which is to be held for its second consecutive year at the Sheraton-Dallas Hotel on Feb. 7-9, 1961.

## DES MOINES

The Iowa Nebraska Allied Association, which also includes exhibitors in South Dakota will hold a Plains State convention at the Martin hotel in Sioux City, Ia., Aug. 30 and 31. Harrison Walcott, Eldora, Ia., convention chairman, announced that speakers will include Trueman Rembusch and Dick Lochry of the Indiana Allied; Sig Golberg, regional vice-president of Wausau, Wis.; and E. E. Johnson of Milwaukee, state Allied president. . . . The Lorimore, Lorimore, Ia., reopened recently with a new show each Thursday night. . . . Ernest D. Kammerer, formerly manager, Vinton, Vinton, Ia., has been named as manager, Collegian, Ames, Ia. . . . The King, Belle Plaine, Ia., was sold at public auction.

## DETROIT

A man of mystery has appeared on the Detroit scene, and the only person that can be found who knows or has talked to him is the head of the H. Horstman Sign Company. That such a person as A. A. Greenlin, said to have come from New Orleans, was here, came to light when it was discovered the Loop, closed for many years, was being redecorated. Buyers, bookers, exchanges and vendors have been unable to locate him at a motel in Farmington where he is reported to be staying. Unconfirmed are other rumors which started when those seeking Greenlin asked questions of those working on the house. It is rumored he owns theatres elsewhere, has also acquired the Bijou, now dark, and is purchasing a large home in Birmingham, Mich. Further, that he distributes product he expects to show, and that the shows may include live talent. Beyond this, a week of inquiry by MOTION PICTURE EXHIBITOR turned up nothing else. The former owner, Alex Schrieber, is now in California. . . . Another distinctly off-beat story concerns two openings on Aug. 17. One was Paramount's release, ""The Bellboy," the other Allied Film Exchange's re-release, ""Duel in the Sun." Item: ""Bellboy" opened at a down town first run house, 14 neighborhood hardtops, and 14 airers. Item: Only once before has it happened that a film has premiered locally both at first and subsequent run situations. Item: The first to thus saturate was "Duel in the Sun." Item: "Duel" originally opened in Detroit on Aug. 17, 1950. . . . Former distributor and operator of the Surf, Al Dezel, has sold his one-third interest in the Studio to his two partners, William Flemion of Detroit and Edward Shuman of Chicago. Shuman has art houses in other cities and was formerly interested in the World, an operation which closed, along with Flemion. Dezel's wife operates the Coronet.

## HOUSTON

Western entertainer Rex Allen will be the star of the 1961 Houston Fat Stock Show Rodeo, set for Feb. 22 through March 22. . . . The Alabama will soon become Houston's third Todd-AO house. The other houses so equipped include the Tower and the Rivoli. The Rivoli is being switched to Cinerama and opened on Aug. 25 with ""This Is Cinerama." The Alray Art house has given up the showing of art pictures, dropped the word "art" from its title, and started the showing of adult films. The Alray was unable to obtain the support of the local motion picture public for its showing of art films. There is now no regular art house in the city with the Tower, River Oaks and the Delman booking in films in the art class.

## JACKSONVILLE

Joe Musleh's Lake Forest Drive-In was the scene the night of Aug. 5 of one of the most unusual holdups ever perpetrated here. Three young men in a white automobile

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Pay TV wants and ***must have first run movies*** as the bulk of its programs—***IF*** it gets a foothold in this country.

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PROTECT YOUR OWN JOB!**

*Joint Committee Against Pay TV*
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New York 36, N. Y.

stopped at the theatre's boxoffice and grabbed a cash box. They carried the screaming cashier, a 19-year-old girl, into their car and sped away on a wild, six-mile ride with the abductee. Several patrons at the drive-in chased after the bandits in their cars but lost track of the speeding white car on a maze of rural roads. The girl was released unharmed at a lonely spot and the cash box was rifled of $19 and tossed to the ground nearby. . . . Rube Jackter, general sales manager of Columbia Pictures, came in for a visit with Marty Kutner, Columbia manager, and leading exhibitors of the area. . . . The biggest newspaper advertising splash in years for the opening of a local first-run motion picture was created here when Mike Meiselman, manager, Town and Country, used full-page, four-color ads in daily papers to announce the coming to town of "Hercules Unchained." . . . Local WOMPI members, who have proved their organization to be both adept and impressive as a liaison group acting in behalf of the motion picture industry at public functions, gave full cooperation to Metro-Goldwyn-Mayer and Florida State Theatres by acting as hostesses on three consecutive nights for advance invitational screenings of "Ben-Hur" at the new downtown Center. The first screening was proudly presented by Louis J. Finske, FST president, for the enjoyment of FST staff members and their families, as well as for the staff members of all Film Row distribution and booking offices. The second one was given for the benefit of newspaper, radio, television, and other publicity media organizations. The third had an audience of VIPs from local groups in the fields of civic, women's, fraternal, social, philanthropic, and political organizations. . . . W. A. "Bill" McClure, Universal manager who moved here a few months ago from North Carolina, left here on his first tour into south Florida to meet and confer with exhibitors along the way. . . . Industryite Walt Woodward has returned to his Miami home after a tour of several thousand miles through the British and Dutch West Indies. . . . A new addition to the Warner staff is Sandra Davis in the billing department. . . . Jimmy Langston, assistant at the local Florida, was temporarily assisting Ted Chapin, manager, Daytona, Daytona Beach, during a rush period in the resort city.

## MEMPHIS

S. J. Lichty has closed the Rex, Fort Smith, Ark. . . . Pine, Mt. Pine, Ark., has been closed by J. B. Barrow . . . Mrs J. Henley Smith is now operating the Palace, Marks, Miss. . . . R. J. Doyle has resumed operation of the Maben, Maben, Miss. . . . Charles Boren is operating Westwood Drive-In, Aberdeen, Miss . . . A sizeable group of Memphians plan to attend the WOMPI convention in Toronto, Canada, Sept. 9-10-11. . . . "Pollyanna" has been selected as the family movie of the month by Memphis Better Films Council. "The Story of Ruth" was selected as the adult movie of the month. . . . Dick Lightman, Malco Theatres executive vice-president, wrote to a nine year old patron to apply for a job in the Malco advertising department in a dozen years. Mike wrote Malco that he thought "Dinosaurus" was the best science-fiction film he had ever seen, but still could have used some comedy. To illustrate what he meant, he enclosed several cartoons he had drawn using characters from the film. . . . Strand has closed six weeks of children's shows held each Wednesday morning this summer. Each child received a gift as well as a chance at prizes such as a bike or a small swimming pool. . . . A test case challenging the authority of Tennessee to tax organizations sponsoring nonprofit theatrical productions is under advisement. The state contends that there are no exemptions cited in state law, which levies tax on gross receipts of movie theatres, vaudeville and similar productions. . . . Mrs. Raymond Strong, president, Memphis Better Films Council, was elected to the Tennessee Legislature.

### Film Exchange and Dealer Listing for the

# PORTLAND FILM TERRITORY

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### • *Film Distributors*

**COLUMBIA, 1927 N.W. Kearney St.—CApitol 3-3101**
Sales: C. N. Birchard, Morris Sherman. Booker: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: McDonald, MItchell 4-5371.

**METRO-GOLDWYN-MAYER, 1963 N.W. Kearney St.—CApitol 7-2521**
Br. Mgr.: Lou Amacher. Sales: Larry Moran. Booker: Frank Staeger. Emerg. Phone: Staeger, ALpine 4-3493.

**PARAMOUNT, 909 N.W. 19th Ave.—CApitof 7-3477**
Sales: Frank Doty, Vete Stewart. Shipping: Herb Krisch. Emerg. Phone: Krisch, BU 9-3675.

**20TH CENTURY-FOX, 1932 N.W. Lovejoy St.—CApitol 3-6129**
Br. Mgr.: C. F. Powers. Office Mgr. and Booker: William Spencer. Sales: Ken Septka. Cashier: Alice Coburn. Field Exp.: Warren Slee. Emerg. Phone: Jerry Patrick, BU 5-2894.

**UNITED ARTISTS, 1816 N.W. Kearney St.—CApitol 8-9405**
Sales: Morris Segel, Jack O'Bryan. Emerg. Phone: Segel, CApitol 2-3965.

**UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney St.—CApitol 7-1231**
Br. Mgr.: Jim Mooney. Office Mgr. and Booker: Ed Bramwell. Sales: Russell Brown. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, CHerry 4-97B3.

**WARNER BROS., 935 N.W. 19th Ave.—CApitol 7-5624**
Br. Mgr.: Mel Keller. Office Mgr. and Booker: Dick Carlson. Emerg. Phone: Carlson, AT 2-7139.

### • *Supply Dealers*

**MODERN THEATRE SUPPLY, INC., 915 N.W. 19th Ave.—CApitol 2-6437**
Emerg. Phone: Mr. Bell, BE 5-5972.

**B. F. SHEARER CO., 1947 N.W. Kearney St.—CApitol 8-7543**
Br. Mgr.: B. J. Shearer, Jr. Emerg. Phone: CH 6-3214.

### • *Screen Trailers*

**NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—CApitol 3-3741**
Emerg. Phone: Cedric Hess, BU 9-2813.

### • *Signs, Advertising and Printing*

**NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—CApitol 3-3741**

**PACIFIC POSTER CO., 1923 N.W. Kearney St.—CApitol 2-6428**
Br. Mgr.: Howard Bell. Emerg. Phone: BElmont 5-40B7.

### • *Film Delivery Service*

**PORTLAND NATIONAL FILM SERVICE, 915 N.W. 19th Ave.—CApitol 7-7590**
Mgr.: Lloyd Devoe. Emerg. Phone: AL 3-0798.

### • *Service Companies*

**ALTEC SERVICE CO., 1020 S.W. Taylor St.—CApitol 8-5972** Emerg. Phone: ME 9-1675

## NEW HAVEN

Fred Koontz, formerly manager, All-Weather Drive-In, Amity, L.I., has joined Lockwood & Gordon Theatres as manager, East Windsor (Conn.) Drive-In. . . . The Connecticut Theatrical Corporation, Stanley Warner subsidiary, has sold the 33-year-old Cameo Theatre building, Bristol, Conn., to the Southern New England Telephone Company for a reported $155,000, the theatre circuit intending to continue a film schedule indefinitely under resident manager Dennis J. Rich. The theatre seats 1,642. Rich indicated that SW Bristol plans would be forthcoming in advance of the projected Cameo closing. The telephone company would use the space for added facilities. . . . Doug Amos, general manager, Lockwood & Gordon Theatres, and Miss Evelynne Zona, secretary to Walter Silverman, Columbia Connecticut branch manager, have announced their engagement. The wedding is slated for Nov. 5. . . . The New York-based art theatre circuit of Rugoff & Becker has instituted its first direct contact into the Connecticut territory. R&B has assumed booking responsibilities for Lockwood & Gordon's first-run art house, the Cine Webb, Wethersfield, Conn. . . . Robert M. Sternburg, president, New England Theatres, Inc., the AB-PT regional affiliate, has announced appointment of Larry Haddaway, formerly assistant manager Arcade, Springfield, Mass., to managership of the Strand, Holyoke, Mass., succeeding Phil Scott, who has resigned to join the Smith Management Company.

## NEW ORLEANS

Carol McNamara is the new stenographer at Columbia . . . Theo Anderson has taken over the Lyric, McComb, Miss., from Gulf States Theatres . . . National Screen Service after more than 27 years on Film Row moved to 3149 Calhoun . . . Amos Lee, assistant manager, Joy, is confined to his home mending an injured knee . . . Slidell Theatres closed the A & G, Bay St. Louis, Miss. . . . Henry Glover, former Allied Artists branch manager here, and now an exhibitor in Largo, Fla., returned with his family for a visit . . . R. E. Hook has taken over the Harlem, Canton, Miss. . . . J. W. Bradford has reopened the Leon, Leonville, La., and Dup's, renamed the Port, at Port Barre, La. Both have been dark several years . . . O. J. Cole's Theatres have reopened the Pix, Pascagoula, Miss. . . . The Grand, Houma, La., was closed

***Watch for them!***

**NEXT!**

***New Haven Territory***

***Issue of September 14***

***Des Moines Territory***

***Issue of September 21***

***Save Them!***

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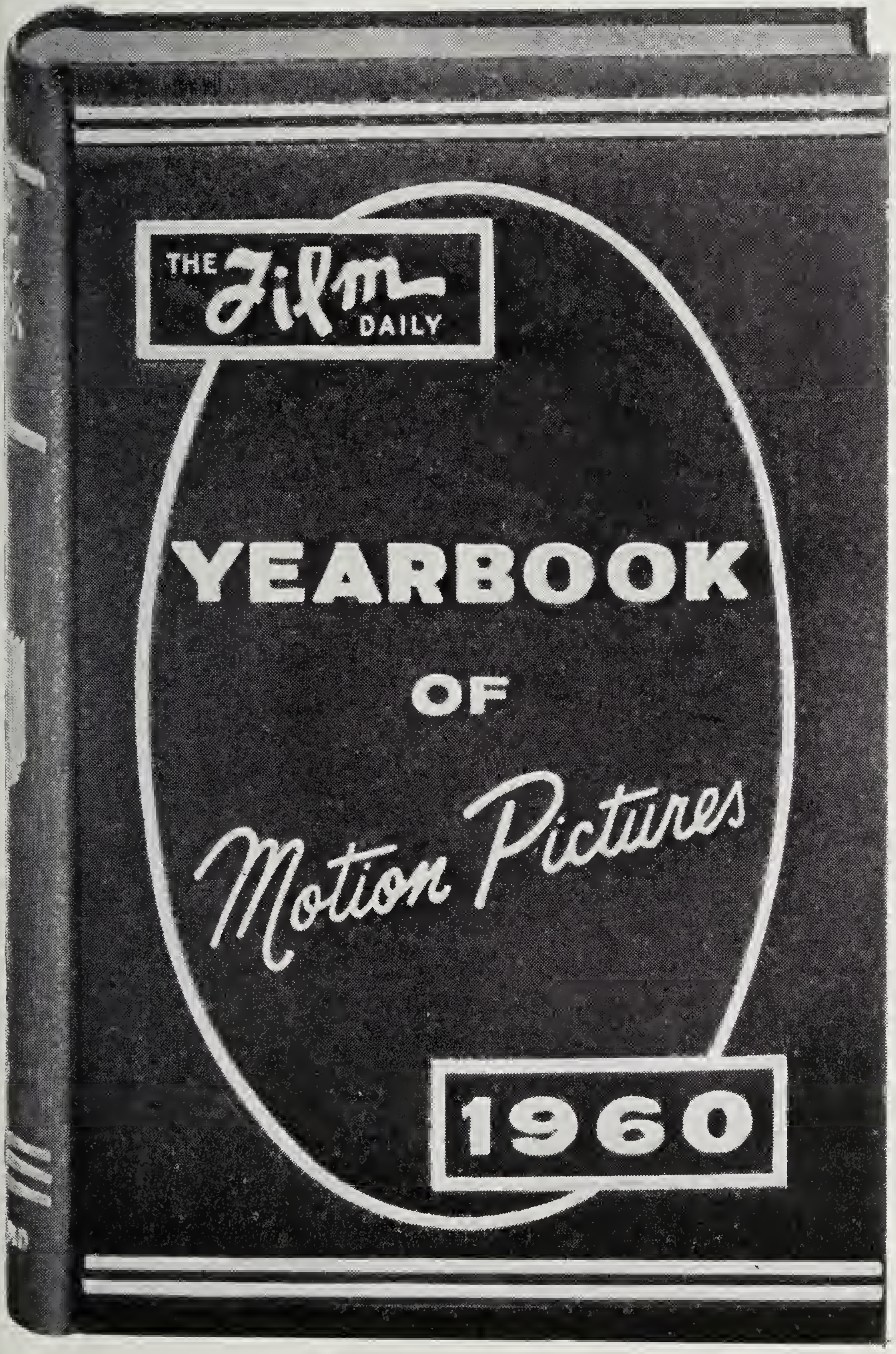

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recently . . . The local WOMPI held a meeting at Hodges Theatre Supply screening room in connection with the Will Rogers Hospital's audience collection drive and Christmas salute . . . Ben Jordan, Allied Artists manager, recovered from a virus ailment . . . Sympathy to Ruth Buchmann, MGM secretary, upon the death of her father . . . M. A. Connett Theatres closed the Grove, Grovehill, Ala., temporarily.

## PHILADELPHIA

The center-city SW Stanton was robbed of $4,000 by early morning thieves who held up manager Al Plough as he came to work. . . . Mel Koff, owner, Keswick, Glenside, Pa., is pioneering the introduction of road shows in Philadelphia's suburbs with the opening of Cinemiracle's "Windjammer" on Oct. 12. The Keswick will only be closed for one day during the change-over to hard ticket to install Cinemiracle equipment. . . . Meyer Hutner, vice president and director of advertising and publicity, William Goetz Productions, Inc., was in for several days on behalf of "Song Without End", Columbia release scheduled for showing at the Randolph in mid-October. Columbia's Milt Young had him on a tour of radio and TV stations and newspapers. . . . The Uptown had another rock 'n roll stage show.

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and

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*Theatre Installations and Maintenance*

## PITTSBURGH

Jules Curley, Stanley Warner advertising department, lost his mother, who lived in St. Louis. He was called back just after returning from a vacation visit with the home folks. . . . Lou Hanna, Stearn-Hanna Cooperative Theatre Service, and his wife celebrated their 33rd wedding anniversary. Hanna is chief Barker of Variety Club Tent 1. . . . David Hedison, star of 20th-Fox's "Lost World," was in ahead of the Fulton engagement, making the publicity rounds. Back in 1955, as Al Hedison, he played leads at the famed White Barn Summer Theatre there. . . . Elmer Ecker, former Variety Club chief barker, and his wife became grandparents for the fourth time, with the birth of a daughter to the Alan M. Waxenbergs (Suzanne Ecker), in New York. . . . Tony Coutsoumbis celebrated his sixth anniversary as manager of the downtown Harris, now operated by Associated Theatres.

## ST. LOUIS

Pete Gloriod, Poplar Bluff, Mo., with the I. W. Rodgers Circuit, announces the death of his father in Jefferson City. . . . John Dugan, who has been a salesman for Columbia in Des Moines, will be moving to St. Louis to fill the position vacated by H. J. Bushman at United Artists. Bushman has moved to Dallas to enter the insurance business. Dugan was formerly with 20th-Fox in St. Louis. . . . The Switzer Licorice Co. of St. Louis, longtime purveyors of licorice products to theatres, will show a new line of chocolate goods at the TOA convention and trade show. . . . Joe Switzer, partner and sales manager, and Chris Switzer, district manager, will attend the convention and staff the Switzer booth.

## SAN ANTONIO

John Wayne will be awarded the University of Texas-Distinguished Service Scroll at the world premiere of ""The Alamo" on Oct. 24, to be held here at the Woodlawn. Price Daniel, Governor of Texas, will make the presentation. . . . Lee Orr, who has represented various motion picture newsreels in the local area, has joined the staff of WOAO-TV as newsreel cameraman. . . . Jack J. Veeren, city manager for Claude Ezell's Bordertown Theatres, admited all white cars, regardless of the number of occupants, free on the opening night of "Nude in a White Car." There were 199 of them passing through the gates. Veeren was recovering from a severe case of the flu. . . . Grover McDonnell has retired in Austin, Tex., after traveling Texas for nearly four decades as a motion picture salesman. If he had worked eight more months, he would have rounded out his 40th year in the industry, all 40 as a salesman and all that time in Texas. He started with Metro-Goldwyn-Mayer in 1921 and worked out of the Dallas branch. For the past 12 years he has been with 20th Century-Fox, and the previous 15 years were with Republic. . . . The screen tower of the North Loop Drive-In, El Paso, Tex., has been completely rebuilt after a recent fire.

## WASHINGTON D.C.

The Coast Guard Theatre, Curtis Bay, Md., closed due to a fire . . . The Liberty, Keyser, West Virginia; and the Center, Centerville, Md., reopened part-time . . . The National, Richmond, Va., closed.

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# REVIEWS

## *The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any simliar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

SECTION TWO
Vol. 64 No. 15
AUGUST 31, 1960

## COLUMBIA

### As The Sea Rages

Drama
74m

Columbia
(Filmed abroad)

Estimate: Mostly suitable for art spots.

Cast: Maria Schell, Cliff Robertson, Cameron Mitchell. Produced by Carl Szokoll, directed by Horst Haechler.

Story: Young seaman Cliff Robertson is innocently involved in a fight in Greece between the net-fishermen of Kalymnos and the pirate-fishermen of Kuluri. He tries to recover his money which was taken by Maria Schell of Kuluri. He lands on Kuluri secretly and soon falls in the hands of Cameron Mitchell, who rules the island and the fishermen with superstition and dynamite. Robertson finds Schell and they fall in love and make plans to leave the island, only to have Mitchell force him into a fight. Robertson emerges the victor with Mitchell dead. The islanders are freed at last, and Robertson and Schell prepare to leave, only to have a storm peril the boat of the leader of the net fishermen. Robertson persuades the islanders to go to his aid, only to have the trapped ones think they are coming to kill them. Dynamite destroys everyone, including Robertson. Only Schell and others, mostly women, are left to mourn and remember.

X-Ray: Grim, moody, and off-beat is this entry that was made partially on the Adriatic Sea. The story takes too long in the telling and the customs and ways of the fisherfolk would seem of interest in the main to art and specialty house audiences, although it could serve as lower half filler in a few instances. The acting, direction, and production are fair. The screenplay is by Jeffrey Dell and Jo Eisinger.

Ad Lines: "An Unusual Adventure Fought In The Adriatic Sea"; "Passions Rule On A Forbidden Island."

### Fast And Sexy

Comedy
98m

Columbia
(French-Italian Co-Production)
(English dialogue)

Estimate: Good comedy loaded with Gina's curves.

Cast: Gina Lollobrigida, Dale Robertson, Vittorio De Sica, Carlo Macelloni, Gabriella Pallotti, Luigi De Filippo, Mario Girotti, Clelia Matania, Augusta Ciolli, Renzo Cesana, Gigi Reder, Marco Tulli, Carlo Rizzo, Ruth Wolmer, Molly Robinson, Amedeo Nazzari, Peppino De Filippo. Under the artistic supervision of Vittorio De Sica.

Story: Gina Lollobrigida, widow of a rich American, returns to the quiet Italian town of her birth to visit her family. Subconsciously, she desires to marry again, this time an Italian from her home town. Her arrival and American ways cause a small revolution, and the well-meaning but obvious hints of local priest Vittorio De Sica soon have all town's eligible bachelors in competition for her hand. She, however, is attracted to Dale Robertson, blacksmith and general mechanic, who rudely ignores all her advances. Against his will, Robertson is attracted to her. De Sica and the town busybodies bring on a series of blunders and squabbles that involve the whole town, and Lollobrigida decides it is best for all concerned that she return to America. At the last minute, Robertson can't let her go. They are wed, and Gina from Brooklyn has at last returned home.

X-Ray: The story told here is slim but good natured. Although some of the jokes are telegraphed and punched a little hard by none too subtle direction, Gina Lollobrigida is a constant delight to the eye in a host of fetching costumes. That should be enough for most male members of the audience. Some of the American slang given to Gina in the effort to illustrate the Brooklyn side of her life is laughable in its antique quality, but the net result of the film is pretty good fun. De Sica as a bumbling priest also has his moments, but the film belongs to Lollobrigida's curves and she makes the most of it.

Tip on Bidding: Fair program rates.

Ad Lines: "A Beautiful Widow With Men On Her Mind Wakes Up A Sleepy Town"; "The Triumphant Return Of A Rich U.S. Widow Sends Italy's Menfolk Out Of Their Mind"; "A Fast And Sexy Comedy Delight."

## IMPORTANT

**Data carried in this issue of REVIEWS as it pertains to the 1959-60 season, will not be carried in complete detail again. Subsequent issues will be compiled as of, and after the issue of Sept. 14, 1960, and will start the only complete reviewing record of the 1960-61 season in any motion picture trade paper. Additional data on the 1959-60 season will continue to be carried in REVIEWS until the record is completed.**

**Back issues of REVIEWS are available for purchase on request at The Exhibitor Bookshop.**

### On The Waterfront

Melodrama
108m

Columbia
(Reissue)

Estimate: Rugged meller is one of the best.

Cast: Marlon Brando, Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning, Eva Marie Saint, others. An Elia Kazan production.

For complete review please refer to page 3823, September 8, 1954.

### The Wild One

Melodrama
80m

Columbia
(Reissue)

Estimate: Rugged meller lends itself to exploitation.

Cast: Marlon Brando, Mary Murphy, Robert Keith, others. A Stanley Kramer production; directed by Laslo Benedek.

For complete review please refer to page 3670, December 30, 1953.

## MGM

### The Angel Wore Red (101)

Drama
99m

MGM
(Made in Spain)

Estimate: Sell the names for best results.

Cast: Ava Gardner, Dirk Bogarde, Joseph Cotten, Vittorio DeSica, Aldo Fabrizi, Arnoldo Foa, Finlay Currie, Enrico Maria Salerno. Produced by Goffredo Lombardo; directed from his screen play by Nunnally Johnson. A Titanus-Spectator Production.

Story: During the Spanish civil war in 1936, priest Dirk Bogarde, feeling the Church is not honestly meeting current issues, forsakes his vows and cloth and returns to the world. He meets prostitute Ava Gardner at a casino of dubious character and is attracted to her. To aid him escape military police, she takes him to her room, but when she learns he is a renegade priest, she betrays him to the authorities. Cynical American newscaster Joseph Cotten persuades the head of Loyalist Intelligence Enrico Maria Salerno that Bogarde can be used as lay comforter to the people, who feel the lack of Church guidance. Salerno and General Vittorio de Sica plan to locate a Holy Relic and utilize it as a symbol that will revive the optimism of the people in the Loyalist cause. Bogarde has learned the whereabouts of the Relic from Aldo Fabrizi, whose dying confession he hears unwillingly. He refuses to divulge this secret to Salerno. When Salerno learns that Bogarde and Gardner are in love, he tries to force the truth from him by making him watch Gardner being tortured. The approach of rebel forces ends the inquisition. Two hundred Loyalist prisoners, including Gardner and Bogarde, are herded towards the front, to be used as a human block against the advancing Falangists. Bogarde gives the Relic to Gardner, telling her she must escape and carry it to safety. She is shot in the attempt, but Bogarde retrieves the Relic. The advancing army captures the Loyalist prisoners and the Falangist officer orders a wholesale execution of them. Bogarde demands for them the right of final confession. While this is taking place, he brings the Relic out into the open. In the morning, the miracle has happened. The Falangists have gone on, sparing the entire 200.

X-Ray: This holds the interest, especially for Catholics, but offers nothing really new along Spanish Civil War lines. The best way to put it across over here is to sell the names, although, with the exception of Bogarde, they only offer stock performances. Cotten has little to do; likewise DeSica. Gardner does okay, but does not photograph particularly well. The religious angle of the story will hardly impress non-Catholics. Production and direction are satisfactory.

Ad Lines: "Scarlet Lips; Scarlet Dress—A Woman Who Might Belong To Any Man"; "She Held The Secret To A People's Faith—And The Only Price She Asked Was Love."

*Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.*

# PARAMOUNT

## Under Ten Flags

Drama
92m

Paramount

**Estimate:** Highly interesting yarn of "humane" warfare.

**Cast:** Van Heflin, Charles Laughton, Mylene Demongeot, John Ericson, Liam Redmond, Alex Nicol, Cecil Parker, Gregoire Aslan, Eleonora Rossi Drago, Gianmaria Volonte, Philo Hauser, Dieter Eppler, Ralph Truman, Peter Carsten, Folco Lulli. Produced by Dino De Laurentiis; directed by Duilio Coletti.

**Story:** The German raider Atlantis is wreaking havoc with British shipping. Disguised under a host of friendly flags with costumes of various nations for its crew, it forces the British vessels to surrender without radioing position or description of the attack. Atlantis Captain Van Heflin seeks to fight a humane war. He has the captured ship's passengers and crew transferred to his ship before sinking it and treats them with courtesy and respect. Captured in this way is the ship of British Captain Liam Redmond. Admiral Charles Laughton realizes he must find and destroy the Atlantis, but all depends on a German code used to contact the mystery raider. Alex Nicol, American soldier with a remarkable resemblance to the German officer in charge of the code, successfully invades his office and gets the needed papers. Heflin has as much trouble with his crew as with the British Navy. They don't understand his insistence that no lives should be lost during the raids, and resent the fair treatment he gives all prisoners, even Jews. Heflin arranges for the transfer of all prisoners to a Norwegian ship for transport to a neutral port. Redmond, ill, stays on the German ship. He has come to respect Heflin greatly. Laughton locates the Atlantis, and although not certain it is the right ship orders a British cruiser to open fire. Heflin allows his ship to be sunk without returning a shot. The British can never be certain whether they have accomplished their mission or not. Heflin and his crew are saved by a German submarine.

**X-Ray:** This is an interesting and different war story which has added impact because it is based on truth. The German Captain who is the hero is now an Admiral with NATO forces, and the story of his "humane" war is a gripping one. Heflin is excellent, as is Laughton as his British adversary. Laughton's English accent and tendency to mutter may give some trouble understanding all his speeches, but generally it shapes up as quite a satisfying drama of Naval warfare. It should be a satisfactory addition to the program in general situations.

**Tip on Bidding:** Fair program rates.

**Ad Lines:** "The Fantastic Story Of A Mystery Ship Whose Captain Believed In A Bloodless War"; "A Hero To His Enemies . . . A German But Not A Nazi . . . He Wrote A New Page In Naval History."

# 20th-FOX

## Let's Make Love

Comedy
118M

20th-Fox
(CinemaScope)
(Color by DeLuxe)

**Estimate:** MM fun-fest headed for better money.

**Cast:** Marilyn Monroe, Yves Montand, Tony Randall, Frankie Vaughan, Wilfrid Hyde White, David Burns, Michael David, Mara Lynn. Plus guest appearances by Milton Berle, Bing Crosby and Gene Kelly, Dennis King, Jr., Joe Besser, Ray Foster. Produced by Jerry Wald; directed by George Cukor.

**Story:** Yves Montand is a billionaire, who heads a number of world-wide enterprises. In his employ is public relations man Tony Randall, who reveals to Montand's assistant, Wilfrid Hyde White, that Montand is the object of ridicule in a theatrical production that is in the works in a Greenwich Village theatre being produced by David Burns. Montand decides to go downtown with Randall to see how the production is proceeding and how serious the characterization is. He is impressed with the leading lady, Marilyn Monroe, and finds himself attracted to her. Because of his resemblance to himself, he is drafted for a bit in the show. He orders Wilfrid Hyde White to invest in the show to help him along in his campaign to win the love of Monroe. In order to help him get a bigger part and thus get closer to Monroe, he hires Milton Berle, Bing Crosby, and Gene Kelly to help him with the comedy, singing, and dancing. When he thinks that she cares for him, Montand tries to tell her his real identity but she doesn't believe him. Knowing that she loves him for what he is, he asks her to marry him. When a crisis comes up in the theatre, they go to Montand's office to discuss it, and it is only then that she is convinced of his real identity. He persuades her that he really loves her and wins her heart and hand.

**X-Ray:** This fun-fest looks as though it will make nothing but money. A sneak preview audience seemed to have a fine and funny time watching the on-screen proceedings, which were light and amusing as well as entertaining. Monroe comes off well in this role that is eminently suited to her talents and beauty, while Montand looks like a real comer. They are surrounded by a good cast and the surprise appearances of Milton Berle, Bing Crosby, and Gene Kelly are valuable plus factors fitting into the serviceable yarn well. The acting, direction, and production are of better quality. Norman Krasna wrote the screenplay with additional material coming from Hal Kanter. Among the tunes heard are "My Heart Belongs To Daddy," "Let's Make Love," "Incurably Romantic," "Specialization," "Hey You, With The Crazy Eyes," and "The Pop Singer's Lament."

**Tip on Bidding:** Higher rates.

**Ad Lines:** "His Only Ambition Was to Make Love To Marilyn Monroe"; "A Wonderful Blues-Chaser That's Tops In Fun Entertainment."

# UNIVERSAL

## College Confidential (6018)

Drama
90 m.

U-I

**Estimate:** For the lower half.

**Cast:** Steve Allen, Jayne Meadows, Mickey Shaughnessy, Ziva Rodann, Mamie Van Doren Elisha Cook, Cathy Crosby, Herbert Marshall, Conway Twitty, Walter Winchell, Rocky Marciano, Sheilah Graham, Earl Wilson, Louis Sobol, Pamala Mason, Produced and directed by Albert Zugsmith.

**Story:** Steve Allen is a college professor, who has been working on a survey among college students covering their sex habits and preferences as well as other phases of their lives. One coed, Mamie Van Doren, blames him for keeping her out late, and her father, Elisha Cook, goes to school to complain. Allen proves that Van Doren's story is a lie. Meanwhile, the town paper has gotten an anonymous letter accusing him of all kinds of things, and reporter Jayne Meadows is assigned to investigate. She is invited to a party along with as many of the college kids who want to show to see movies that he took of them at play. The party is a nightmare, with punch spiked, and Allen gets high with the fact evident that he was once an alcoholic. The films start out okay but shock all present when a stag reel is mixed in with the others. He is arrested and taken before Mickey Shaughnessy, local storekeeper and magistrate who sets a hearing for several days later. The trial attracts nationwide attention and top reporters are sent to cover, the evidence proven to be insufficient and the case is dismissed. Allen gets a chance to make a speech during which a store clerk dislodges some film. A role of pornographic matter is uncovered similar to what was mixed in with Allen's film. Shaughnessy admits engineering the whole frame, hoping to attract enough attention and then get a screen test for his daughter. Allen and Meadows leave together.

**X-Ray:** There is so much that is wasted in this entry. For instance, there are the fine talents of Steve Allen and Jayne Meadows, who could do right well given the proper story and direction. There is the fine comic abilities of Mickey Shaughnessy as well as the exploitation tieups inherent in the presence of famous press people, Rocky Marciano, etc. The story plods on and direction and production are just fair. The film obviously can do okay as part of the program by virtue of "name" value alone, but even so viewers reaction won't be very warm. The screenplay is by Irving Shulman. Some tunes are heard.

**Ad Lines:** "An Explosive Report On The Sex Habits Of College Students"; "It's Like A Kinsey Report On The Campus".

# WARNERS

## The Crowded Sky

Drama
105m

Warners
(Technicolor)

**Estimate:** Yarn of men and planes has angles.

**Cast:** Dana Andrews, Rhonda Fleming, Efrem Zimbalist, Jr., John Kerr, Anne Francis, Keenan Wynn, Troy Donahue, Joe Mantell, Patsy Kelly, Donald May, Louis Quinn, Edward Kemmer, Tom Gilson, Hollis Irving, Paul Genge, Jean Willis, Frieda Inescourt, Nan Leslie. Produced by Michael Garrison; directed by Joseph Pevney.

**Story:** A Navy jet, piloted by Efrem Zimbalist, Jr., with passenger Troy Donahue, and a passenger plane, piloted by strict Dana Andrews, are flying in opposite directions. Zimbalist feels responsible for a past crash in which he zoomed his jet to save himself, thereby causing the death of the occupants in the other plane. He is also unhappily married to Rhonda Fleming, who resents his long tours of duty away from her and has taken up with other men. Andrews feels he has lost contact with his young son because of his strict upbringing. Andrews' co-pilot is young John Kerr, who resents the fact that his captain refused him a promotion. Stewardess Anne Francis and Kerr are in love despite the fact that she was formerly a tramp. Each of the passengers has his or her own problems. Bad weather and instrument trouble plagues the jet, while Andrews is flying the passenger plane 1,000 feet too high in order to give his passengers a more comfortable ride. The two planes are dangerously close when ground crews finally make radar contact. When a crash is inevitable, Zimbalist sends his plane into a dive instead of zooming. His ejection mechanism is destroyed and he plummets to his death. The passenger plane is only slightly damaged, with all aboard safe. Life takes on a new meaning for the survivors.

**X-Ray:** Containing enough plot and varied story lines for several features, this necessarily episodic film manages to hold interest fairly well throughout. Some tightening and concentration on certain story elements with disregard for others could have made an even better dramatic impact. Performances by a fine cast replete with good names are generally satisfactory, and color and aerial photography are first rate. The theme of airplanes in trouble has been done before with success. This is a good entry in that field, but could have been considerably better with tighter handling. Screenplay is by Charles Schnee.

**Tip on Bidding:** Better program rates.

**Ad Lines:** "Hurtling Through A Crowded Sky With Death At The End Of Their Trip";

"Two Planes Roaring To An Appointment With Disaster . . . A Human Cargo Of Pure Terror."

# MISCELLANEOUS

## Hideout In The Sun

NOVELTY
72M

Astor
(Wica Pictures)
(Eastman Color)

ESTIMATE: Fair nudist novelty.

CREDITS: None available.

STORY: Two brothers rob a bank and force a girl member of a nudist colony to accompany them there for a hideout. While there, one brother falls for the girl, while the other becomes jittery and in trying to escape enters a snake farm, where he meets death upon encountering one of the reptiles. The girl promises to wait for the other brother as he gives himself up to the authorities.

X-RAY: The slight story merely serves as a something to attach the nudist colony scenes upon. These scenes, of strikingly beautiful girls for the most part, are no better nor worse than those seen in other recent nudist colony films. In censor-free locations this may prove exploitable. This was made in Tampa, St. Petersburg, and Miami, Fla. The color is good. It is supposed to be in "Nuderama," which means exactly nothing.

AD LINES: "It Happened In A Nudist Camp"; "Escape—To A Modern Garden Of Paradise Where Nature's Sun-Kissed Daughters Cavort In All Their Natural Beauty."

## The Hound That Thought He Was A Raccoon

NOVELTY
48M

Buena Vista
(Walt Disney Live Action Featurette)
(Technicolor)

ESTIMATE: Excellent novelty nature subject.

CREDITS: Produced by Winston Hibler; directed by Tom McGowan; screenplay by Albert Aley. Narration by Rex Allen.

STORY: Two ordinarily natural enemies, a raccoon and a hound dog, grow up together and defy all alleged laws of instinctive rivalry. When captured, they get loose in a tool shop and cause all manner of havoc. In the end, the raccoon finds a mate while the hound finds its place with a good and kindly master.

X-RAY: This nature subject in Technicolor is a fascinating novelty subject. Much humor results from the peculiar friendship. The photography is excellent and this should prove to be a standout supplementary feature with particular appeal to children and nature lovers. Some of the shots are almost unbelievable and this rates among Disney's best nature subjects, although it was not made by him.

AD LINES: "A Fascinating And Un-natural Nature Study"; "Weecha, The Raccoon, and Nubbin, The Hound—Strangest Of Friends."

## Jungle Cat

NOVELTY
70M

Buena Vista
(A Walt Disney True Life Adventure)
(Technicolor)

ESTIMATE: Excellent nature study.

CREDITS: Written and directed by James Algar. Photographed by James R. Simon, Hugh A. Wilmar, and Lloyd Beebe.

STORY: Produced in cooperation with the Government of Brazil and the Smithsonian Institute, this "True Life Adventure" follows the life of the jaguar, or "Jungle Cat," in the jungles of Brazil. Many fights with other animals are shown, along with scenes of many other jungle animals.

X-RAY: This excellent nature study brilliantly photographed in Technicolor deserves a spot on any program and should appeal to all, children included. It is educational as well as entertaining, and some of the animal fights are thrilling to watch, as is the life of the jaguar, "the jungle cat." As with other subjects in this series, this is a credit to the industry, and while this may not pull the boxoffice dollar by itself, it is indeed a subject well worth prestige showing and should prove of more than passing interest once the public is aware of its merit. It is claimed that it took two years to photograph.

AD LINES: "Nature In The Wild"; "The Wild Life Of The Jaguar."

# FOREIGN

## No Morals

MELODRAMA
77M

Mishkin
(French-made) (English titles)
(Colososcopic)

ESTIMATE: Exploitable import for art and specialty spots.

CAST: Jeanne Moreau, Philippe Lemaire, Roger Pierre, Robert Dalban, Marthe Mercadier, Yva Bella, Fernand Sardou. Produced by Perre Audouy; directed by Andre Pergament.

STORY: Beautiful prostitute Jeanne Moreau lives with her protector, gangster Robert Dalban, to whom she gives her earnings. Many men are attracted to Moreau, who continually seeks real love, but are afraid of Dalban. When Dalban attempts to burglarize a home, he is caught by police thanks to an informer's tip. Racketeer Roger Pierre and handsome Philippe Lemaire offer themselves to Moreau and she chooses Lemaire. Realizing that he loves only himself, she leaves him. Pierre confesses that he informed on Dalban in order to win her for himself. Moreau, realizing how much he loves her, goes to him. They are truly happy in their love, but Dalban escapes from prison. He learns who informed against him and seeks out Moreau and Pierre. He kills Pierre, and a heartbroken Moreau realizes she has lost the only real love of her life.

X-RAY: This is a sordid look at the French underworld, but it holds a grisly kind of interest thanks to the types who move through the shadowy backgrounds. Moreau is fine in the lead, and acting generally is satisfactory. In addition, there are some torrid love scenes and a nude bathing sequence that lend fast-buck exploitation possibilities in censor-free locales. It's not a pleasant tale, but it can be sold in art and specialty spots, with the sensational approach being the natural one. Moreau also starred in the controversial film, "The Lovers," and this can be played up as well if desired. Some of the photography is a bit too dark, even for a crime meller.

AD LINES: "Many Men On A String . . . Many Men In Her Arms . . . She Had No Morals"; "Passionate Men And Willing Women In A Torrid Tale Of The Underworld."

## Sexpot

MELODRAMA
93M.

Mishkin
(French-made)
(English titles)

ESTIMATE: Strictly for art and specialty houses.

CAST: Magali Noel, Philippe Lemaire, Christian Marquand, Gerard Blain, Robert Dalban, Raymond Bussiere, Rene Genin, Noel Roquevert, Georgette Anys. Directed by Mick Roussel.

STORY: Magali Noel is loved by both corrupt Philippe LeMaire and weak but rich Gerard Blain, who foots the bills for the trio. Blain's father owns a large lace factory, and Lemaire encourages him to take money from him. When Blain's father refuses any more handouts, Lemaire decides to blackmail him. In a fight, Blain's father is accidently killed. When Blain takes over the business, he can't break away from Noel and Lemaire. Christian Marquand, factory foreman, tries to get Blain to see the error of his ways and is discharged for his trouble. He takes a job helping a fisherman and catches Noel's roving eye. He resists her advances, but she finally seduces him. They realize they are in love and her outlook on life changes for the better. She convinces Marquand to go into smuggling in an effort to make enough money to open his own small lace factory. She also gives up her affair with Lemaire who jealously informs on Marquand's smuggling activity. Marquand escapes and in an argument with Lemaire learns the facts behind the death of Blain's father. Lemaire is turned over to the police; Blain reinstates Marquand; and he and Noel are together.

X-RAY: This average import is a slow moving melodrama, brightened by the provocative presence of Magali Noel. The exploitation centers around her, and the film may get by in those situations that can attract an audience via sensational exploitation. A nude bathing scene is included for added sexploitation in censor-free locales. The film doesn't offer much in addition.

AD LINES: "Men Wouldn't Leave Her Alone . . . And She Loved It"; "Move Over, Bardot! Make Room, Monroe! Magali Noel Scorches The Screen As 'Sexpot'."

# The Shorts Parade

## ONE REEL

### CINEMASCOPE COLOR CARTOONS

FAMOUS RIDE. 20th-Fox CinemaScope Terrytoons. 6m. This is the "history" story of Hector Heathcoat who cared for Paul Revere's horse; and the part he played in the famous ride by putting the horse in top shape. FAIR. (5004).

### COLOR CARTOONS

BUSY BUDDIES. Paramount Jeepers and Creepers Cartoon. 6m. In order to pay up back income taxes, Creepers is influenced by his pal Jeepers to try his luck at going a full round in the ring with Killer McClout. He practically gets murdered; but wins the money and has just enough to pay his back taxes. However, he doesn't have enough to pay the tax on what he has just won, etc. GOOD. (J19-3).

CROCKETT DOODLE DO. Warners Merrie Melodies-Looney Tunes. 6m. Foghorn Leghorn, sporting a Davy Crockett hat, takes it upon himself to show a studious bookworm chick some tricks of outdoor life. He, of course, is outsmarted at every turn. This is real cute. GOOD. (7711).

HOW TO STUFF A WOODPECKER. U-I-Walter Lantz Color Cartune. 6m. In the professor's taxidermy shop are various stuffed animals including Woody Woodpecker, and the professor relates how he got him. After all sorts of incidents and misadventures, Woody winds up on the pedestal, only it turns out that he's still alive and he starts pecking away at the professor. FAIR. (4018).

MONKEY DOODLES. Paramount Noveltoon. 6m. In Technicolor, this burlesque western has a home-spun sheriff on an odd shaped horse. He pursues 'Dirty Dan', bank robber. After the villain is jailed the sheriff confesses that his gun is only just a water pistol used for watering flowers. GOOD. (P19-2).

RABBIT'S FEAT. Warners Bugs Bunny Special. 7m. The coyote tries his luck at catching Bugs Bunny for a change. Need we tell you who wins out? FAIR. (7726).

(*Continued on page 4747*)

# TIME TESTED FORMS and SYSTEMS •

PLUS SERVICE
No. 1

## THE SERVICE-KIT

—a streamlined system for
BUYING, BOOKING and CONTRACT CONTROL

SERVICE KIT
THE EXHIBITOR

STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

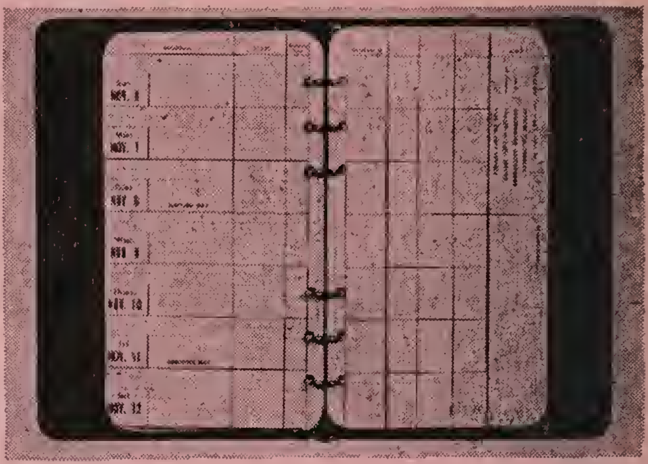
PLUS SERVICE
No. 4

## THE NEW "Pocket-Size" DATE BOOK

—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit monoger—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.



Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 70c per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d

PLUS SERVICE
No. 2

## PROGRAM and RUNNING-TIME Schedules

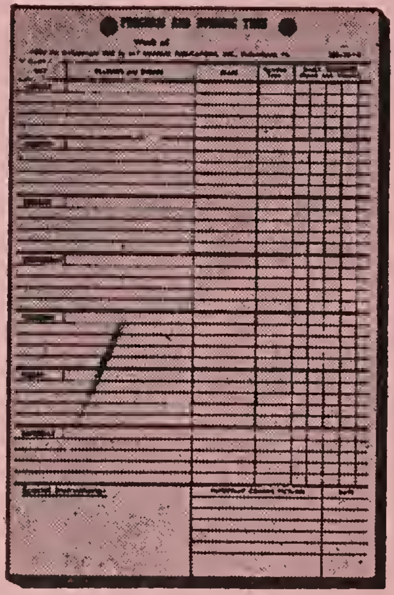
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

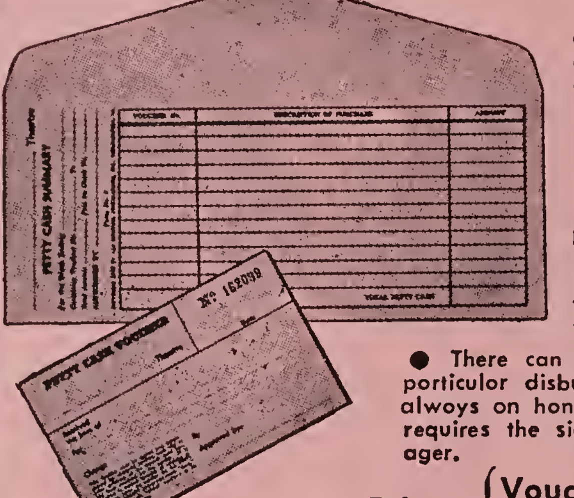
Price: 30c per pad



PLUS SERVICE
No. 5

## Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

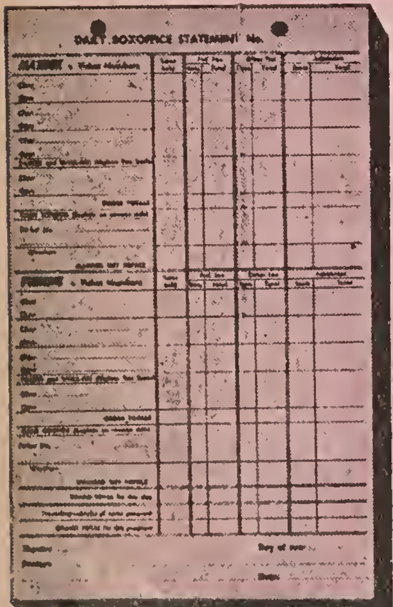
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: {Voucher Pads..........30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE
No. 3

## Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.


DAILY BOXOFFICE STATEMENT No.

● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

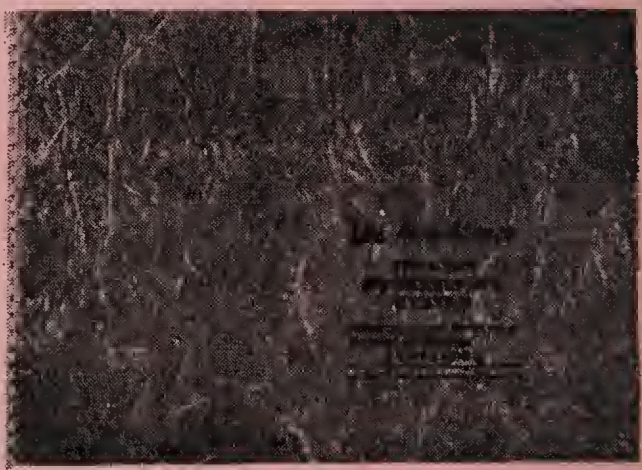
● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE
No. 6

## THE "At-a-Glance" BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.75 per book (Sufficient for 52 weeks).

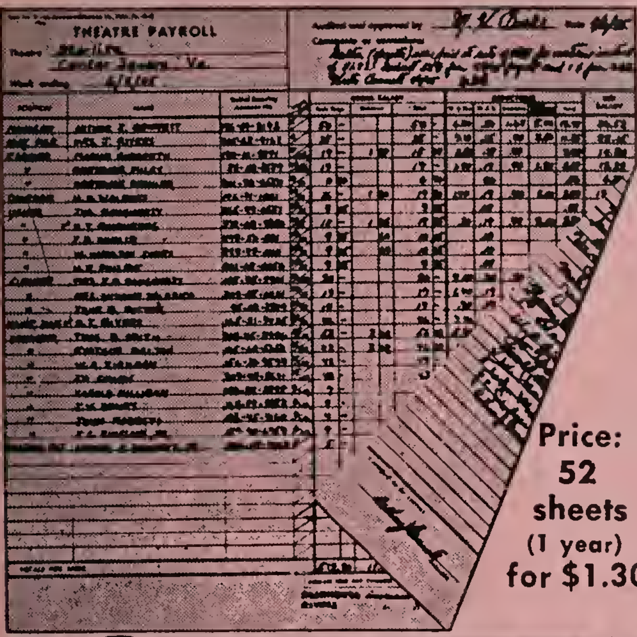
**DESIGNED... PRODUCED... WAREHOUSED... and DELIVERED.. that is frankly restricted to current THEATRE SUBSCRIBERS**

# • for EVERY THEATRE OPERATING NEED:

PLUS SERVICE No. 7

## Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

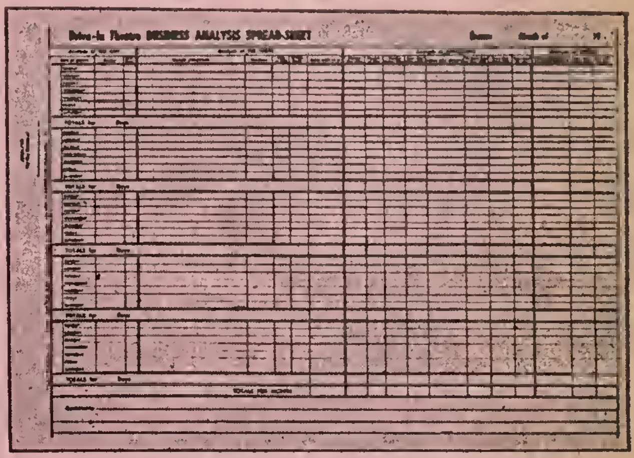
● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc. One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

## Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

## SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

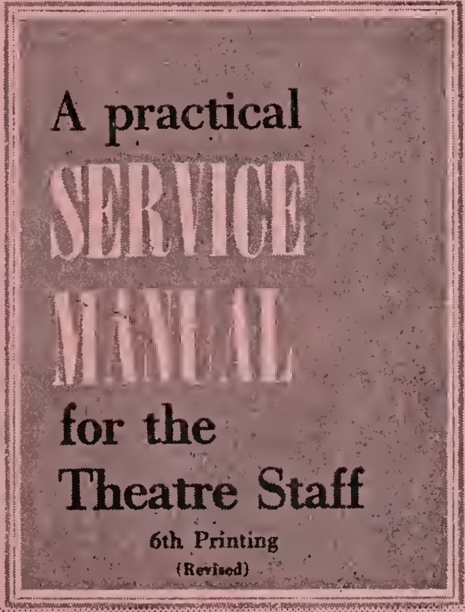
**LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!**

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

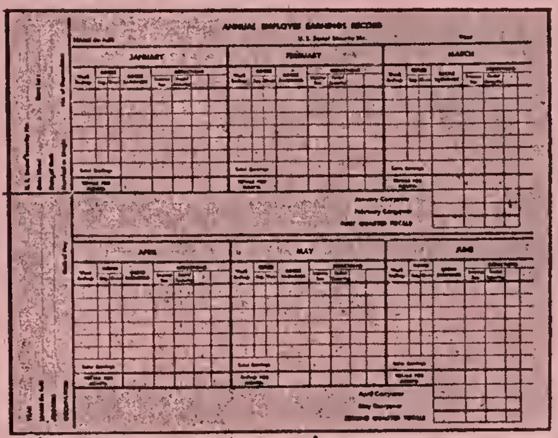
Price: 10c each


A practical
SERVICE
MANUAL
for the
Theatre Staff
6th Printing
(Revised)

PLUS SERVICE No.10

## Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD

● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

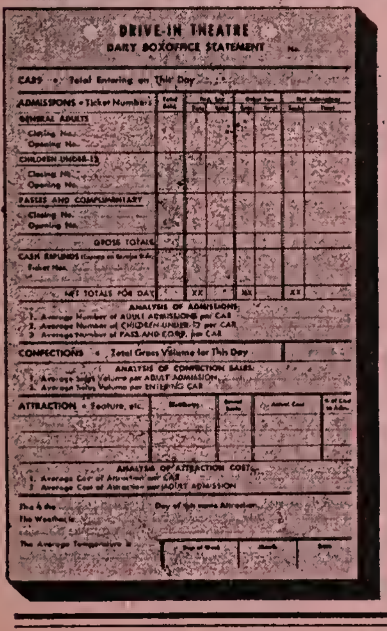
● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

## *Drive-In Theatre* Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE DAILY BOXOFFICE STATEMENT

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No.11

## Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

***Service-Kit***
**BRIEF CASE (a)**

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

***Service-Kit***
**BINDER (b)**

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

***Pocket-Size Date Book***
**BRIEF CASE (c)**

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $5.00 each (Tax included)

***Pocket-Size Date Book***
**BINDER (d)**

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

**. at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service ONLY! Sample sheets without obligation.**

MOTION PICTURE EXHIBITOR
246 N. Clarion St., Phila. 7, Pa.

# 1959-1960 FILM SEASON

# ANNUAL INDEX

Published annually at the close of each 12-month Film Season, this easily saveable service provides subscribers to MOTION PICTURE EXHIBITOR with a complete annual reference record to all Features and Shorts: (a) by DISTRIBUTION SOURCE, (b) by ALPHABET, (c) by PRODUCTION NUMBER, (d) by RELEASE DATE, and (e) with complete data on RUNNING TIME, REVIEW DATE, Pink REVIEWS page number, LEGION OF DECENCY CLASSIFICATION, CAST, REVIEWER'S ESTIMATE, etc. Where complete individual REVIEWS sections for the preceding 12 months HAVE been saved, this ANNUAL INDEX serves as the final annual installment and complete annual index. This ANNUAL INDEX should be saved as a record of the complete 12-month Season, even though individual REVIEWS sections through the year may not have been saved.

Please address all inquiries or suggestions relative to this service feature to the Editor of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

AUGUST 31, 1960 SECTION TWO VOL. 64 NO. 15

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

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## ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

### COMING FEATURES IN ORDER OF RELEASE

July **RAYMIE**—David Ladd. Julie Adams
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy

### COMING

**BLOODY BROOD**—Barbara Lord, Jack Bett
**BRIDGE, THE**—German-Made
**CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
**DONDI**—David Janssen, Patti Page
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol
**PLUNDERERS, THE**—Jeff Chandler, Dolores Hart, John Saxon
**SERENGETI SHALL NOT DIE**—(EC)—African Documentary
**TIME BOMB**—Curt Jurgens, Mylene Demongeot
**TORMENTED, THE**—Richard Carlson, Susan Gordon
**UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

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## AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
**BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
**CIRCUS OF HORRORS**—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**DIARY OF A HIGH SCHOOL BRIDE**—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
**GHOST OF DRAGSTRIP HOLLOW**—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
**GIANT GILA MONSTER, THE**—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
**HOUSE OF USHER, THE**—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
**JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
**KILLER SHREWS, THE**—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
**SIGN OF THE GLADIATOR**—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
**WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

### TO BE REVIEWED

**AMAZING TRANSPARENT MAN**—Marguerite Chapman, Douglas Kennedy
**JOURNEY TO THE LOST CITY**—(C)—Debra Paget, Paul Christian
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**ROUGH AND THE SMOOTH, THE**—Nadja Tiller, Tony Britton

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn | A1 | MGM |
| •Alamo | | UA |
| •All In A Night's Work | | Par. |
| All The Fine Young Cannibals | A3 | MGM |
| All the Young Men | A2 | Col. |
| •Amazing Transparent Man | | A-I |
| And Quiet Flows The Don | B | UA |
| Angel Wore Red, The | | MGM |
| Angry Island | | For. |
| Angry Red Planet | A2 | A-I |
| Aparajito | A1 | For. |
| Apartment, The | A3 | UA |
| •Aphrodite | | Fox |
| Aren't We Wonderful | | For. |
| As The Sea Rages | A2 | Col. |
| •Atlantis, The Lost Continent | | MGM |
| Atomic Submarine | A2 | AA |
| •Austerlitz | | Fox |

## PLEASE NOTE . . .

**This ANNUAL INDEX, containing complete reference data on *all Features and Shorts reviewed between the first issue of September, 1959 and this last issue of August, 1960* (1959-60 SEASON), serves as a final compendium of all review information. Those who consecutively save the pink REVIEWS sections should add it to their permanent files. Those who do not save the regular sections *should save this one* as a quick reference to the complete season's product.**

**This ANNUAL INDEX is a useful service found only in the "theatre-wise" methods followed by MOTION PICTURE EXHIBITOR.**

**THE EDITORIAL STAFF**

### B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| Back to the Wall | A3 | For. |
| Battle In Outer Space | A1 | Col. |
| Battle Of Blood Island | | Misc. |
| Battle of the Coral Sea | A1 | Col. |
| Battle Of The Sexes, The | A2 | For. |
| Beast From Haunted Cave | | Misc. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Best of Everything, The | A3 | Fox |
| Between Time and Eternity | | U-I |
| Beyond The Time Barrier | | A-I |
| •Big Boston Robbery, The | | Par. |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| Black Orpheus | A3 | For. |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Blue Angel, The | B | Fox |
| Bluebeard's Ten Honeymoons | B | AA |
| Bobbikins | A1 | Fox |
| Boy and the Laughing Dog, The—RE | A1 | WB |
| Boy and the Pirates, The | A1 | UA |
| •Boy Who Stole A Million, The | | Par. |
| Bramble Bush, The | B | WB |
| Breakout | | For. |
| •Breath of Scandal, A | | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Bridges at Toko-Ri, The—RE | A2 | Par. |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| •Butterfield 8 | | MGM |

### C

| | | |
|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| Captain's Table | A3 | Fox |
| Career | A3 | Par. |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderfella | | Par. |
| Circus of Horrors | B | A-I |
| Circus Stars (U. S. S. R.) | A1 | Par. |
| College Confidential | A3 | U-I |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| Conspiracy Of Hearts | A1 | Par. |
| Cossacks, The | A1 | U-I |
| •Counterfeit Traitor, The | | Par. |
| Counterplot | | UA |
| Country Girl, The—RE | A2 | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack In the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crimson Kimono, The | A3 | Col. |
| Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

### D

| | | |
|---|---|---|
| •Dark At The Top Of The Stairs, The | | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| Defend My Love | | For. |
| •Desert Attack | | Fox |
| •Desire In The Dust | | Fox |
| Diary of a High School Bride | A3 | AI |
| Dinosaurus | A1 | U-I |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

### E

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| Edge of Eternity | A1 | Col. |
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| Enemy General, The | A2 | Col. |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

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| •Facts O, Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
**AS THE SEA RAGES**—D-74m.—Maria Scholl, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
**BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
**BATTLE OF THE CORAL SEA**—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
**BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
**BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
**COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
**CRIMSON KIMONO**—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
**EDGE OF ETERNITY**—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
**ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
**ENEMY GENERAL, THE**—MD-78m.—Van Johnson, Dany Garrel—4729 (8-17-60)—Counter espionage meller for duallers
**FAST AND SEXY**—C-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
**FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features ewn faces
**GENE KRUPA STORY, THE**—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
**I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England
**KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
**LAST ANGRY MAN, THE**—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
**MAN ON A STRING**—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
**MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
**MOUSE THAT ROARED, THE**—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
**MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
**NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
**ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
**ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
**OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
**SONG WITHOUT END**—D-129m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
**STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
**STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
**STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
**SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
**SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
**THEY CAME TO CORDURA**—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
**1001 ARABIAN NIGHTS**—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
**13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
**TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
**WARRIOR AND THE SLAVE GIRL, THE**—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
**WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
**WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue
**YESTERDAY'S ENEMY**—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-69)—Powerful, realistic war yarn

### COMING FEATURES IN ORDER OF RELEASE

Oct. **I AIM AT THE STARS**—Curt Jurgens, Victoria Shaw
Oct. **LET NO MAN WRITE MY EPITAPH**—Burl Ives, Shelley Winters

### COMING

**CRY FOR HAPPY**—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
**GUNS OF NAVARONE, THE**—(CS; C)—Gregory Peck, Gia Scala
**HELL IS A CITY**—Stanley Baker, John Crawford
**JAZZ BOAT**—(CS)—Anthony Newley, Anne Aubrey
**MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
**PEPE**—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
**PLEASE TURN OVER**—Ted Ray, Jean Kent
**RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil
**SAPPHO, VENUS OF LESBOS**—(CS; C)—Kerwin Mathews, Tina Louise
**SURPRISE PACKAGE**—Yul Brynner, Mitzi Gaynor
**THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
**UNDERWORLD, U. S. A.**—Cliff Robertson, Dolores Dorn
**WACKIEST SHIP IN THE ARMY, THE**—(CS C)—Jack Lemmon Patricia Driscoll

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## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
**BEN-HUR**—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
**DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name bocats mystery
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Oct. KEY WITNESS—(CS; BW)—Jeff Hunter Pat Crowley
Oct. WHERE THE HOT WIND BLOWS—(WS)—Gina Lollobrigida ,Yves Montand

### COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
GORGO—(Automation; TC)—William Travers, Vincent Winter—England
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England
WHERE THE BOYS ARE—(CS;MC)—Dolores Hart, Georgo Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 BELLBOY, THE—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 Carro 59)—Interesting offering exposing the theatre world
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5906 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 IT STARTED IN NAPLES—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5826 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5921 PRISONER OF THE VOLGA—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5925 TARZAN THE MAGNIFICENT—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
UNDER TEN FLAGS—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Sept. BOY WHO STOLE A MILLION, THE—Virgilio Texera, Marianne Benet
Oct. BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
Oct. G. I. BLUES—Elvis Presley, Juliet Prowse
Oct. SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani

### COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BIG BOSTON ROBBERY, THE—Jay Barney, Sherwood Price
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
ONE-EYED JACKS—(VV; TC)—Marion Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nanoy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
FOR THE LOVE OF MIKE—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
028 FROM THE TERRACE—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
HIGH-POWERED RIFLE, THE—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
LET'S MAKE LOVE—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 LOST WORLD, THE—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
ONE FOOT IN HELL—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

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|---|---|---|
| •Fanny | | WB |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Five Gates to Hell | B | Fox |
| Flame Over India | A1 | Fox |
| Flying Fontaines, The | A2 | Col |
| For the Love Of Mike | | Fox |
| 400 Blows, The | A3 | Fox |
| Four-D Man | A2 | U-I |
| Four Fast Guns | A3 | U-I |
| •Freckles | | Fox |
| From The Terrace | B | Fox |
| •Frontier Scout | | UA |
| Fugutive Kind, The | B | VA |

### G

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| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| Ghost of Drag Strip Hollow | A2 | AI |
| •G. I. Blues | | Par. |
| Giant Gila Monster, The | | A-1 |
| Giant Leeches | | A-I |
| Giant Of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| •Girl Of The Night | | WB |
| Girls' Town | B | MGM |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

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| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Hell Bent for Leather | A2 | U-I |
| Heller In Pink Tights | A3 | Par. |
| •Hell Is A City | | Col. |
| Hell To Eternity | | AA |
| Hercules Unchained | B | WB |
| Hidden Fortress, The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| •High Time | | Fox |
| Hiroshima, Mon Amour | B | For. |
| Holiday Island | | For. |
| Home fromt he Hill | A3 | MGM |
| Hound Dog Man | A1 | Fox |
| Hound That Thought He Was A Racoon, The | | Misc. |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

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| •I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | | Fox |
| 11 Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| Inside the Mafia | B | UA |
| Ivan The Terrible Part II | | For. |

### J

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|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | | AI |
| Jay Hawkers, The | A3 | Par. |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| Jet Over the Atlantic | | Misc. |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Jungle Cat | | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

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| •Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col. |
| Killer Shrews, The | | A-1 |
| King Creole | B | Par. |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

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|---|---|---|
| Last Angry Man, The | A1 | Col. |
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage, The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Legions Of The Nile | | Fox |
| Lesson In Love, A | | For. |
| •Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | | Fox |
| Libel | A1 | MGM |
| Li'l Abner | B | Par. |
| Look Back in Anger | A3 | WB |
| •Look In Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| •Lovers Of Salammbo, The | | Fox |
| Loving You—RE | B | Par. |
| Lowest Crime, The | | For. |

### M

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| Macumba Love | B | UA |
| •Magic Boy, The | | MGM |
| Magician, The | A3 | For. |
| •Magnificent Seven, The | | UA |
| Man In A Cocked Hat | | For. |
| Man on a String | A1 | Col. |
| Man Who Understood Women, The | A3 | Fox |
| Man Who Died Twice, The | A2 | Misc. |
| •Marriage-Go-Round | | Fox |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See The Bridal Path | | |
| Mating Urge, The | C | Misc. |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | | For. |
| •Midnight Lace | | U-I |
| Miracle, The | A2 | WB |
| Miracle In Soho | | For. |
| •Misfits, The | | UA |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Mouse That Roared, The | A1 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

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|---|---|---|
| Naked Venus, The | | Misc. |
| Nature's Paradise | | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| •Nightfighters, The | | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Marals | | Far. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

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|---|---|---|
| Ocean's Eleven | | WB |
| Odds Against Tomorrow | A3 | UA |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| On The Waterfront—RE | | Col. |
| Once More with Feeling | A3 | Col. |

003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on high seas—English
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wondy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
**TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
**39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loade comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
**YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

#### COMING FEATURES IN ORDER OF RELEASE

Sept. **APHRODITE**—Belinda Lee, Jacques Sernas
Sept. **DESIRE IN THE DUST**—(CS)—Raymond Burr, Martha Hyer
Oct. **FRECKLES**—(CS; C)—Martin West, Carol Christensen
Sept. **HIGH TIME**—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar

#### COMING

**AUSTERLITZ**—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
**BIG GAMBLE, THE**—(CS; DC)—Stephen Boyd, Juliette Grecco
**DESERT ATTACK**—John Mills, Sylvia Syms—England
**FERRY TO HONG KONG**—(CS: EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
**LEGIONS OF THE NILE**—(WC: EC)—Linda Cristal, Ettore Manni
**LOVERS OF SALAMMBO, THE**—(DC)—Jeanne Valerie, Jacques Sernas
**MARRIAGE-GO-ROUND**—(CS:DC)—Susan Hayward, James Mason
**NORTH TO ALASKA**—(CS; DC)—John Wayne, Capucine, Fabian
**SANCTUARY**—(CS)—Lee Remick, Yves Montand
**SCHNOOK, THE**—(CS; DC)—Tommy Noonan, Pete Marshall
**SECRET OF THE PURPLE REEF**—(CS)—Jeff Richards, Margia Dean
**SEPTEMBER STORM**—(Stereo-Vision; CS; DC)—Joanne Dru, Mark Stevens
**UPSTAIRS AND DOWNSTAIRS**—(EC)—Michael Craig, Mylene Demongeot—England
**WALK TALL**—Willard Parker, Joyce Meadows
**WIZARD OF BAGHDAD, THE**—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

**AND QUIET FLOWS THE DON**—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and speciality houses—Russian made— English titles
**APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
**BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
**CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
**COUNTERPLOT**—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
**DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
**ELMER GANTRY**—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
**FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
**GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
**GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
**HAPPY ANNIVERSARY**—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
**INHERIT THE WIND**—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play —(Kramer)
**INSIDE THE MAFIA**—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
**LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
**MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
**MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
**NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
**ODDS AGAINST TOMORROW**—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
**OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
**ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
**PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
**SOLOMON AND SHEBA**—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
**STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
**SUBWAY IN THE SKY**—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
**TAKE A GIANT STEP**—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
**THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
**TIMBUKTU**—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Modorate adventure for the duallers—Imperial
**UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
**VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
**WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith
**WONDERFUL COUNTRY, THE**—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

#### COMING FEATURES IN ORDER OF RELEASE

Sept. **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld
Oct. **MAGNIFICENT SEVEN, THE**—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch

#### COMING

**ALAMO, THE**—(TODD-AO)—John Wayne, Linda Cristal—Batjac
**EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
**FACTS OF LIFE, THE**—Bob Hope, Lucille Ball—Parkwood
**FRONTIER SCOUT**—Jim Davis, Nancy Hadley—Zenith
**MATTER OF CONVICTION, A**—Burt Lancaster, Shelley Winters—Contemporary
**MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts
**REVOLT OF THE SLAVES**—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
**SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus
**SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
**WEST SIDE STORY**—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**BETWEEN TIME AND ETERNITY**—D-98m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristine Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS; C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
**S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

**COMING FEATURES IN ORDER OF RELEASE**

July **GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
Oct. **SEVEN WAYS FROM SUNDOWN**—(C)—Audie Murphy

**COMING**

**DAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone
**GRASS IS GREENER, THE**—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
**MIDNIGHT LACE**—Doris Day, Rex Harrison, Myrna Loy
**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore
**PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann
**SPARTACUS**—(TE; TC)—Kirk Douglas, Jean Simmons

## WARNER BROS.

**DISTRIBUTED DURING THE PAST 12 MONTHS**

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
**CRANES ARE FLYING, THE**—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
**CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama of Alaska and its people
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681(3-2-60)—Program detective meller
904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

**COMING FEATURES IN ORDER OF RELEASE**

Oct. **GIRL OF THE NIGHT**—Anne Francis, John Kerr, Lloyd Nolan

**COMING**

**DARK AT THE TOP OF THE STAIRS, THE**—(TC)—Robert Preston, Dorothy McGuire
**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Augie Dickinson
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty
**SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum
**SUNRISE AT CAMPOBELLO**—(TC)—Ralph Bellamy, Greer Garson

## FOREIGN

**DISTRIBUTED DURING THE PAST 12 MONTHS**

### ENGLISH

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
**MIRACLE IN SOHO**—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America.
**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental
**SQUARE PEG, THE**—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert

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| •One-Eyed Jacks | | Par. |
| ¡One Foot In Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Operation Petticoat | A3 | U-I |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

### P

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|---|---|---|
| Paris Hotel | | For. |
| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| Pharaoh's Woman | | U-I |
| Pillow Talk | A3 | U-I |
| Platinum High School | B | MGM |
| •Please Turn Over | | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Power Among Men | A1 | Misc. |
| Pretty Boy Floyd | B | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

### R

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|---|---|---|
| Race For Space | | Misc. |
| •Raisin In The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| •Raymie | A1 | AA |
| Rebel Set, The | A3 | AA |
| •Revolt of the Slaves | | UA |
| Rise and Fall of Legs Diamond, The | B | WB |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| •Rough and the Smooth, The | | A-I |

### S

| | | |
|---|---|---|
| Samson and Delilah—RE | A2 | Par. |
| •Sanctuary | | Fox |
| Sans Familie | | For. |
| •Sappho, Venus of Lesbos | | Col. |
| Savage Eye, The | C | Misc. |
| •Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | | For. |
| •Schnook, The | | Fox |
| •Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| •September Storm | | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutlidge | A2 | WB |
| Seven Thieves | A3 | Fox |
| •Seven Ways From Sundown | | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sigh of the Gladiator | B | AI |
| Sink the Bismarck | A1 | Fox |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| •S. O. S. Pacific | A2 | U-I |
| •Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | | Fox |
| Square Peg, The | | For. |
| Stop, Look and Laugh | A1 | Col. |
| •Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subway in the Sky | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Place, A | B | WB |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| •Sunrise at Campobello | | WB |
| •Surprise Package | | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |

## T

| | | |
|---|---|---|
| Tailor's Maid, The | | For. |
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan, The Ape Man | A1 | MGM |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Mia |
| Terror Is A Man | | Misc. |
| They Came to Cordura | A3 | Col. |
| Third Man on the Mountain | A1 | Misc. |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | | Col. |
| —30— | A1 | WB |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| Timbucktu | A1 | UA |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| Tingler, The | A2 | Col. |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | | AA |
| Touch of Larceny | A3 | Par. |
| Trapped In Tangiers | A2 | Fox |
| Tread Softly Stranger | A3 | For. |
| Trials Of Oscar Wilde, The | C | For |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |

## U

| | | |
|---|---|---|
| Ulysses—RE | A2 | Par. |
| Under Ten Flags | | Par. |
| •Underworld, U. S. A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

## V

| | | |
|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| •Village Of The Diamond, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

## W

| | | |
|---|---|---|
| •Wackiest Ship In The Army, The. | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| •Walk Tall | | Fox |
| Walking Target | | UA |
| Warrior and the Slave Girl | A1 | Col. |
| Wasp Woman, The | | Misc. |
| Web of Evidence | A3 | AA |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | | MGM |
| •Where The Hot Wind Blows | | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Strawberries | A3 | For. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| Wonderful Country, The | A3 | UA |
| World of Apu, The | | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

## Y

| | | |
|---|---|---|
| Yesterday's Enemy | A3 | Col. |
| Young Girls Beware | | For. |
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

**TRAILS OF OSCAR WILDE, THE**—D-128m.—(Technirama;TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

**BACK TO THE WALL**—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles-Ellis

**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made In Brazil—Titles—Lopert

**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Maynlel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Filma Around The World

**400 BLOWS, THE**—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-I

**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

**HOLIDAY ISLAND**—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

**LOVERS, THE**—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

**LOWEST CRIME, THE**—MD-88m.—Leo Genn. Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

**NO MORALS**—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

**PARIS HOTEL**—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

**SANS FAMILLE**—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed In English—NTA

**SEXPOT**—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles-Mishkin

**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed In English—Citation

**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed In English—Fanfare

**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed In English—Lopert

**WOULD-BE GENTLEMEN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

**YOUNG GIRLS BEWARE**—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

### GERMAN

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

**SHE WALKS BY NIGHT**—D-85m.Belinda Lee—4731 (8-13-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### INDIAN

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison!

**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

**DEFEND MY LOVE**—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

**II GENERALE DELLA ROVERE**—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed In English—Valiant

**TAILOR'S MAID, THE**—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

### JAPANESE

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuk: Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting dramaconcerning exploitation of children—Titles—Bentley

**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair Import—English titles—Brandon

**PAYOFF WITH LOVE**—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### POLISH

**LOTNA**—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

### RUSSIAN

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

### SWEDISH

**BRINK OF LIFE**—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

**MAGICIAN, THE**—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

**WILD STRAWBERRIES**—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

### YUGOSLAVIAN

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed In English—Continental

**NON-SCHEDULED TRAIN, A**—D-121m.—Ivica Paei—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.

**BEHIND THE GREAT WALL**—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

**CAREER GIRL**—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor

**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

**FIVE BOLD WOMEN**—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

**GIRL IN LOVERS' LANE, THE**—MD-89m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup

**HIDEOUT IN THE SUN**—NOV.-72m.—(EC)—No credits available 4735 (8-31-60)—Fair nudist novelty—Astor

**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV.-48m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista

**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

**JAZZ ON A SUMMER'S DAY**—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

**JUNGLE CAT**—NOV.-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista

**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

**KIDNAPPED**—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

**MATING URGE, THE**—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

**NAKED VENUS, THE**—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

**POWER AMONG MEN**—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

**ROAD TO HELL, THE**—("The Desperate Women")—MD-67m.—Anne Appleton, Douolas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.

**SCENT OF MYSTERY**—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.

**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

**THIRD MAN ON THE MOUNTAIN**—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

**WASP WOMAN, THE**—MD-60m.—Susan Cabot, Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

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# The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

## Columbia

### TWO REEL

### MUSICAL TRAVELARKS

| | | | | |
|---|---|---|---|---|
| 3441 | (Dec.) | Wonders of Puerto Rico | G | 20m. 4563 |

### COLOR FEATURETTES

| | | | | |
|---|---|---|---|---|
| 4441 | (Nov.) | Wonderful Gibraltar | G | 18m. 4663 |
| 4442 | (Mar.) | Wonders of Ontario | G | 17½m. 4699 |

### COMEDIES

### THE THREE STOOGES (8)

| | | | | |
|---|---|---|---|---|
| 3401 | (Sept.) | Sweet and Hot | F | 17m. 4539 |
| 3402 | (Oct.) | Flying Saucer Daffy | G | 17m. 4539 |
| 3403 | (Dec.) | Oil's Well That Ends Well | F | 17m. 4567 |
| 3404 | (Feb.) | Triple Crossed | F | 17m. 4567 |
| 3405 | (June) | Sappy Bull Fighters | F | 16m. 4652 |

### SPECIAL

(Eastman Color)

| | | | | |
|---|---|---|---|---|
| | | The Golden Fish | E | 20m. 4648 |

### ONE REEL

### MAGOOS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3751 | (Sept.) | Magoo's Cruise | E | 6m. 4539 |
| 3752 | (Oct.) | Love Comes To Magoo | G | 6m. 4539 |
| 3753 | (Nov.) | Gumshoe Magoo | E | 6m. 4564 |
| 3754 | (Jan.) | Bwana Magoo | G | 6m. 4568 |
| 3755 | (Mar.) | Magoo's Homecoming | G | 6m. 4599 |
| 3756 | (Apr) | Merry Minstrel Magoo | G | 6m. 4599 |
| 3757 | (May) | Magoo's Lodge Brother | G | 6m. 4607 |
| 3758 | (July) | Terror Faces Magoo | G | 6m. 4615 |

### LOOPY DE LOOP COLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 4701 | (Nov.) | Wolf Hounded | E | 7m. 4664 |
| 4702 | (Dec.) | Little Bo Bopped | G | 6m. 4676 |
| 4703 | (Mar.) | Tale Of A Wolf | G | 7m. 4704 |
| 4704 | ( ) | Life With Loopy | G | 7m. 4699 |

### HAM AND HATTIE CARTOONS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3511 | (Oct.) | Spring and Saganaki | G | 7m. 4540 |
| 3512 | (Jan.) | Picnics Are Fun | E | 7m. 4564 |

### WORLD OF SPORTS

| | | | | |
|---|---|---|---|---|
| 3801 | (Sept.) | Aqua-Rama | G | 9m. 4540 |
| 3802 | (Oct.) | Rasslin' Ref' | F | 9m. 4540 |
| 3803 | (Dec.) | Sportsmen's Paradise | G | 9m. 4564 |
| 3804 | (Feb.) | Aquatic Carnival | F | 9m. 4568 |
| 3805 | (Apr.) | Racquet Magic | G | 9m. 4615 |
| 3806 | (June) | Jungle Adventure | G | 10m. 4615 |
| 4801 | (Sept.) | Wheeling Wizards | G | 9m. 4664 |
| 4802 | (Nov.) | Tee Marvels | G | 10m. 4680 |
| 4803 | (Feb.) | Greatest Show on Water | F | 10m. 4732 |
| 4804 | (Mar.) | Swinging Down The Lane | F | 8m. 4704 |

## *COLUMBIA REISSUES*

### ASSORTED AND COMEDY FAVORITES

### TWO REELS

| | | | |
|---|---|---|---|
| 4421 | Super Wolf | F | 16m. 2740 |
| 4422 | A Fool And His Honey | F | 16m. 3243 |
| 4423 | Hooked And Rooked | F | 17m. 3292 |
| 4424 | Trouble In-Laws | F | 16m. 3195 |
| 4431 | Fraidy Cat | G | 16m. 3218 |
| 4432 | Champ Steps Out | F | 17m. 3209 |
| 4433 | Dizzy Yardbird | F | 17m. 2830 |
| 4434 | Innocently Guilty | F | 16m. 3021 |
| 4435 | Rootin' Tootin' Tenderfeet | F | 16m. 3266 |

### THE THREE STOOGES

### REISSUES

| | | | |
|---|---|---|---|
| 4401 | Up In Daisy's Pent House | F | 17m. 3472 |
| 4402 | Booty And The Beast | F | 17m. 3498 |
| 4403 | Loose Loot | F | 16m. 3525 |
| 4404 | Tricky Dicks | F | 16m. 3542 |
| 4405 | Rip, Sew and Stitch | F | 17m. 3630 |

### SERIALS

### TWO REELS

| | | | |
|---|---|---|---|
| | Wild Bill Hickok | E | 15EP. 170 |
| | Captain Video | G | 15EP. 3209 |
| | Tex Granger | G | 15EP. 2369 |
| 4121 | Pirates Of The High Seas | F | 15EP. 2964 |
| 4160 | The Lost Planet | F | 15EP. 3542 |

### COLOR FAVORITES CARTOONS

(Technicolor)

| | | | |
|---|---|---|---|
| 4601 | Gerald McBoing Bong's Symphony | E | 8m. 3435 |
| 4602 | Animal Crackers Circus | G | 7m. 198 |
| 4603 | Bringing Up Mother | E | 7m. 3707 |
| 4604 | Glee Worms | G | 7m. 2534 |
| 4605 | The Tell Tale Heart | E | 8m. 3631 |
| 4606 | Little Match Girl | G | 8m. 2534 |
| 4607 | The Man On The Flying Tropeze | G | 7m. 3758 |
| 4608 | Rocky Road To Ruin | G | 8m. 3585 |
| 4609 | Pete Hothead | F | 7m. 3402 |
| 4610 | Lo The Poor Buffal | G | 7m. 2506 |
| 4611 | Unicorn In The Garden | E | 7m. 3631 |

### MAGOO CARTOON REISSUES

| | | | |
|---|---|---|---|
| 4751 | Ragtime Bear | F | 7m. 2740 |
| 4752 | Spellbound Hound | E | 7m. 2814 |
| 4753 | Trouble Indemnity | G | 7m. 2943 |
| 4754 | Bungled Bungalo | E | 7m. 3021 |
| 4755 | Barefaced Flatfoot | E | 7m. 3074 |

### CANDID MICROPHONES

| | | | |
|---|---|---|---|
| 4551 | Number 4, Series 6 | F | 10m. 3129 |
| 4552 | Number 5, Series 6 | | |
| 4553 | Number 1, Series 1 | | |

### ANIMAL CAVALCADES

| | | | |
|---|---|---|---|
| 3951 | Chimp-Antics | G | 10½m. 3418 |
| 3952 | Jungle Monarchs | F | 10m. 3473 |
| 3953 | Greyhound Capers | F | 9m. 3585 |
| 3954 | The Three Big Bears | F | 7m. 3623 |

### FILM NOVELTIES

| | | | |
|---|---|---|---|
| 3851 | Rhapsody On Ice | G | 9m. 2557 |
| 3852 | A Lass In Alaska | F | 10½m. 2497 |
| 3853 | Aren't We All | F | 10½m. 2328 |
| 3854 | Magic Stone | G | 10m. 1820 |
| 3855 | Babies By Bannister | E | 8½m. 1383 |
| 3856 | Community Sing No. 1 | G | 10m. 2243 |
| 4851 | Sitka Sue | F | 11m. 2591 |
| 4852 | This Is Versailles | G | 10m. 3585 |
| 4853 | Beyond The Frontier | | |

### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 4951 | Jerry Wald And Orchestra | G | 10m. 3388 |
| 4952 | Machito And Orchestra | G | 10m. 3699 |
| 4953 | Les Elgart And Orchestra | G | 10m. 3499 |

## MGM

### REISSUES

(1959-60)

### ONE REEL

### *GOLD MEDAL REPRINT CARTOONS*

*(Technicolor)*

| | | | |
|---|---|---|---|
| W-161 | Just Ducky | F | 7m. 3615 |
| W-162 | Two Little Indians | G | 7m. 3623 |
| W-163 | Life With Tom | G | 8m. 3639 |
| W-164 | Puppy Tale | G | 7m. 3657 |
| W-165 | Posse Cat | F | 7m. 3691 |
| W-166 | Hic-Cup Pup | F | 6m. 3730 |
| W-167 | Little School Mouse | F | 7m. 3750 |
| W-168 | Baby Butch | F | 8m. 3778 |
| W-169 | Three Little Pups | E | 7m. 3646 |
| W-170 | Drag-Along Droopy | G | 8m. 3682 |
| W-171 | Billy Boy | E | 6m. 3739 |
| W-172 | Homesteader Droopy | G | 8m. 3758 |
| W-173 | Half Pint Palomino | G | 7m. 3639 |
| W-174 | Impossible Possum | F | 7m. 3707 |
| W-175 | Sleepy Time Squirrel | F | 7m. 3778 |
| W-176 | Bird-Brained Dog | F | 7m. 3798 |

## Paramount

### TWO REEL
### SPECIAL
(VistaVision; Technicolor)

| | | | | |
|---|---|---|---|---|
| | | VistaVision Visits Spain | E | 18m. 4532 |

### SPECIALS
(Eastman Color)

| | | | | |
|---|---|---|---|---|
| B20-1 | (July) | Carnival in Quebec | E | 16m. 4731 |
| B20-2 | (Aug.) | Boats 'A' Poppin | E | 18m. 4731 |

### ONE REEL
### CASPER CARTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| B17-6 | (Sept.) | Good Scream Fun | G | 7m. 4532 |
| B-18-1 | (Jan.) | Doing What's Fright | F | 6m. 4580 |
| B18-2 | (Mar.) | Down To Mirth | G | 7m. 4599 |
| B18-3 | (June) | Not Ghoulty | G | 9m. 4631 |
| B18-4 | (July) | Casper's Birthday Party | G | 6m. 4652 |

### HERMAN AND KATNIP

| | | | | |
|---|---|---|---|---|
| H18-4 | (Oct.) | Katnip's Big Day | F | 7m. 4664 |

### JEEPERS AND CREEPERS

| | | | | |
|---|---|---|---|---|
| J19-1 | (Jan.) | The Boss Is Always Right | G | 6m. 4684 |
| J19-2 | (Mar.) | Trouble Date | G | 7m. 4747 |
| J19-3 | ( ) | Busy Buddies | G | 6m. 4735 |

### NOVELTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| P18-5 | (May) | Huey's Father's Day | F | 6m. 4663 |
| P18-6 | (Nov.) | Out of this Whirl | G | 7m. 4664 |
| P19-1 | (Feb.) | Be Mice To Cats | G | 6m. 4684 |
| P19-2 | ( ) | Monkey Doodles | G | 6m. 4735 |

### MODERN MADCAPS

| | | | | |
|---|---|---|---|---|
| M18-4 | (June) | Spooking Of Ghosts | F | 6m. 4615 |
| M18-5 | (Sept.) | Talking Horse Sense | G | 7m. 4648 |
| M18-6 | (Oct.) | T.V. Fuddlehead | G | 7m. 4664 |
| M19-1 | (Jan.) | Mike The Masquerader | G | 6m. 4684 |
| M19-2 | (Feb.) | Fiddle-Faddle | G | 7m. 4684 |
| M19-3 | (Mar.) | From Dime to Dime | F | 7m. 4727 |
| M19-4 | (April) | Trigger Treot | G | 7m. 4747 |

### SPORTS ILLUSTRATED
(Color)

| | | | | |
|---|---|---|---|---|
| D20-1 | ( ) | Kinge of the Keys | G | 9m. 4747 |

### *PARAMOUNT REISSUES*
### POPEYE CHAMPIONS

| | | | | |
|---|---|---|---|---|
| E19-1 | (Sept.) | Let's Stalk Spinach | G | 7m. 3177 |
| E19-2 | (Sept.) | Punch and Juda | G | 7m. 3194 |
| E19-3 | (Sept.) | Popeye's Pappy | G | 7m. 3243 |
| E19-4 | (Sept.) | Lunch With A Punch | G | 7m. 3259 |
| E19-5 | (Sept.) | Swimmer Take All | F | 7m. 3294 |
| E19-6 | (Sept.) | Friend Or Phony | F | 7m. 3333 |

### CARTOON CHAMPIONS

| | | | | |
|---|---|---|---|---|
| S19-1 | (Sept.) | Better Bait Than Never | F | 7m. 3552 |
| S19-2 | (Sept.) | Surf Bored | G | 7m. 3578 |
| S19-3 | (Sept.) | Huey's Ducky Daddy | G | 7m. 3666 |
| S19-4 | (Sept.) | The Seapreme Caurt | G | 7m. 3707 |
| S19-5 | (Sept.) | Crazy Town | E | 6m. 3739 |
| S19-6 | (Sept.) | Hair Taday, Gone Tomorrow | G | 7m. 3715 |
| S19-7 | (Sept.) | Cage Fright | G | 7m. 3357 |
| S19-8 | (Sept.) | Pig-A-Boo | G | 7m. 3392 |
| S19-9 | (Sept.) | Frightday The 13th | F | 7m. 3483 |
| S19-10 | (Sept.) | True Boa | G | 7m. 3410 |
| S19-11 | (Sept.) | Northwest Mousie | F | 7m. 3666 |
| S19-12 | (Sept.) | Surf and Sound | F | 7m. 3715 |
| S19-13 | (Sept.) | Of Mice and Menace | G | 7m. 3766 |
| S19-14 | (Sept.) | Ship-A-Hooey | G | 7m. 3812 |

## 20th Century-Fox

(1958)

### ONE REEL
### CINEMASCOPE MOVIETONE ADVENTURES
(Color)

| | | | | |
|---|---|---|---|---|
| 7808 | (July) | Snow Fun In College | G | 9m. 4540 |
| 7809 | (Aug.) | Dance Beat | G | 9m. 4540 |
| 7810 | (Sept.) | Rockets Roar | G | 10m. 4552 |
| 7811 | (Oct.) | Blue Water Sports | G | 9m. 4568 |
| 7812 | (Nov.) | Undersea Adventure | G | 10m. 4568 |
| 7813 | (Dec.) | Fireworks For Freedom | G | 10m. 4568 |
| 7901 | (Jan.) | Stairway Ta The Andes | G | 9m. 4631 |
| | (Feb.) | Football Roundup | F | 10m. 4568 |
| 7902 | (Feb.) | Basketball's Aces in Action | F | 10m. 4591 |
| 7903 | (Mar.) | Swedish Air Jets Zoom | G | 9m. 4591 |
| 7904 | (Apr.) | Whirlybirds and Thunderbirds | G | 10m. 4631 |
| 7905 | (May) | Assignment Argentina | G | 9m. 4648 |
| 7906 | (June) | Road Burners | G | 10m. 4648 |
| 7907 | (July) | Recondo With 101st Air Borne | G | 10m. 4664 |
| 7908 | (Sept.) | Secret of Sao Paulo | G | 9m. 4664 |
| 7909 | (Oct.) | Romance of American Shipping | G | 7m. 4664 |
| 7910 | (Nov.) | Dew Distant Early Warning | G | 9m. 4683 |
| 7911 | (Dec.) | Frontier State | G | 9m. 4683 |
| 7912 | (Aug.) | Impressions Of Moscow | G | 9m. 4664 |
| 7001 | (Jan.) | State 50 | G | 10m. 4712 |
| 7002 | (Feb.) | Navy Angels | F | 8m. 4711 |
| 7003 | (Mar.) | Sam Snead Shows You How | | |

### TWO REEL
### CINEMASCOPE SPECIALS

| | | | | |
|---|---|---|---|---|
| 7060 | (Aug.) | Royal Voyage | G | 9m. 4631 |
| 7971 | (Oct.) | Assignment South Pacific | G | 17m. 4680 |
| 7972 | (Nov.) | Assignment New Zealand | G | 15m. 4680 |

### SPECIAL

| | | | | |
|---|---|---|---|---|
| 7351 | (June) | Fisherman Of Skeleton Coast | G | 11m. 4648 |

### ONE REEL
### CINEMASCOPE TERRYTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 5807 | (July) | Comp Clobber | F | 7m. 4495 |
| 5808 | (Aug.) | Sick, Sick Sidney | G | 7m. 4495 |
| 5809 | (Sept.) | Old Mother Clobber | F | 7m. 4512 |
| 5810 | (Oct.) | Gaston's Easel Life | F | 6m. 4520 |
| 3811 | (Nov.) | Signed, Sealed and Clobbered | G | 6m. 4567 |
| 5812 | (Dec.) | Sidney's Family Tree | E | 6m. 4567 |
| 5901 | (Jan.) | Clobber's Ballet Ache | F | 6m. 4567 |
| 5902 | (Feb.) | Tale Of A Dog | F | 6m. 4567 |
| 5903 | (Mar.) | Another Day For Doormat | F | 6m. 4615 |
| 5904 | (Apr.) | The Flamboyant Arms | F | 6m. 4615 |
| 5905 | (May) | Fooffle's Train Ride | F | 6m. 4615 |
| 5906 | (June) | Gaston's Mama Lisa | F | 6m. 4615 |
| 5907 | (July) | The Minute and ½ Man | G | 7m. 4631 |
| 5908 | (Aug.) | Fabulous Fireworks Family. | G | 6m. 4648 |
| 5909 | (Sept.) | Wild Life | F | 6m. 4648 |
| 5910 | (Oct.) | Hashimoto-San | G | 6m. 4648 |
| 5911 | (Nov.) | Outer Space Visitors | F | 6m. 4648 |
| 5912 | (Dec.) | The Leaky Faucet | F | 6m. 4663 |
| 5001 | (Jan.) | Hide And Go Sidney | F | 6m. 4684 |
| 5002 | (Feb.) | Misunderstood Giant | F | 6m. 4684 |
| 5003 | (Mar.) | Foofle's Picnic | F | 6m. 4684 |
| 5004 | (April) | The Famous Ride | F | 6m. 4735 |

### ALL PURPOSE TECHNICOLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 5021 | (Jan.) | Thousand Smile Check-Up | F | 6m. 4704 |
| 5022 | (Mar.) | Tiger King | G | 6m. 4712 |

### *20TH CENTURY-FOX REISSUES*
### TERRYTOON TOPPERS

| | | | |
|---|---|---|---|
| 5831 | Witch's Cat | F | 7m. 2444 |
| 5832 | Woodman Spare That Tree | F | 7m. 3013 |
| 5833 | Mysterious Stranger | F | 7m. 2497 |
| 5834 | Happy Landing | F | 7m. 2625 |
| 5835 | Lazy Little Beaver | F | 7m. 2352 |
| 5836 | Hula, Hula Land | F | 7m. 2667 |
| 5837 | Love's Labor Won | F | 7m. 2444 |
| 5838 | Golden Egg Goosie | G | 7m. 3120 |
| 5839 | Feudin' Hillbillies | F | 7m. 2403 |
| 5840 | A Truckload Of Trouble | F | 7m. 2724 |
| 5841 | The Happy Cobblers | G | 7m. 3279 |
| 5842 | Happy Valley | G | 7m. 3326 |
| 5931 | The Racket Buster | F | 7m. 2590 |
| 5932 | The Super Salesman | F | 7m. 2297 |
| 5933 | Sparky The Firefly | F | 7m. 3562 |
| 5934 | The Magic Slipper | F | 7m. 2541 |
| 5935 | A Sleepless Night | F | 7m. 2444 |
| 5936 | Foiling The Fox | F | 7m. 2839 |
| 5937 | How To Keep Cool | F | 7m. 3578 |
| 5938 | Better Late Than Never | G | 7m. 2785 |

## Universal-International

### TWO REEL
### SPECIALS IN COLOR

| | | | | |
|---|---|---|---|---|
| 3901 | ( ) | Island Empire | G | 18m. 4591 |
| 3902 | ( ) | Venice Of The East | G | 18m. 4631 |
| 4001 | ( ) | The Boy Who Owned A Melephant | G | 19m. 4652 |
| 4002 | (Nov.) | Majestic Island (CS) | G | 18m. 4680 |
| 4003 | (Mar.) | Pacific Paradise | G | 18m. 4727 |

### ONE REEL
### SPECIAL

| | | | | |
|---|---|---|---|---|
| | | Football Highlights of '59 | G | 12m. 4676 |
| | | Twenty-Five Years Ago Today | G | 17½m. 4731 |

### COLOR PARADES (8)

| | | | | |
|---|---|---|---|---|
| 3977 | (July) | Below The Keys | G | 9m. 4615 |
| 3978 | (Aug.) | Road Ta The Clouds | F | 9m. 4631 |
| 4071 | (Nov.) | The Irish In Me | E | 9m. 4664 |
| 4072 | (Dec.) | Honorable Myrtle | E | 9m. 4676 |
| 4073 | (Jan.) | Fragrant Harbor | G | 9m. 4676 |
| 4074 | (Mar.) | Hi Colorado (CS) | G | 10m. 4683 |
| 4075 | ( ) | Ageless Artistry | F | 9m. 4732 |

### WALTER LANTZ COLOR CARTUNES (13)

| | | | | |
|---|---|---|---|---|
| 3920 | (July) | Woodpecker In The Moon | G | 6m. 4652 |
| 3921 | (Aug.) | The Tee Bird | G | 6m. 4648 |
| 3922 | (Oct.) | Romp In A Swamp | G | 6m. 4652 |
| 3923 | (Sept.) | Space Mouse | G | 6m. 4652 |
| 4011 | (Nov.) | Kiddie League | G | 6m. 4664 |
| 4012 | (Dec.) | Mouse Trapped | F | 6m. 4676 |
| 4013 | (Jan.) | Billion-Dollar Boner | G | 6m. 4727 |
| 4014 | (Feb.) | Witty Kitty | F | 6m. 4728 |
| 4015 | (Mar.) | Pistol Packin' Woodpecker | G | 6m. 4731 |
| 4016 | (Mar.) | Heap Big Hepcat | G | 6m. 4731 |
| 4017 | (April) | Ballyhooey | G | 6m. 4731 |
| 4018 | ( ) | How to Stuff A Woodpecker | F | 6m. 4735 |

### *UNIVERSAL-INTERNATIONAL REISSUES*
### WOODY WOODPECKER CARTUNES

| | | | |
|---|---|---|---|
| 4031 | Socco In Morocco | G | 6m. 3691 |
| 4032 | Alley To Bali | F | 6m. 3730 |
| 4033 | Under The Counterspy | G | 6m. 3767 |
| 4034 | Hot Rod Huckster | F | 6m. 3798 |
| 4035 | Real Gone Woody | F | 6m. 3849 |
| 4036 | Convict Concerto | F | 6m. 3849 |

## Warners

### ONE REEL
### BUGS BUNNY SPECIALS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 6726 | (Aug.) | Wild and Wooly Hare | G | 7m. 4607 |
| 7721 | (Sept.) | Bonanza Bunny | G | 7m. 4648 |
| 7722 | (Oct.) | A Witch's Tangled Hare | G | 7m. 4664 |
| 7723 | (Dec.) | People Are Bunny | G | 6m. 4676 |
| 7724 | (Feb.) | Horse Hare | G | 7m. 4727 |
| 7725 | (April) | Person To Bunny | G | 7m. 4728 |
| 7726 | (June) | Rabbit's Feat | F | 7m. 4735 |

### MERRIE MELODIES-LOONEY TUNES
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 5711 | (July 26) | Dog Tales | G | 7m. 4512 |
| 5712 | (Sept. 6) | Weasel While You Work | G | 7m. 4532 |
| 5713 | (Sept. 27) | A Bird In A Bonnet | G | 7m. 4532 |
| 5714 | (Oct. 11) | Hook, Line and Stinker | F | 7m. 4532 |
| 6701 | (Nov.) | Gospher Broke | F | 7m. 4539 |
| 6702 | (Dec.) | Hip-Hip-Hurryl | F | 6m. 4564 |
| 6703 | (Dec.) | Cat Feud | F | 6m. 4564 |
| 6704 | (Jan.) | Mouse Placed Kitten | G | 7m. 4584 |
| 6705 | (Feb.) | China Janes | G | 7m. 4583 |
| 6706 | (Mar.) | Trick Or Tweet | F | 7m. 4584 |
| 6707 | (Apr.) | The Mouse That Jack Built | G | 7m. 4591 |
| 6708 | (May) | Hot Rod and Reel | F | 7m. 4591 |
| 6709 | (May) | Mut in A Rut | G | 7m. 4591 |
| 6710 | (June) | Really Scent | F | 7m. 4591 |
| 6711 | (July) | Mexicali Shmoes | F | 7m. 4607 |
| 6712 | (July) | Tweet and Lovely | G | 7m. 4607 |
| 6713 | (Aug.) | Cat's Paw | F | 6m. 4607 |
| 6714 | (Aug. | Here Today, Gone Tamale | F | 7m. 4680 |
| 7701 | (Sept.) | A Broken Leg Horn | G | 7m. 4648 |
| 7702 | (Oct.) | Wild About Harry | F | 7m. 4652 |
| 7703 | (Nov.) | Unnatural History | G | 7m. 4648 |
| 7704 | (Dec.) | Tweet Dreams | G | 7m. 4676 |
| 7705 | (Jan.) | Fastest With The Mostest | F | 7m. 4684 |
| 7706 | (Jan.) | West Of The Pecos | F | 7m. 4684 |
| 7707 | (Feb.) | Wild, Wild World | F | 7m. 4684 |
| 7708 | (Mar.) | Goldimouse and The Three Cats | G | 6m. 4727 |
| 7709 | (April) | Who Scent You | G | 6m. 4728 |
| 7710 | (May) | Hyde and Go Tweet | | |
| 7711 | (June) | Crockett-Doodle-Do | G | 6m. 4735 |

### SPECIAL
(CinemaScope; Technicolor)

| | | | |
|---|---|---|---|
| | Israel | E | 32m. 4676 |

### *WARNERS' REISSUES*
### BLUE RIBBON HIT PARADE CARTOONS

| | | | |
|---|---|---|---|
| 6301 | Bowery Bugs | F | 7m. 2650 |
| 6302 | An Egg Scramble | F | 7m. 2865 |
| 6303 | Wise Quackers | F | 7m. 2557 |
| 6304 | Two's A Crowd | G | 7m. 3013 |
| 6305 | Canary Row | G | 7m. 2953 |
| 6306 | Dog Callared | F | 7m. 2985 |
| 6307 | Fax In A Fix | F | 7m. 3013 |
| 6308 | My Bunny Lies Over The Sea | F | 7m. 2541 |
| 6309 | Golden Yeggs | G | 7m. 2890 |
| 6310 | Scent-Imental Romeo | G | 7m. 3040 |
| 6311 | Canned Feud | G | 7m. 3028 |
| 6312 | Early To Bet | G | 7m. 3074 |
| 6313 | Boobs In The Woods | F | 7m. 2798 |
| 6314 | The Bee-Devlied Bruin | F | 7m. 2618 |
| 6315 | High Diving Hare | F | 7m. 2618 |
| 6316 | Doggone South | G | 7m. 2915 |
| 7301 | Drip Along Daffy | E | 7m. 3188 |
| 7302 | Often An Orphan | G | 7m. 2678 |
| 7303 | Putty Tat Trouble | F | 7m. 3021 |
| 7304 | Hot Cross Bunny | F | 7m. 2474 |
| 7305 | A Bear For Punishment | E | 7m. 3172 |
| 7306 | A Bone For A Bone | F | 7m. 3056 |
| 7307 | The Prize Pest | F | 7m. 3219 |
| 7308 | Tweety's S.O.S. | G | 7m. 3165 |
| 7309 | Lovelord Leghorn | G | 7m. 3155 |
| 7310 | Sleepytime Passum | F | 7m. 3177 |
| 7311 | Cheese Chasers | E | 7m. 3120 |
| 7312 | Who's Kitten Who | | |
| 7313 | The Ducksters | | |

### WORLD WIDE COLOR ADVENTURE SPECIALS
### TWO REEL

| | | | |
|---|---|---|---|
| 7001 | Jungle Terror | E | 20m. 2753 |
| 7002 | Danger Is My Business | E | 20m. 2830 |

### ONE REEL

| | | | |
|---|---|---|---|
| 7501 | Royal Duck Short | F | 10m. 2601 |
| 7502 | Dare Devils On Wheels | G | 10m. 2668 |
| 7503 | Happy Holidays | F | 9m. 2769 |
| 7504 | Jungle Man Killers | E | 10m. 2474 |
| 7505 | Hunting The Fox | F | 10m. 2725 |
| 7506 | That's Bully | G | 9m. 2799 |

## Miscellaneous

| | | |
|---|---|---|
| Antarctic Crossing (C) (Shoenfeld) | E | 45m. 4607 |
| Awakening, The (C) (Schoenfeld) | G | 30m. 4683 |
| Berlin, Germany's Capital (Casino) | G | 16m. 4711 |
| Black Cat, The (EC) (Continental) | E | 22m. 4699 |
| CAPRI (EC) (EROS) | E | 24m. 4576 |
| Ceylon Holiday (C) (Schoenfeld) | G | 15m. 4595 |
| Cruise Of The Eagle (CS;TC) (BV-Disney) | G | 18m. 4591 |
| Diavolezza (C) (Shoenfeld) | F | 12m. 4607 |
| Donald In Mathmagic Land (TC) (BV-Disney) | G | 26m. 4595 |
| Gala Day at Disneyland (TC) (BV) | G | 27m. 4688 |
| Grand Canyon (CS;TC) (BV-Disney) | G | 26m. 4563 |
| Coronation of Pope John XXIII (TC;VV) (Rank) | E | 18m. 4539 |
| Geisha (C) (Brenner) | E | 30m. 4563 |
| Glass (TC) (Arthur) | E | 8m. 4731 |
| Goliath 11 (TC) (BV) | E | 15m. 4676 |
| How Difficult To Be An Adult (Casino) | G | 14m. 4712 |
| I Went to Britain (C) (Schoenfeld) | E | 22m. 4599 |
| Islands Of The Sea (TC) (BV) | G | 28m. 4688 |
| Journey Into Spring (C) (Schoenfeld) | E | 28m. 4595 |
| Latin Quarter, The (TC) (Films Around The World) | E | 30m. 4692 |
| Miracle Of Todd-AO, The (TC) (MAGNA) | E | 15m. 4551 |
| Moonbird (C) (Harrison) | G | 9m. 4699 |
| Mysteries Of The Deep (TC) (BV) | E | 24m. 4688 |
| N.Y., N.Y. (TC) (UA) | G | 15m. 4552 |
| Noah's Ark (TC) (Disney-BV) | G | 20m. 4648 |
| Patterson vs Johansson Fight (UA) | E | 17m. 4607 |
| Petra, The Red Rose City (C) (Casino) | G | 11m. 4712 |
| Rhapsody Of Steel (TC) (Jam Handy) | G | 23m. 4711 |
| Scotland (CS;TC) (BV-Disney) | E | 25m. 4539 |
| Song Of The Canaries (C) (Schoenfeld) | G | 17m. 4683 |
| Stoccato For Toy Trains (C) (Arthur) | G | 8m. 4648 |
| Tickets Please (C) (Schoenfeld) | G | 20m. 4683 |
| Thrill Of A Lifetime (CS;C) (Howco) | G | 11m. 4576 |
| Unknown Italy (C) (Shoenfeld) | F | 12m. 4595 |
| When My Ship Came In (C) (Schoenfeld) | G | 17m. 4683 |
| Wales (BV-Disney) (CS;TC) | G | 25m. 4532 |

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(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

## Allied Artists

| | | |
|---|---|---|
| 5913 | Web of Evidence | Sept. |
| 5915 | Crime and Punishment, U. S. A. | Nov. |
| 5918 | The House of Intrigue | Nov. |
| | Atomic Submarine | Dec. |
| 5919 | The Purple Gang | Dec. |
| 6001 | The Hypnotic Eye | Jan. |
| 6002 | Bluebeard's Ten Honeymoons | April |
| 6003 | Sex Kittens Go To College | Aug. |
| 6004 | Pay or Die | June |
| 6005 | I Passed For White | Mar. |
| 6006 | Raymie | July |
| 6007 | Hell to Eternity | Sept. |
| 6009 | Caltiki, The Immortal Monster | Sept. |
| 6010 | The Tormented | Sept. |
| 6011 | Time Bomb | Oct. |
| 6012 | Bloody Brood | Oct. |
| 6013 | Serengeti Shall Not Die | Oct. |

## American-International

| | |
|---|---|
| Sign Of The Gladiator | Sept. |
| A Bucket Of Blood | Oct. |
| The Leeches | Oct. |
| The Killer Shrews | Nov. |
| Giant Gila Monster | Nov. |
| Goliath and The Barbarians | Dec. |
| Angry Red Planet | Feb. |
| Circus of Horrors | April |
| Why Must I Die? | June |
| Jailbreakers | May |
| The House Of Usher | July |
| Beyond the Time Barrier | Aug. |
| Amazing Transparent Man | Aug. |
| Journey to the Lost City | Aug. |
| Konga | Oct. |
| Rough and The Smooth, The | Oct. |

## Columbia

| | |
|---|---|
| They Came to Cordura | Oct. |
| The Crimson Kimono | Oct. |
| The Mouse That Roared | Oct. |
| The Tingler | Oct. |
| Yesterday's Enemy | Nov. |
| The Last Angry Man | Nov. |
| Battle of the Coral Sea | Nov. |
| The Warrior and the Slave Girl | Nov. |
| Edge of Eternity | Dec. |
| Swan Lake | Dec. |
| Flying Fontaines | Dec. |
| 1,001 Arabian Nights | Dec. |
| Suddenly, Last Summer | Jan. |
| Who Was That Lady | Jan. |
| Gene Krupa Story | Jan |
| Our Man In Havana | Feb. |
| Once More With Feeling | Feb. |
| Comanche Station | Mar. |
| Babette Goes To War | April |
| Because They're Young | April |
| Man On A String | May |
| Killers of Kilimanjaro | May |
| The Stranglers of Bombay | May |
| The Electronic Monster | May |
| 12 To The Moon | June |
| The Mountain Road | June |
| My Dog, Buddy | June |
| Battle In Outer Space | June |
| Strangers When We Meet | July |
| Thirteen Ghosts | July |
| Stop, Look, Laugh | July |
| Song Without End | July |
| Nights of Lucretia Borgia | Aug. |
| As The Sea Rages | Sept. |
| Fast and Sexy | Sept. |
| All The Young Men | Sept. |
| The Enemy General | Sept |

## MGM

| | | |
|---|---|---|
| 1 | It Started with a Kiss | Sept. |
| 2 | For the First Time | Sept. |
| 3 | Tarzan the Ape Man | Oct. |
| 4 | Girl's Town | Oct. |
| 5 | Libel | Oct. |
| 6 | The House of the Seven Hawks | Nov. |
| 7 | Wreck of the Mary Deare | Dec. |
| 8 | Never So Few | Dec. |
| 9 | The Time Machine | Aug. |
| 10 | The Gazabo | Jan. |
| 11 | The Last Voyage | Feb. |
| 12 | Home From The Hill | Mar. |
| 13 | Please Don't Eat The Daisies | Aoril |
| 14 | Platinum High School | May |
| 15 | The Giant Of Marathon | May |
| 16 | The Adventures Of Huckleberry Finn | June |
| 17 | Bells Are Ringing | July |
| 19 | The Day They Robbed The Bank Of England | July |
| | Don Quixote—USSR | May |
| 20 | All the Fine Young Cannibals | Aug. |
| 101 | The Angel Wore Red | Sept. |
| 102 | The Subterraneans | Sept. |
| 103 | The Key Witness | Oct. |
| 104 | Where The Hot Wind Blows | Oct. |

## Paramount

| | | |
|---|---|---|
| 5826 | The Man Who Could Cheat Death | Sept. |
| 5822 | Tarzan's Greatest Adventure | Sept. |
| 5901 | That Kind of Woman | Sept. |
| R5902 | Samson and Delilah—RE | Sept. |
| 5903 | But Not for Me | Oct. |
| 5904 | The Jayhawkers | Oct. |
| R5905 | The Country Girl—RE | Feb. |
| R5906 | The Bridges at Toko-Ri—RE | Feb. |
| 5907 | Career | Nov. |
| 5908 | Li'l Abner | Dec. |
| R5909 | Ulysses—RE | Dec. |
| 5910 | Jack The Ripper | Feb. |
| 5911 | A Touch of Larceny | Jan. |
| 5912 | The Big Night | Feb |
| 5913 | Circus Stars (U. S. S. R.) | Feb. |
| 5914 | Chance Meeting | Mar. |
| 5915 | Heller In Pink Tights | Mar. |
| 5916 | Five Branded Women | May |
| 5917 | Visit To A Small Planet | April |
| 5919 | Conspiracy of Hearts | April |
| | In The Wake Of A Stranger | April |
| 5921 | Prisoner Of The Volga | June |
| 5922 | Walk Like A Dragon | June |
| | The Greatest Show On Earth—RE | May |
| 5923 | The Rat Race | July |
| 5924 | The Bell Boy | July |
| 5925 | Tarzan The Magnificent | July |
| 5926 | Psycho | Aug. |
| 5927 | It Started In Naples | Sept. |
| | Under 10 Flags | Sept. |
| | The Boy Who Stole A Million | Sept. |

## 20th-Fox

| | | |
|---|---|---|
| 919 | The Man Who Understood Women | Sept. |
| 928 | The Return of the Fly | Sept. |
| 929 | The Blue Angel | Oct. |
| 930 | The Oregon Trail | Sept. |
| 931 | The Best of Everything | Oct. |
| 923 | Five Gates to Hell | Oct. |
| 933 | Hound Dog Man | Nov. |
| 934 | Journey to the Center of the Earth | Nov. |
| 935 | A Dog of Flanders | Dec. |
| 936 | Beloved Infidel | Dec. |
| 937 | Blood and Steel | Dec. |
| 001 | Story on Page One | Jan |
| 002 | Seven Thieves | Jan. |
| 003 | The Rookie | Jan. |
| 004 | Bobbikins | June |
| 005 | Sink The Bismarck | Feb. |
| 006 | The Third Voice | Mar. |
| 007 | Three Murderesses | Feb. |
| 008 | When Comedy Was King | Feb. |
| 009 | Wild River | June |
| 010 | Wake Me When It's Over | April |
| 014 | The Wind Cannot Read | Feb. |
| 011 | Dog Of Flanders | Mar. |
| 012 | Masters Of The Congo Jungle | Apri. |
| 015 | Operation Amsterdam | June |
| 013 | 13 Fighting Men | May |
| 016 | Valley of the Redwoods | April |
| 017 | Flame Over India | April |
| 018 | Crack In The Mirror | May |
| | David and Bathsheba—RE | May |
| | The Idiot—USSR | Aug. |
| | Captain's Table, The | |
| 021 | The Story Of Ruth | July |
| 022 | 12 Hours To Kill | June |
| 026 | The Lost World | July |
| 028 | From The Terrace | July |
| | High Powered Rifle | July |
| | One Foot In Hell | Aug. |
| | Trapped In Tangiers | July |
| | Murder, Inc. | July |
| | For the Love of Mike | Aug. |
| | The 39 Steps | Aug. |
| | Young Jesse James | Aug. |
| 035 | Sons and Lovers | Aug. |
| | Let's Make Love | Sept. |
| | Aphrodite | Sept. |
| | Freckles | Sept. |
| | Squad Car | Sept. |
| | High Time | Oct. |
| | Desire In The Dust | Oct. |
| | Walk Tall | Oct. |

## United Artists

| | |
|---|---|
| Ten Seconds to Hell | Sept. |
| Cast a Long Shadow | Sept. |
| Inside the Mafia | Sept. |
| Take a Giant Step | Oct. |
| Counter Plot | Oct. |
| Timbuktu | Oct. |
| The Wonderful Country | Oct. |
| Odds Against Tomorrow | Nov. |
| Subway In the Sky | Nov. |
| Happy Anniversary | Dec. |
| Gunfighters of Abilene | Jan. |
| Dog's Best Friend | Jan. |
| Solomon and Sheba | Jan. |
| On The Beach | Feb. |
| Vice Raid | Feb. |
| The Pusher | Feb. |
| Take A Giant Step | Mar. |
| Oklahoma Territory | Mar. |
| The Unforgiven | April |
| The Boy and the Pirate | April |
| Three Came to Kill | April |
| The Fugitive Kind | May |
| The Gallant Hours | May |
| Noose For A Gunman | May |
| Quiet Flows the Don—USSR | May |
| Macumba Love | June |
| Music Box Kid | June |
| The Apartment | July |
| Cage Of Evil | July |
| Last Days of Pompeii | July |
| Elmer Gantry | Aug. |
| Walking Target | Aug. |
| Studs Lonigan | Sept. |
| The Night Fighters | Sept. |
| The Magnificent Seven | Oct. |

## Universal

| | | |
|---|---|---|
| 5927 | Pillow Talk | Oot. |
| 6001 | 4-D Man | Nov. |
| 6002 | Sapphire | Nov. |
| 6003 | Operation Petticoat | Dec. |
| 6004 | Private Lives Of Adam and Eve | |
| 6005 | Othello (U.S.S.R.) | Jan |
| 6006 | Hell Bent For Leather | Feb. |
| 6007 | Four Fast Guns | Feb. |
| 6008 | Head of the Tyrant | April |
| 6009 | Too Soon To Love | Mar. |
| 6010 | The Glenn Miller Story—RE | Mar. |
| 6011 | The Snow Queen | Apri |
| 6012 | The Cossacks | May |
| 6013 | The Brides Of Dracula | June |
| 6014 | The Leech Woman | June |
| | The Great Imposter | July |
| 6015 | Portrait In Black | July |
| 6016 | Dinosaurus | July |
| | SOS Pacific | Aug. |
| 6018 | College Confidential | Aug. |
| 6019 | Chartroose Caboose | Aug. |
| 6021 | Between Time and Eternity | Sept. |
| | Seven Ways From Sundown | Sept. |

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|---|---|---|
| 901 | Yellowstone Kelly | Sept. |
| 902 | Look Back In Anger | Sept. |
| 903 | The FBI Story | Oct. |
| 904 | —30 | Nov. |
| 905 | A Summer Place | Nov. |
| 906 | The Boy And The Laughing Dog—RE | Nov. |
| | The Cranes Are Flying | Nov. |
| 907 | The Miracle | Dec. |
| 908 | Cash McCall | Jan. |
| 909 | The Bramble Bush | Feb |
| 910 | Rise And Fall Of Legs Diamond | Feb. |
| 911 | Guns Of The Timberland | Mar. |
| 912 | This Rebel Breed | Mar. |
| 913 | The Threat | Mar. |
| 914 | Tall Story | April |
| 917 | Sergeant Rutledge | May |
| 918 | Hannibal | June |
| 919 | Ice Palace | July |
| 920 | Hercules Unchained | July |
| 921 | Ocean's Eleven | Aug. |
| 001 | The Crowded Sky | Sept. |
| 002 | Sunrise At Campobello | |
| 004 | Girl Of The Night | Oct. |
| 005 | The Dark At The Top Of The Stairs | Oct |

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(*Continued from page 4735*)

### COLOR CARTOONS

TRIGGER TREAT. Paramount Modern Madcap in Technicolor. 7m. An over-worked stork erroneously delivers a baby monkey to the newlyweds. He very nearly wrecks the house until the mistake is finally corrected and everyone gets the correct offspring. Then, the human baby swings across the room and yells like "Tarzan". GOOD. (W19-4).

TROUBLE DATE. Paramount Jeepers and Creepers Cartoon. 7m. Jeepers and Creepers try all manner of tricks to inpress a bathing beauty, finally joining the Marines because they think she'll go for the uniform, only to find out she is married to a cop. GOOD. (J19-2).

### COLOR SPORTS

KINGS OF THE KEYS. Paramount Sports Illustrated in Color. 9m. First in a new series produced in cooperation with the magazine, Sports Illustrated, this takes our fishermen to the Florida Keys in search of Bonefish and Tarpon. This is a very pretty fishing subject. GOOD. (D20-1).

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# ALPHABETICAL GUIDE TO 357 Features Reviewed

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

SEPTEMBER 14, 1960 Volume 64 Number 16

IN THREE SECTIONS • THIS IS SECTION ONE

## Academy Accepts ABC Oscar Bid

*(See Page 10)*

## Physical Theatre— Extra Profits Dept.

James S. Burkett, general manager, Alpha Distributing Company, is in charge of Pathe Laboratories' production program, a highlight of discussion at the current TOA convention in Los Angeles.

**editorial:** TV Columnist's Farewell To Summer . . . *see page 3*

# 20th IS ALWAYS DOING THINGS FOR YOU!

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**NORTH TO ALASKA**

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*and 20th's CURRENT SIZZLER is*
**Marilyn Monroe · Yves Montand** in JERRY WALD'S
**LET'S MAKE LOVE**

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MEMBER Audit Bureau of Circulations

Volume 64 • No. 16

SEPTEMBER 14, 1960

MOTION PICTURE
EXHIBITOR
plus
SHOWMEN'S TRADE REVIEW

## 20th CENTURY-FOX . . . MAKER OF STARS

That Skouras (Spyros P., in this case) flare for showmanship has never been more noticeable than in the 20th Century-Fox recognition of, and training of, star talent. And one of the brightest examples is the current "finding" of Yves Montand to take the lead opposite Marilyn Monroe in the Jerry Wald hit, "LET'S MAKE LOVE." As a "hot" talent who is causing a lot of critical acclaim, Montand is being brought right back opposite Lee Remick in Richard Zanuck's "SANCTUARY."

Other current name stars, first recognized by 20th Century-Fox showmen and placed under contracts, have been the British performer Frankie Vaughan who was first seen in "LET'S MAKE LOVE" but has been given a starring role in the coming "SNOW WHITE AND THE THREE STOOGES"; Pat Boone, whose every picture has been a financial success; Fabian, the teen-age sensation soon to be seen in "HIGH TIME" and "NORTH TO ALASKA"; and Elvis Presley, who will be seen in the upcoming "FLAMING HEART." Joanne Woodward is another example, who has been great in every role ever since her initial one earned her an "Oscar."

But it is in the star training effort where Skouras and Company has been even more successful. The million dollar talent school, under the direction of Sandy Meisner, has been turning out a star-studded crop, all under contract to the studio. Tuesday Weld, next to be seen in "HIGH TIME", is an outstanding example. Others are Suzy Parker, the international beauty; Bradford Dillman, who registered so strongly in "COMPULSION" and "CRACK IN THE MIRROR"; Juliette Greco, Robert Wagner, Joan Collins, Shirley Jones, Dana Wynter, Stuart Whitman, Don Murray, Ina Balin, Carol Lynley, Tony Randall, Richard Egan, and many others.

Looking around, most of the outstanding independent producers would seem to owe a debt of gratitude to Skouras and Company for their efforts in the finding and training of fresh talent. With only one or two exceptions, Fox's is the only "Star System" that now exists. And no lone independent, making two or four productions a year, could afford to undertake such a project.

Nice job!

## THE NATIONAL AUDIENCE BOARD BOWS

Differing widely from the normal newspaper critical review, and more closely resembling the committee or group ratings of our own Production Code Administration, or of the Catholic Church's Legion of Decency, the National Audience Board quietly entered the motion picture field recently.

Better known in the TV field, the non-profit N.A.B. only evaluates particular pictures, under invitation of the producer or distributor, and a small fee is charged for each screening. It does not proceed from the basis of a written code or list of "don'ts," but all evaluations must concern themselves with questions of (1) quality, (2) taste, (3) general entertainment value, (4) professional merit, and (5) public suitability. Based on these five points, an N.A.B. Seal of Approval will be awarded to the pictures that pass. In addition, N.A.B. will evaluate such other reactions as the producer or distributor may want, and will even repeat the testing procedures in as many other cities or sections of the country as such interested parties may believe necessary and be willing to pay for. Evaluators will be graded by (1) age, (2) sex, (3) economic levels, etc., dependent on the knowledge required, and all results will be available to the public.

Considerable attention will be given to the accuracy of the first score or so N.A.B. evaluations. Influential industryites concede that strict adherence to the same basic yardsticks, by evaluators with a high degree of knowledge and judgment, promises the industry's first true forecasts of public taste and public preference.

It may also provide a tie-breaking average opinion should conflict develop between P.C.A. and L.O.D. judgments.

As an interesting potential future industry tool, we wish it well.

N.A.B. will be followed with interest!

## A TV COLUMNIST'S FAREWELL TO SUMMER

We're grateful to Jules Curley, of Stanley Warner's western Pennsylvania circuit, for bringing to our attention the Win Fanning by-lined "Television & Radio News" column as carried on the TV page of the Pittsburgh (Pa.) Post-Gazette and Sun-Telegraph dated Friday, Aug. 26. As a first-string columnist, and on a metropolitan newspaper, Mr. Fanning does a picture-by-picture survey of the available first-run movie houses, with loud praise for virtually every picture. By contrast, he very freely states: *"With the possible exception of 'What Makes Sammy Run?' I can't think of any TV summer repeat worth the wear and repair on the tube."* And asks his TV readers, with one or two exceptions: *"Have you seen anything worth your valuable time during the past dozen weeks—even for free?"*

Space doesn't permit a reprint of his full column, but Mr. Fanning reaches the conclusion: *"Not too long ago some Hollywood publicity genius came up with the slogan 'The movies are better than ever.' Several other very smart men in the same business set about making sure that this pronouncement could be substantiated. The television masters sat back and counted their advertising dollars. . . . While some of the big (movie) studio fellows slyly moved in to take over the competitor on his own screen by increasing footage of slickly filmed pap and nonsense, a small group of dedicated practitioners devoted their talents to introducing truly ADULT entertainment to the nation's large screens."*

While Mr. Fanning wraps it all up into a nice, neat, deliberate, and possibly over-simplified package, we doubt if it all happened according to plan. Hollywood always had the producers of pap and nonsense, as well as the producers of truly adult entertainment. The mediocrity of TV simply gave an outlet for the former and permitted the latter to demonstrate what they could do. But we're grateful to this TV writer for his recognition of ability.

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From NEW YORK, N. Y.

I distinctly remember the days when Jay Emanuel was the assistant manager at Philadelphia's Ridge Avenue Theatre. And he was a good one! During the intervening years, I have developed a deep admiration, respect and affection for him—and I want to add my best wishes on his GOLDEN FIFTY Anniversary, and to hope that the good Lord will spare him for many many years to come.

Incidentally, on P. 46 of the Aug. 24 (Anniversary) issue, there is an old photo of some industryites at the bottom left, and all names are listed except one. That little fellow at the extreme left is me. I am now with Loew's.

IS ZATKIN, Old Timer

*EDITOR'S NOTE: It is nice to hear from you. And we hope you will forgive our oversight. The GOLDEN FIFTY Anniversary Issue mushroomed overnight into one of the biggest in our history, and we frankly admit some oversights that more time would have eliminated.*

### From WASHINGTON, D. C.

I felt deeply my failure to add my warm-hearted congratulations to the Jay Emanuel GOLDEN FIFTY Anniversary. However, my absence from my desk for a short vacation in Los Angeles kept me from being aware of this special event. But what is more important is that, even though slightly belated, my affection and regard for Jay are still batting 1000.

This letter is written in ample time to take part in the 60th Anniversary, and I know with certainty that we will both make it.

SAM A. GALANTY, Mid Eastern Div. Sup.
Columbia Pictures Corp.

### From PHILADELPHIA, PA.

You will never know how delighted I was to see Jay Emanuel's beaming countenance on the golden cover of the Aug. 24 issue of MOTION PICTURE EXHIBITOR, and to read all of the fine salutes given to him on the occasion of his 50th business anniversary.

Fifty years is a long time in any industry, but 50 years is particularly noteworthy in his case because of the splendid reputation he has always maintained both within and without the motion picture industry. May he continue to enjoy many more wonderful years in good health and happiness among all of his friends.

SYLVAN M. COHEN, Attorney
(Motion Picture Associates,
Variety Club of Philadelphia,
and numerous theatre companies)

### From MIAMI, FLA.

It was great to read the recent GOLDEN FIFTY Anniversary issue. It hardly seems possible that nearly 50 years have flown by since I followed you into the old Park Theatre at Strawberry Mansion, for Green and Altman. Next week, I too will have served my 50 years in this great and wonderful movie business.

So, my heartiest congratulations—and my sincere wish that we will both be around to celebrate our 100th.

WALT WOODWARD

*EDITOR's NOTE: Congratulatory messages continue to flow in. We will use all that space permits. However, all will be added to the impressive Anniversary Scrapbook that will be presented to Mr. Emanuel as a memento.*

### From YORK, PA.

With further regard to Harold Kagan's (Sunset D-I, Chambersburg, Pa.) letter, as published in your Aug. 24 issue, I think there is more to be said about "DUSK-TO-DAWN" shows than stated by either Mr. Kagan or your valued trade paper.

I can't feel that you have observed "one of these all-night extravaganzas" at a well-policed, orderly, and well-operated drive-in. If you had, this is what you would have found:

(1) That the all-night show fits in perfectly with the modern, safe-and-sane, stay-at-home, don't-drive-and-live holiday.

(2) That for the first two or three features there will be a heavy family trade.

(3) That there is more of a tendency toward a number of youngsters in the same car—many times all girls or all boys—and plenty of juvenile giggling and remarks that are not noticably different from our own youthful days. There will be more delays at the boxoffice while each youngster finds and digs out the proper change for his or her ticket. And you can even have some fun with them by giving all of any change that results to some one kid, and letting them scrap over it.

(4) That there will be scads of youngsters who think that staying out all night is one tremendous and thrilling adventure, something like "see the sun come up" after their high school Senior Prom.

(5) That around midnight there will be many young men and boys with "dates" who will present worried faces at the boxoffice to learn whether they can come in again after taking the girls home.

(6) That the theatre phone will have a waiting line because of "urgent" calls to parents letting them know where "the kids" are—or begging for just a little more time. Some will even be urging others to come out and join them.

(7) That as late as 2:30 am there will be night time workers (cooks and waitresses from roadside diners, bakery employees still in their whites, gas station men and boys still in uniform, etc.) who will be coming in directly from their jobs.

(8) That there will always be a few boisterous characters who will need to be evicted. And that somewhere in the crowd liquor will appear, and when it happens among teen-age boys it will be necessary to call their parents to come and take "Johnnie" home.

(9) That the only ones really inconvenienced are the auxiliary clean-up crew of blackbirds, crows, starlings, sparrows, etc., who go into squawking consternation when they find their feeding grounds occupied at sun-up.

(10) That if your theatre doesn't go along with the six or eight neighboring theatres that run a "DUSK-TO-DAWN" show, you will be pleasing no one, and there is a very good chance that your expenses at the week-end will NOT be met.

There is even some amusement to be had. When dawn finally comes and most customers have gone, we have on occasion killed the arc but let the sound track run. Some of them sit on watching the blank screen. And last Fourth of July morning two young fellows walking into our confection stand were heard to remark: "Gosh! It's so light that you can just *barely* see that picture anymore."

Please don't officially judge all of us by the few you have observed. It is possible to run an orderly and entertaining "DUSK-TO-DAWN" show.

RAY NESSLY
Stony Brook Drive-In Theatre

*EDITOR'S NOTE: We appreciate the detailed knowledge outlined by Mr. Nessly. Supervision and personal attention like this is not what we had reference to.*

### From STAUNTON, VA.

If managers would stay up with their customers, and could see to it that their "DUSK-TO-DAWN" shows are run properly, I feel that they could be a boost in the arm for our industry.

My drive-in will hold 340 cars, and I feel that if I can keep 340 cars off the highways I am making it safe for the about 800 occupants of those cars over such "killer" holidays as the Fourth of July and Labor Day. Incidentally these are the only two "DUSK-TO-DAWN" dates I run.

There are no "Passion Pits" in my drive-in, even if I must do the patrolling of the ramps myself.

PAUL KERSHNER, Jr., Resident Mgr.
Visulite and Staunton Drive-In Theatres

*EDITOR'S NOTE: Unfortunately the several examples drawn to our attention did not benefit from Mr. Kershner's type of management or supervision. Our quarrel was with the "fast buck" operation that invited nothing but trouble.*

### From CHICAGO, ILL.

Please send me a copy of the 16 page reprint of the Paul Lazarus, Jr. speech "The AMUSEMENT PAGE . . . Friend or Foe?"

JAY LAZARUS
Mill Factors Corp.

*EDITOR'S NOTE: Copies will continue to be serviced while our supply lasts.*

---

## THIS IS A POEM . . . ?

**The following has been billed as the only "poem" written to Jay Emanuel on the occasion of his recent "GOLDEN FIFTY" celebration. Author is Columbia's Paul N. Lazarus, Jr., owner of a pithy pen and speech-maker extraordinary, who recently set the newspaper publishing fraternity on its ear with "THE AMUSEMENT PAGE . . . Friend or Foe?" The question is—Is it a poem?**

**I've told my kids that if they're thrifty**
**Some day they'll have a "Golden Fifty".**
**And if they're *very* good, they may**
**Be half as swell as their Uncle Jay.**

**Remembering our high school Keats and Shelley we published it as prose in the Anniversary Issue. Were we wrong?**

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Diamond Rings

**Marcia Ann Jaffe**, daughter of **Mr. and Mrs. Leo Jaffe**, announced her engagement to **Eugene Margolius**, son of **Mr. and Mrs. Mortimer Margolius**, of Mamaroneck. A December wedding is planned. The prospective bride's father is first vice-president and treasurer, Columbia Pictures Corporation.

**Carol Joy Levenson** has become engaged to **Alan Arthur Benjamin**, nephew of **Robert S. Benjamin**, chairman of the board of United Artists. The prospective groom is the son of **Mr. and Mrs. Jack P. Benjamin**, Kensington, Great Neck.

### Gold Bands

**Eli Arenberg**, billing supervisor, Columbia Pictures home office sales department, was married to **Lily Tugender**, Levittown, L. I. The ceremony was held at the bride's home.

### Obituaries

**Henry S. Griffing**, 53, died with his wife and son and daughter when his private plane crashed near Johnstown, Pa. He was president of Video Independent Theatres, Oklahoma City, Okla. He is survived by two brothers and three sisters. Griffing was active in the TV field as well as exhibition and was making plans for the installation of Telemeter via the antenna systems operated by the Video circuit.

**Alfred E. Green**, 71, veteran director, died in Hollywood after a lengthy illness. He is survived by his wife and three sons. He started some 48 years ago with Selig.

**Bob Landry**, 46, famed news and motion picture photographer, died at Middlesex Hospital, London, from a cerebral hemorrhage. A "Life" magazine photographer, he was stricken while working on Columbia's "The Guns of Navarone." He was married Aug. 20 to **Doreen Wood**, a British film publicist.

**Charles W. Mayhug**, 51, former theatre manager in Somerset, Ky., died in Morristown, Tenn. He is survived by his wife and his mother.

**William F. O'Neil**, 76, founder and chairman of the board, General Tire and Rubber Company, died in Akron, Ohio, of a heart attack. Through General Teleradio, a subsiidary, his company leased 30 films for $1,350,000 and placed them on WOR-TV as "The Million Dollar Movie." In 1955, GT&R bought RKO-Radio Pictures for $25,000,000 in cash, acquiring the studio and film library.

**Albert Rockett**, 60, who had been vice-president, Famous Artists Agency since 1942; and who had been production head of several studios, died in Cedars of Lebanon Hospital, Hollywood, Cal., after a lengthy illness. He is survived by his widow and a son.

**Eugene Schnyder**, 72, manager of accounts payable department, Allied Artists home office, died of a heart attack at his Astoria, L. I., home. He is survived by his widow, a son, and a daughter.

**Harry Valentine**, 54, sales representative for 20th Century-Fox in the Washington branch, died suddenly in Norfolk, Va. A former exhibitor, he had been general manager of the Rome Circuit, Baltimore, Md., and Wilder Circuit, Norfolk, Va. He is survived by his wife and three children.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 12**

## Parker Heads MITO; Entire Slate Renamed

ST. LOUIS—Ray Parker, Broadway Drive-In, St. Louis, continues as head of the Missouri-Illinois Theatre Owners, an affiliate of the Theatre Owners of America, following his reelection at the unit's annual convention at the Hotel Chase here.

The more than 100 theatremen attending from the two-state area, reelected the entire slate of officers. Tommy James continues as chairman of the board; Wesley Bloomer as vice-president; Carson Rodgers, Philip Manos, and John Meinardi as regional vice-presidents; James Damos as treasurer; Jimmy James as secretary; and F. Peter Gloriod as sergeant-at-arms.

Film stars Elena Eden and Cindy Wood were guests at the one-day meeting, which opened with a luncheon, included an afternoon business session, and concluded with a cocktail party and President's Banquet.

Speakers included George G. Kerasotes, chairman of the board of TOA, who reviewed the state of the industry and spoke about the production financing activities of the American Congress of Exhibitors; George Roscoe, National TOA director of exhibitor relations; and Gloriod, who was key-noter.

Parker announced that a contingent of nearly 50 exhibitors from the Missouri and Illinois areas will attend the national TOA convention.

### MacLaine Tops At Venice

VENICE, ITALY—Shirley MacLaine was adjudged the best actress at the Venice Film Festival for her performance in Billy Wilder's UA release, "The Apartment."

The Golden Lion for best picture went to the French-made "Le Passage du Rhin," directed by Andre Cayatte. John Mills was named best actor for "Tunes Of Glory." The jury, which consisted of 11 members, issued a statement citing the difficulty in selecting the winners due to the large number of noncomparable films.

As usual, various persons at the festival disagreed rather violently with the judges.

## BROADWAY GROSSES

### "Love" Opens Big

NEW YORK—With all hold-over product, exceptng 20th-Fox's "Let's Make Love", Paramount, which opened big, the Broadway houses all reported satisfactory grosses last week-end.

**"LET'S MAKE LOVE"** (20th-Fox). Paramount claimed the opened week at $51,000.

**"SONG WITHOUT END"** (Columbia). Radio City Music Hall reported that Thursday through Sunday accounted for $88,000; with the fifth week sure of $135,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the fifth week at $37,000.

**"PSYCHO"** (Paramount). DeMille claimed $10,000 for the 13th week.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $49,500 for the 42nd week.

**"THE TIME MACHINE"** (MGM). Warner stated that the fourth week would hit $16,000.

**"THE APARTMENT"** (UA). Astor did $22,000 on the 13th week.

**"STRANGERS WHEN WE MEET"** (Columbia). Criterion reported $14,000 for the 11th week.

**"CAN-CAN"** (20th-Fox). Rivoli did $25,000 on the 27th week of hard ticket policy.

**"IT STARTED IN NAPLES"** (Paramount). Victoria expected the second session to reach $32,000.

### New Wage Fight Seen

NEW YORK—The industry must be prepared to conduct another minimum wage campaign at the next session of Congress, it was asserted by Charles E. McCarthy, executive secretary of COMPO.

Failure of Congress to enact minimum wage legislation at the bobtail session now closing makes it virtually certain that new minimum wage bills will be introduced at the next session, McCarthy said. It is the opinion of the COMPO national minimum wage campaign committee, he declared, that exhibitors in all of the nation's 50 states must renew their arguments next year to all members of the Senate and House for a continuance of theatre employees' exemption.

Charles B. Moss, left, president, B. S. Moss Theatres, and Larry Morris, second from left, vice-president, recently hosted a group of foreign film distributors on a visit to the new Mall, Bergen Mall Shopping Center, Paramus, N. J. Among those present, left to right, were Ira Michaels, Janus Films; Jack Ellis, Ellis Films; George Roth, Bentley Films; Lester Schoenfeld, Schoenfeld Films; Phil Levine, Union Films; and Leon Brandt, Lopert Films.

# TOA Theatre "University" Tops Meet

## Pathe Production Plan, Merchandising Aids High On L.A. Agenda As Stars Add Glamor To Sessions

LOS ANGELES—Albert M. Pickus, president, delivered the address of welcome yesterday at the 13th annual convention and trade show of the Theatre Owners of America at the Ambassador Hotel.

Samuel Pinanski, representative of TOA to the Governing Board of COMPO, reported on COMPO to the TOA's combined board of directors and executive committee. He explained that COMPO's principal activity had been in the fields of minimum wage and motion picture censorship. He stated that "our publicity network has been expanded to 150 key cities, and this channel could be most helpful to us in future industry emergencies." Stating that "COMPO has been in existence 10 years this fall," he concluded by saying that "as TOA's representative on its so-called Triumverate I shall continue to make certain that our ideas are clearly and forcefully presented to COMPO, and that COMPO's efforts shall be constructive and cooperative for our industry."

Three of Hollywood's actors and actresses and leading theatre operators donned cap and gown to join "Dean" Margaret G. Twyman, of the Motion Picture Association of America, in conducting a "TOA University" course yesterday.

Pickus said the "professors" for the University "post graduate" course in "Community Conquest: 1961" were to be Jerry Lewis and John Gavin; theatremen John Lavery, National Theatres and Television Company, Los Angeles; and Walter Reade, Jr., Walter Reade, Inc., New Jersey and New York. An actress was to be added to the panel.

The "course" was to be held on Sept. 16 and deal with the role of the motion picture theatre as the hub of community life, with the "professors" and "Dean" Twyman leading discussions on the necessity of, and means of, integrating the theatre into community activity.

TOA has adapted the "University" format to cover specialized theatre subjects during the convention. Other sessions are scheduled on such subjects as "Equipment" and "Concessions" and the censorship problem. The latter will have as "professor," Mitchell Wolfson, president, Wometco Enterprises, Miami, Fla.

"Professors" on Wolfson's staff are Manning T. Clagett, of the legislative-legal department of MPAA's Washington, D.C., office; Jerry Wald, independent producer; E. LaMar Sarra, vice-president, general counsel. and public relations director, Florida State Theatres, Jacksonville, Fla.; Hulda McGinn, legislative counsel, Northern California Theatre Owners Association; and Martin Davis, assistant national director of advertising, publicity, and exploitation, Paramount Pictures.

Concession specialists will become professorial "egg heads" today when the TOA's "University" turns its attention to refreshment stand operation. "Dean" of the "Merchandising Means Money" concessions postgraduate school will be Harold Chesler of Utah. His "professors" will be Jack Wilson, Los Angeles; John Krier, Salt Lake City; Spiro Papas, Chicago; Edwin Gage, Oakhurst, N. J.; and Bert Nathan, Brooklyn, N. Y.

Simultaneously "Dean" Hal Neides, San Francisco, will conduct another class on theatre equipment and maintenance. His staff will include Larry Davee, New York; W. J. Cosby, New York; and Walter Bantau, Los Angeles.

Gordon K. Greenfield, president, America Corporation, will outline the new production program of its subsidiary, Alpha Distributing Company, to the convention today.

Presentation of Alpha's program will be made by William Zeckendorf, realtor and financier, who is a director of America Corporation. Also on the dais will be O. W. Murray, president, Pathe Laboratories, another America subsidiary; and James S. Burkett, Alpha's general manager, who is supervising the production end of the program.

Marshalling of the executive corps of Alpha and America Corporation assures a full presentation of the program under which

*(Continued on page 14)*

## Col. Ranch Property Sold For Development

**HOLLYWOOD — Samuel J. Briskin, Columbia vice-president in charge of west coast activities, recently announced the sale of 34½ acres of undeveloped land located directly behind the Columbia Ranch property in Burbank to Barclay-Hollander Company, Southern California developer, for $50,000 per acre.**

**Barclay-Hollander plans a multiple residential project on the site. Columbia purchased the land for $2,500 an acre.**

**Columbia will continue full use of its ranch facilities, which include five sound stages, numerous standing sets, permanent streets, a swimming pool, park, and other outdoor facilities.**

**A master development plan has been filed with the City of Burbank for its review and approval.**

## Petitions Hit Congress In Pay-TV Battle

NEW YORK—Theatres from all over the country have already sent petitions to their Congressmen containing 82,796 signatures of people calling upon Congress to legislatively outlaw pay-TV, it was announced by Philip F. Harling, chairman, Joint Committee Against Pay-TV.

Harling said that he had received reports from 116 theatres, reporting forwarding of petitions to their Congressmen. This represents only a fraction of the 16,000 which received the petitions.

The petition kits reached virtually every American theatre around Sept. 1. An additional 50,000 have been printed to take care of theatre requests.

Harling said some of the early petitions came from small towns and numbered less than 500 signatures. These, he said, were balanced by returns from several first-run metropolitan theatres which ran approximately 7,500 to 10,000 signatures.

The Joint Committee is seeking 30 million signatures to swamp Congress with public sentiment against pay-TV, calling on Congress to pass the Harris Bills or similar legislations which would legislatively ban pay-TV.

## Distrib Sues Customs For Censoring Film

WASHINGTON, D.C. — Irving Shapiro, president, Films Around The World, owner of the American rights to the foreign film festival prize winning film "Les Jeux De l'Amour," last fortnight filed suit against the U.S. Customs Department demanding the release of the French-made film from Georgetown Customs.

For Customs, a victory for Shapiro could mean the end of its practice of prior censoring of foreign films for obscenity it has carried on for 30 years unchallenged.

Shapiro charges that the tariff law, which authorizes the forfeit of "obscene" matter, without specifying a manner of judgment, as enforced by customs against films, is unconstitutional. He pleads the same protection for films against prior censorship which the Supreme Court has already extended literature. He asks in his complaint filed in U.S. District Court here not only the immediate release of the film, but a voiding of the censoring process as unconstitutional.

The complaint sets out that "Les Jeux" not only won the Berlin Film Festival Award for comedy, but is the French Government's official entry in the comedy category at the American Film Festival opening Oct. 16 at San Francisco.

The film was shipped from Berlin to New York City under bond July 16 and was transhipped to the customs house at Georgetown for clearance. Despite the long lapse, there has been no clearance. It is understood that the customs house having no projector, a screening was arranged for them by Shapiro at a cost of $700, but Customs novices, being dubious over their impressions after the showing, have so far withheld action. Ephraim London, counsel for Shapiro. claims he personally offered to claim the film without censorship in the knowledge that if, after public showing it was found obscene he would be held criminally liable. So far, all the Customs Department has offered is to hire a special consultant in connection with the passing of the film.

A date of hearing and selection of a trail judge have yet to be arranged.

## Mochrie Named MGM V-P

NEW YORK — Robert Mochrie, general sales manager for Metro-Goldwyn-Mayer Inc., was elected a vice-president recently by the board of directors.

Mochrie has been with MGM for three years. Prior to his appointment as general sales manager, he devoted his time for a year exclusively to the domestic distribution of "Ben-Hur."

Before his association with MGM, he was vice-president of Samuel Goldwyn Productions, and for 10 years prior to that had been vice-president and general sales manager of RKO Radio Pictures.

## JD Accepts TV Decision

WASHINGTON, D.C.—It was decided by the Justice Department not to appeal the June 28 decision of the New York Federal District Court dismissing its antitrust suit against Screen Gems, which had been charged with attempting to price-fix feature films sold to television.

METRO-GOLDWYN-MAYER
IS PROUD TO ANNOUNCE

# THE BIG CAMPAIGN

FROM

## JOE LEVINE

FOR

LIFT HERE

# COMPLETE **SATURATION** AND **IMPACT** THROUGH:

**TELEVISION**
FOR THE VIEWERS
Mass Penetration Through
248 strategically located
TV stations

**RADIO**
FOR THE LISTENERS
Round-The-Clock spots to
completely capture the
"transistor" audiences

**NATIONAL MAGAZINES**
AND
**NEWSPAPER**
**SUPPLEMENTS**
FOR THE READERS
*Total Readership*
*168,000,000*

**MOTION PICTURE**
AND **TV**

NATIONAL
RELEASE DATE
**NOV. 10th**

**GET SET FOR THE KIND OF**
**MALE-FEMALE EXPLOSION OF EXCITEMENT**
**YOU HAVEN'T SEEN IN YEARS WITH**

ing, ticket-buying audience

**TEASER TRAILERS-GRATIS**

FOR THE THEATRE AUDIENCE

Available at the Metro-Goldwyn-Mayer office serving your theatre

**HIT TITLE TUNE**

THE AMES BROTHERS sing "WHERE THE HOT WIND BLOWS" by Jimmy McHugh and Buddy Kaye

BEST SELLING **BANTAM BOOK** by Roger Vailland Book-of-the-Month Club selection "THE LAW"

**ANOTHER** *Million Dollars In Showmanship from* **JOE LEVINE!**

**CALL M-G-M NOW!**

WHERE
THE HOT
WIND
BLOWS

Where The Hot Wind Blows . . . where no passion is too dangerous . . . where no excess is too violent!

JOSEPH E. LEVINE presents

**GINA LOLLOBRIGIDA** PIERRE BRASSEUR · MARCELLO MASTROIANNI · MELINA MERCOURI · YVES MONTAND in **WHERE THE HOT WIND BLOWS!**

From a novel by ROGER VAILLAND · with PAOLO STOPPA · Directed by JULES DASSIN

*HEAR* THE AMES BROTHERS SING *"WHERE THE HOT WIND BLOWS"*
Music by Jimmy McHugh · Lyric by Buddy Kaye

# Academy Accepts Five Year ABC Bid For TV, Radio Rights To Oscar Show

HOLLYWOOD—The American Broadcasting Company bid for the five-year television and radio rights to the annual "Oscar" Presentation has been accepted by the Academy of Motion Picture Arts and Sciences subject to formalization.

The Academy board of governors accepted ABC's sealed bid of $561,000 per year for United States and Canadian rights after receipt of proposals from the three major American networks.

B. B. Kahane, Academy president, said the Academy will be required to pay the costs for the show out of the $561,000. ABC will participate in payment for promotion of the program and previously specified production costs.

He said the contract—which would take effect for the 33rd Presentation next spring—gives the Academy reasonable sponsor approval; assures there will be no spot commercials during local station breaks; and reaffirms that the show, as last year, will be flexible as to length beyond its initially planned 90 minutes.

The program, which for several consecutive years has attracted record international audiences, was aired over the National Broadcasting Company's television and radio networks for the past eight years.

## WBTV Deal Okayed

NEW YORK—U.S. District Judge William Herlands last fortnight upheld Warner Brothers right to sell 122 of its post-48 films to Seven Arts Productions without negotiating with the American Federation of Musicians. He denied AF of M a temporary injunction to restrain the film company from making the deal, and also refused a request by union counsel for a stay of the Warners deal long enough to give the union time to file a notice of appeal with the Federal Court of Appeals.

In his decision, Judge Herlands upheld the Warner contention that the AF of M is no longer the bargaining agent for Hollywood musicians since the Musicians Guild of America won jurisdiction in 1958 in an election certified by the National Labor Relations Board.

Judge Herlands said, "The complaint must be dismissed for the reason that it does not state a claim upon which relief can be granted, and the court lacks jurisdiction over the subject matter."

## Para. Sets Production Boom

HOLLYWOOD—Jack Karp, vice-president in charge of production, last fortnight announced that Paramount has set a $30,000,000 nine-picture production program for the final quarter.

This is said to represent one of the heaviest three-month filming schedules in recent Hollywood history, with the studio operating at capacity and other pictures being made in New York City, Africa, etc.

## Cal. Exhibs Laud Hyman

SAN FRANCISCO — Northern California Theatre Association at their August meeting passed a resolution pledging support of the "orderly distribution of quality product" program and commending Edward L. Hyman, AB-Paramount Theatres, Inc., for "his intelligent sense of dedication to the industry and his efforts in behalf of such a program.

## Fox Earnings Rise As Future Looks Bright

**NEW YORK—Spyros P. Skouras, president, 20th-Fox, announced last fortnight that consolidated earnings of the company in the 26 weeks ended June 25 were $2,628,576, equal to $1.10 per share, as compared with $1,770,870, or 76 cents per share, in the same period of last year.**

**Skouras pointed out that no income from the studio land sale was included in the earnings.**

**Income for the half year was $56,370,992, including $52,101,437 from film rentals, including television, compared with $55,103,921 last year, including $50,606,873 from rentals and TV.**

**On the basis of results from pictures released recently, Skouras estimated that 20th-Fox's earnings in the second half of 1960 will exceed the first half.**

## Tisch Bros. Move Up In Loew's Board Posts

NEW YORK—Laurence A Tisch was elected chairman of the board and chief executive officer of Loew's Theatres, Inc., at a meeting of the board. Tisch previously was chairman of the executive committee.

Leopold Friedman, who resigned as chairman will continue as a director of Loew's Theatres, Inc., and will also act as a consultant and advisor.

Eugene Picker, president, and other members of the management and board of directors continue unchanged. At the same meeting, Preston R. Tisch, a director, was elected chairman of the executive committee and president of Loew's Hotels, Inc.

## Lowenstein Joins NTA

NEW YORK—Larry Lowenstein has joined National Telefilm Associates as director of public relations, it was announced by Oliver A. Unger, NTA president.

**Variety Club of Washington, D. C., recently presented a check for $20,000 to the Children's Hospital toward a pledge of $200,000 for a new research center. Presentation was made by Morton Gerber, chairman of the Welfare Committee, Tent 11, to Dr. Robert H. Parrott, physician in chief and director of the Research Foundation. Also seen are Mrs. Sara S. Young, chairman, Variety Club Women's Committee, and George Nathan, chief barker of the Tent.**

## Allied Committees Set For 1960 Convention

CHICAGO—Jack Kirsch, president of Allied Theatres of Illinois and general chairman of the 1960 National Allied convention to be held at the Conrad Hilton Hotel Nov. 6-9, in conjunction with the National Association of Concessionaires trade show, announced the appointment of committees for the meeting.

Named to the committees by Kirsch were:

Advisory Committee—Ben Marcus, Sidney E. Stern, Marshall Fine, and Richard T. Lochry.

1960 Year Book Committee — Arthur Schoenstadt, H. Schoenstadt & Sons, vice-chairman; Sam C. Meyers, Meyers Theatres, vice-chairman; B. Charuhas, Montclare; Jack Clark, Tiffin; James Gregory, Alliance Amusement Co.; Carl Goodman, Goodman & Harrison Theatres; James Jovan, Monroe; Donald Knapp, Lucas Theatres; Verne R. Langdon, Hub and Alvin Theatres; Howard Lubliner, Clark and Four Star Theatres; George Nikolopulos, CVN Theatres; Jack Rose, Indiana-Illinois Theatres; Max Roth, Capitol Film Co.; Art Spirou, Holiday and Alcyon Theatres; Mayer Stern, Joseph Stern Theatres; and Chuck Teitel, Teitel Film Co.

Candy, Popcorn, Beverage Group—Charles Cooper, Theatre Concessions Co., chairman; Benjamin Banowitz, Popcorn Products Inc.; Irving Davis, Irving Davis Co.; Lester Grand, Confection Cabinet Corp.; T. S. Dariotis, Alliance Amusement Co.

Theatre Equipment Group—Spiro Charuhas, Abbott Theatre Equipment Co., co-chairman; Erwin J. Peterson, Abbott Theatre Equipment Co., co-chairman; Ed Novak, National Theatre Supply, cochairman; Lew Harris, Alliance Amusement Co.; Thomas Flannery, Whiteway Sign Co.; Al Schalla, Indiana-Illinois Theatres; Everett Haglund, Natco Theatres; Charles R. Lindau, Lindau Theatres; Raymond Marks, M & R Drive-In Theatres.

National Association of Concessionaires liaison member is S. J. Pappas.

## Saturation For UA's "Seven"

NEW YORK—"The Magnificent Seven," a Mirisch-Alpha picture for United Artists distribution, will be released in key areas of the domestic market on a saturation booking basis, marking the first time in motion picture history that such a releasing pattern has been accorded a quality film of major box-office proportions.

Booking and merchandising plans for the production were announced by James R. Velde, vice-president in charge of domestic sales, and Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation.

Velde revealed that the first wave of saturation bookings will take place on Oct. 12, in 250 situations in the southwest, blanketing the Atlanta, Charlotte, Dallas, and New Orleans areas. These will be followed by saturation bookings in the midwest territory on Nov. 4 and the west coat, New England, and eastern areas on Nov. 23.

## Texas Plans D-I Meet

DALLAS — The Texas Drive-In Theatre Owners Association held a board of directors meeting to discuss plans for the ninth annual TDITOA convention to be held Feb. 7, 8, 9, 1961, at the Sheraton Dallas Hotel. The board named as convention chairman, Al Reynolds of Claude Ezell Associates, Dallas.

# 'IT STARTED IN NAPLES" HAS STARTED BOXOFFICE LANDSLIDES EVERYWHERE!

**SMASH**
**FIRST FIVE DAYS**
**VICTORIA, NEW YORK!**
**BREAKS**
**RECORDS**
**MURRAY HILL, N.Y.**

**BIGGEST**
**FIRST SIX DAYS IN YEARS**
**GOLDMAN, PHILADELPHIA!**

**SECOND**
**WEEK TOPS FIRST SENSATIONAL WEEK**
**GARY, BOSTON!**

CLARK GABLE
SOPHIA LOREN
VITTORIO DESICA
*in the Shavelson-Rose Production*
IT STARTED IN NAPLES
*Technicolor®*

AND INTRODUCING
MARIETTO with PAOLO CARLINI | Produced by JACK ROSE | Directed by MELVILLE SHAVELSON | Screenplay by MELVILLE SHAVELSON JACK ROSE and SUSO CECCHI D'AMICO | Story by MICHAEL PERTWEE and JACK DAVIES

**CALL PARAMOUNT NOW!**

# "Jungle Cat" Launches Marcus Plan Test In Pittsburgh Exchange Area

PITTSBURGH — Exhibitors of this exchange area have chosen "Jungle Cat," a Walt Disney picture, as the first attraction to be handled in the Pittsburgh test of the COMPO-Marcus merchandising plan.

The picture, backed by the special advertising campaign that the merchandising plan calls for, will first have 25 key runs starting on Oct. 12. These dates will be immediately followed by the picture's showing in an additional 18 key runs. Prints for the two waves of bookings have been promised to the exhibitors' Marcus plan committee by the Buena Vista exchange here.

The exhibitors' plan committee gave its unanimous approval over the week-end to "Jungle Cat" as the picture to inaugurate the special merchandising project. Carried out on numerous pictures over the last year in the Milwaukee exchange area, the Marcus merchandising plan, which was initiated by Ben Marcus, Wisconsin circuit operator and a member of the COMPO governing committee, has been set for a six-month test in the Pittsburgh exchange area by agreement of the area's exhibitors and the general sales managers and advertising heads of the MPAA company members. All the MPAA company members have promised to make pictures available for the test.

Alec Moss, COMPO coordinator of the Pittsburgh project, said that the following towns and cities, all key-runs, will participate in the first playing of the picture:

In western Pennsylvania, Erie, Meadville, Oil City, Franklin, Butler, Beaver Falls, Newcastle, Sharon, Rochester, Aliquippa, Greensburg, Vandergrift, Washington, Uniontown, Charleroi, Altoona, State College, Johnstown, Indiana, Bradford and Warren; In West Virginia, Clarksburg, Wheeling, Morgantown and Fairmont.

In addition to "Jungle Cat," which runs for 70 minutes, the booking will include a 48 minute live action Disney feature entitled "The Hound That Thought He Was a Raccoon," thus providing a two hour program for each theatre.

Moss said that all media—newspapers, TV and radio—will be used in the promotion. The cost above each theatre's normal budget will be shared 50-50 by exhibitor and distributor.

## Penna. Appeals Censor Kayo

HARRISBURG, PA. — Attorney General Anne X. Alpern stated the State will ask the Supreme Court to review a Dauphin County Court decision declaring the 1959 Movie Censorship law unconstitutional.

She said she has instructed her office in Philadelphia to file the appeal immediately.

Judge Walter R. Sohn recently handed down a final decree declaring the act unconstitutional and void, thus clearing the way for the Commonwealth to take it direct to the State Supreme Court. He also overruled 200 exceptions filed by the State Justice Department.

## Continental Ups Rosen

NEW YORK—Harold Rosen has been appointed as Continental Distributing, Inc.'s sales representative for the metropolitan New York area, it was announced by Carl Peppercorn, vice-president in charge of sales.

## NSS Trailers Ready On Seven Col. Features

**NEW YORK—The first seven trailers on Columbia product made by National Screen Service were screened for the trade press last fortnight. They have been made without the use of copyrighted scenes from feature negatives.**

**Herman Robbins, chairman of the NSS board, said that so far the company has turned out trailers on nine Columbia 1960-61 releases. Columbia is now making its own trailers, stating, "We feel it is in the best interest of our affiliated independent producers, our exhibitor customers and our company itself to assume direct control of these extremely important advertising and promotion tools."**

**Robbins claimed that NSS's trailers without scenes from Columbia pictures will be shown in 70 per cent of the nation's theatres on a contract basis.**

**The NSS trailers exhibited showed a variety of treatment. Art work and library shots were liberally used, with the cartoon treatment employed entirely in some cases.**

## Fox Ups Klinger

NEW YORK—Joseph H. Moskowitz, vice-president and studio representative of 20th-Fox, announced the appointment of Henry Klinger as the New York story editor. Klinger succeeds Ted Strauss, who has been appointed story editor at the Fox studios in Beverly Hills.

**KLINGER**

Klinger, formerly associate eastern story editor, has been with the film company since 1936 in various executive story posts. He formerly was president of the Booklovers Guild, associate editor of the national magazine Chatterbox, and free-lance story consultant for RKO Pictures and Cosmopolitan Magazine.

## Lodge Fetes Youngstein

NEW YORK—Cinema Lodge of B'nai B'rith will hold its first luncheon get-together of the fall season at the Hotel Astor Sept. 29 as a "Welcome Back" tribute to its past president, Max E. Youngstein, vice-president of United Artists, who has returned to New York after headquartering for an extended period in Hollywood, it was announced by Abe Dickstein, president of Cinema Lodge.

Dickstein announced the appointment of Robert K. Shapiro, past president of the Lodge, as chairman of the luncheon, and Joseph B. Rosen, also a past president, Leonard Rubin, and Alex Arnswalder, as co-chairmen.

## Bookers In UA Drive

NEW YORK—United Artists is inaugurating a booker's contest in conjunction with the company's joint sales and exploitation drive honoring vice-president Max E. Youngstein for his continuing leadership and contributions to UA's growth. A special prize of $500 will be awarded to the best performing booking department in six competing districts.

## Orderly Release Law Needed, Myrick Says

SIOUX CITY, IA.—Al Myrick, president, National Allied, at the annual convention here of Allied Independent Theatre Owners of Iowa-Nebraska, called upon exhibitors to exert their efforts to get Congress to pass legislation that "will force an orderly release of all pictures."

Myrick, who also heads the Iowa-Nebraska unit, said there was no other choice open to exhibitors in their fight against distributor practices held to be in violation of the consent decree.

He urged introduction of a "bill requiring that after the initial release of any picture, regardless of the gimmicks, such as 70mm, 35mm prints must be provided for orderly release all down through the sub-runs on regular availability."

The need for a law such as that proposed by Myrick was stressed also by Richard Lochry, president, Allied Theatre Owners of Indiana, who told the convention he viewed with alarm the large number of 70mm pictures slated to be released by the film companies.

The Rev. Dr. John C. Eichorn, pastor, First Congregational Church, Forest City, Ia., a former exhibitor, told the convention that "if exhibition wants to survive it must fight; if it wants to live it must unite; if it wants to give first-class entertainment and education it must learn to cooperate." He contended that "the church and exhibition have basically the same problem in capturing an audience and in getting people to believe in our country schools, communities, theatres and our churches," adding that "exhibitors, in common with church-men need more faith."

Neal Houtz, of New Hampton, Ia., was elected president of the group succeeding Myrick who becomes chairman of the board. Houtz operates the Fireman's Theatre, New Hampton and the Palace, Vinton, Ia.

Harrison Wolcott, Eldora, Ia., was re-elected secretary-treasurer and he and Jim Watts, Osage, Ia. were delegated as national directors.

The offices of executive vice-president and recording secretary were eliminated in a streamlining of the unit's set up.

## Md. Exhibs Plan Meet

BALTIMORE, MD.—The board of directors of the Maryland Theatre Owners Association, an affiliate of the Theatre Owners of America, will meet Sept. 28 at the Park Plaza Hotel here, John G. Broumas, president, disclosed.

Broumas said the agenda will include a report on TOA's national convention Sept. 13-16 at Los Angeles, which will be attended by a delegation of more than 20 Marylanders; discussions covering the local tax problems, state minimum wages, and censorship; and the unit's own 1961 state convention plans.

## Kalmus Exits Tech. Posts

HOLLYWOOD—Dr. Herbert T. Kalmus, who withdrew from the presidency and general managership of Technicolor, Inc., and Technicolor Corporation, last January, and has served as consultant and board member since, last fortnight retired from all executive positions with the companies.

He was succeeded on the board by Thomas J. Welsh, executive vice-president, and a director of Eversharp, Inc.

# MGM Ups Dividend As Earnings Increase

NEW YORK—The board of Metro-Goldwyn-Mayer has voted to increase the company's dividend from $1.20 to $1.60 per year, payable on a regular basis of 40 cents per quarter, it was announced by president Joseph R. Vogel.

The first increased quarterly dividend will be payable on Oct. 14 to stockholders of record Sept. 16.

In making this announcement, Vogel said: "The increased dividend payment is a natural consequence of the company's achievements at this stage of its progress.

"Although final figures are not yet available, the fiscal year ended on Aug. 31 produced estimated earnings of $3.75 per share. This is the best result attained in 12 years by MGM, even as against the consolidated figures for the years in which the company included the theatre operation and its earnings.

"In view of this, the board decided that the new dividend could be maintained with the greatest possible assurance while at the same time giving the company an effective margin of retained earnings to permit us to move forward with our entire growth program.

"We are planning to develop our position in all our present activities in the field of mass entertainment as well as in other areas of opportunity.

"Present projections indicate that the new fiscal year just started will establish new earnings records for the MGM activities. As our programs bear results, the board will again examine dividend policy."

## N.E. Convention Set

BOSTON — The three-day convention of Independent Exhibitors, Inc., of New England and Drive-In Theatres Associates is currently in progress at Chatham Bars Inn, Chatham, Mass., on Cape Cod. The first day was to be devoted to registration, getting acquainted, and golf, swimming, and sightseeing.

This morning (Sept. 14) will be open for discussions on general topics for both drive-ins and regular theatres. A huge clambake is scheduled at noon on the Hotel beach. In the afternoon there will be a concession meeting with leading concessionaires as moderators answering questions on food operations in theatres. This evening there is a champagne cocktail party, to be followed by dinner and dancing.

Tomorrow morning there will be a preview of the points of discussion to be brought out at the general meeting that afternoon. The afternoon meeting will be attended by exhibitors, distributors, buyers, bookers, and concessionaires. The official speakers are C. Glenn Norris of 20th-Fox, Henry "Hi" Martin of Universal, and Norman Knight of the Yankee Network. The big finale of the three-day meeting is the banquet.

## Freeman On "Windjammer"

NEW YORK—William Shelton, general sales manager, Cinemiracle Pictures Corporation, last week announced the appointment of Harold Freeman as special publicity representative for the Philadelphia engagement of "Windjammer" to open Oct. 12 at the Keswick, Glenside, Pa., a Philadelphia suburb.

Freeman for many years was director of advertising, publicity, and exploitation for the Fox, Philadelphia; and recently had been handling local campaigns for Joe Levine on "Hercules Unchained."

# *Charlotte Censorship Effort Fails As Court Acquits Art House Owner*

CHARLOTTE—Robert Schrader, operator, Visulite, was acquitted recently of showing an obscene motion picture in Charlotte's first effort at movie censorship in many years and in what was regarded as the first actual test of a North Carolina law adopted in 1959 making it a misdemeanor to "disseminate obscenity."

The charge against Schrader resulted from protests by some organizations and citizens about the British film, "For Members Only," which shows scenes within a nudist colony. It had played for two weeks before the charges were brought and the film confiscated.

The group whose protests caused the charge to be brought included ministers and representatives of the Charlotte's Women's Club, the Parent-Teacher Association, and the Knights of Columbus. Police Chief Jesse James and City Court Solicitor George Miller said they regarded the case as a test of the obscenity law, and that the decision would clarify the responsibilities of law enforcement officials in handling films to which objections are made.

City Recorder's Court Judge Howard Arbuckle, who heard the case without jury and viewed the film at a private showing, ordered the acquittal after hearing witnesses both pro and con, saying he would have to base his decision on how the average citizen would react to such a film.

Schrader, who had denied that the picture was immoral and said his arrest was a violation of constitutional guarantees of free expression, immediately began showing the film again at the Visulite, which specializes in foreign films and art pictures.

In a prepared statement, he said:

"We shall continue to use all existing measures at our disposal to protect the freedom of expression as guaranteed by the Constitution, and to assert our position as being legally, morally and constitutionally correct regardless of any prohibition which may be imposed by those groups which assert that this picture or our position is immoral.

"We will not bend or concede to any pressure group or groups which advocate censorship of expression in films which are artistic, literary, scientific, or educational, and in all respects moral."

## NSS Shifts Exec Posts

NEW YORK—The appointments of Joseph Bellfort to the post of general sales manager of National Screen Service and Norman Robbins to the post of general operations manager, was announced by Burton E. Robbins, National Screen Service president.

Bellfort, for 20 years with RKO prior to his association with NSS in November, 1959, was RKO continental manager, headquartered in Paris. Since coming to National Screen less than a year ago, he has served as a home office sales executive.

Norman Robbins has been with the company for 20 years and during the past two years has directly supervised operations of the New York branch and, additionally, has functioned in behalf of the company's home office and exchange operations.

## Cleveland House To Shut

CLEVELAND—The Fairmount, a leading first run, suburban house for 20 years, will close May 31, when it will be converted into a department store.

**Full cooperation of all Skouras theatres in New York and New Jersey in getting thousands of patron signatures to the petition campaign calling upon Congress to legislatively outlaw Pay-TV was promised recently by the Skouras Theatre organization after a meeting of all managers at the Rivoli, New York City. Seen are Salah S. Hassanein, Skouras president, and Philip F. Harling, chairman, Joint Committee Against Pay-TV.**

# Anti-Pay-TV Petition Campaign Launched

NEW YORK—Theatres in Connecticut, New Jersey, and Maryland are the first ones to forward to their Congressmen the petitions signed by their patrons, urging the legislative outlawing of Pay-TV, it was announced by Philip F. Harling, chairman of the Joint Committee Against Pay-TV.

The reports of three theatres—the Westway, Baltimore; Stanley, Camden, N.J.; and E. M. Loew's, Hartford, Conn., were the first to come in in the current campaign to secure, through theatres, the signatures of 30,000,000 taxpayers asking Congress to pass the Harris Bills or similar legislation, which would ban Pay-TV as contrary to the public interest.

Abel A. Caplan, manager, Westway, advised Harling he had forwarded to his Congressman petitions containing 1114 names. Laurence Leopold, Stanley, forwarded 108 signatures to his Congressman, and G. E. Rauden of Hartford sent in 205 signatures. Hartford is the location Zenith-RKO General want to test their broadcast Pay-TV system.

Harling said that since the mailing of petition kits was undertaken a week ago, his office has been deluged with requests for more petitions and more display material. He said at least 20,000 additional petitions have already been mailed out, and he is having 50,000 more printed to take care of the anticipated demand. The additional petitions are being forwarded to any theatre requesting them, without charge to the theatre.

## Three Join Col. Int. Board

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, announced the election of Paul N. Lazarus, Jr., Stanley Schneider, and M. J. Frankovich to the board of directors of Columbia Pictures International Corporation, a wholly-owned subsidiary.

## Harrisburg House Reopenes

HARRISBURG, PA.—The Star, subsequent run house, reopened with new prices, as low as 10 cents on one night each week.

# Stock Exchange Set For NT&T Holders

NEW YORK—Holders of National Theatres & Television, Inc. 5½ per cent sinking fund subordinated debentures (due March 1, 1974) will be given the opportunity to exchange their debentures for new six per cent convertible debentures, according to an announcement by company president B. Gerald Cantor.

The offer will be made, Cantor said, as soon as the necessary documents can be prepared and after compliance with applicable securities laws.

The new debentures will carry an interest rate of six per cent and will be convertible into N.T. & T. common at approximately five per cent above the current selling price of the common, or five per cent above the selling price of the common at the time the offer is made, whichever is lower, he said.

Each holder of the present non-convertible debentures will be given the opportunity to exchange more than 50 per cent of his present debentures for the new convertibles, on the basis of $100 in the non-convertibles for $80 in the new debentures, he said. Those holders accepting the offer will be given the right on a pro rata basis with other holders, to exchange on the same basis any of the new debentures not taken on the original offer.

The present sinking fund subordinated debentures total approximately $13,000,000 principal amount, according to Cantor.

**Director Alfred Hitchcock's star in the Hollywood Boulevard "Walk Of Fame" is directly in front of the Iris, where his new Paramount thriller, "Psycho," is current. Hitchcock, left, points to a sidewalk star placed for the occasion to exploit "Psycho" as theatre manager Hamel Fields looks on. Hitchcock's star is in background.**

## Joseph Mack Heads Filmak

CHICAGO—Joseph Mack was elected president of the Filmack Corporation, 41-year-old film studio, at a board and stockholders' meeting recently.

Mack has been employed at Filmack for 16 years and has previously served as office manager, head of production, and as the corporation's treasurer. He succeeds Irving Mack, who will be the chairman of the board.

Bernard Mack was elected secretary; Donald Mack, treasurer.

## Film Exchange and Dealer Listing for the

# NEW HAVEN FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

### • *Film Distributors*

**ALLIED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-9216**
Br. Mgr.: John V. Pavone.
**COLUMBIA PICTURES CORP., 1890 Dixwell Ave., Hamden—ATwater 8-9285**
Br. Mgr.: Walter Silverman. Booker: Grace Brunelli. Cashier: Anno Conelli. Emerg. Phone: Silverman, HUbbard 8-1813.
**EMBASSY, 24 Linde St., West Haven—WEst 3-9313**
Representative: George Sommo.
**METRO-GOLDWYN-MAYER, 1890 Dixwell Ave., Hamden—ATwater 8-9201**
Br. Mgr.: Roy Cairns. Office Mgr. & Booker: Leon Jakubson. Booker: Mory Worstell.
**PARAMOUNT, 1890 Dixwell Ave., Hamden—ATwater 8-3869**
Resident Mgr.: Henry Germain. Emerg. Phone: FUlton 7-3848.
**20TH CENTURY-FOX, 1890 Dixwell Ave., Hamden—ATwater 8-2567**
Br. Mgr.: Sheperd Bloom. Sales: Sam Germain. Bookers: Sol Popolizio, Morris Alderman. Cashier: Ann McInerney. Field Exp.: Phil Engel. Emerg. Phone: Popolizio, SPruce 6-7019.
**UNITED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-9218**
Br. Mgr.: Irving R. Mendelson. Office Mgr.: Henry Bruning. Booker: Jock Mullen. Cashier: Cormel Cavuoti. Emerg. Phone: Bruning, WEst 4-0365.
**UNIVERSAL-INTERNATIONAL, 262 College St., New Haven—ATwater 8-9291**
Resident Mgr.: Alex Schimel.
**WARNER BROS., 1890 Dixwell Ave., Hamden—ATwater 8-9247**
Br. Mgr.: Angelo Lombardi. Office Mgr. and Booker: Sid Levine. Emerg. Phones: Levine, FUlton 7-0582; Lombardi, FUlton 7-6171

### • *Supply Dealers*

**CAPITOL THEATRE SUPPLY, Boston, Mass.**
Conn. Rep.: Louis Phillips, 42 Shermon Ave., New Haven, UNiversity 5-3959.
**NATIONAL THEATRE SUPPLY, 1890 Dixwell Ave., Hamden—ATwater 8-2547**
Emerg. Phone: ATwater 8-0063.

### • *Signs, Advertising and Printing*

**MORRIS GREEN, 254 College St.—LOcust 2-0612**
**WORLD SIGN & DISPLAY ADV., 2553 Whitney Ave., Hamden—ATwater 8-2344**

### • *Film Delivery Services*

**E. G. ELLWOOD, 87 Summit St.—Phone: Bridgeport—EXpress 4-0535**
**FILM EXCHANGE TRANSFER, 1890 Dixwell Ave., Hamden—ATwater 8-9161**
Br. Mgr.: Larry Orkins. Emerg. Phone: Niantic, PErshing 9-8807.
**NEW HAVEN FILM SERVICE, 1890 Dixwell Ave., Hamden—ATwater 8-9161**
**ROSEN FILM DELIVERY SYSTEM, 1890 Dixwell Ave., Hamden—ATwater 8-9161, 8-2351**

### • *Service Companies*

**ALTEC SERVICE CO., 265 Church St.—LOcust 2-1551**
**RCA SERVICE CO., 102 Woodmont Road—WEst 4-5827**

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

## TOA

(Continued from page 6)

Alpha proposes to completely finance, produce, and distribute additional pictures for exhibition, in return for TOA's cooperation in securing playdates.

A special panel from production and theatres will explore merchandising as a job for every man connected with the industry at a business session to be held Sept. 16. A panel consisting of producers, actors, studio publicity men, theatre executives and theatre advertising directors, will each speak briefly on their role in the over-all merchandising job. A questions and answer period will follow and then members of the panel and questioning board will split up for a TOA luncheon so that each will sit at a different table to continue merchandising discussions during the lunch. One diner at each table will be designated as a "secretary" to take notes of conclusions, so that these findings can be compiled and mailed to the full TOA membership after the convention.

Pickus said that acceptance to serve on the panel had been received from David A. Lipton, vice-president, Universal; Otto Preminger, independent producer; Ross Hunter, Universal producer; Myron M. Blank, president, Central States Theatres, Des Moines; James Gaylard, Jr., independent theatre owner of Troy, Ala.; and Fred Souttar, general manager, Fox Mid-west Division of National Theatres and Television Company.

Serving on the questioning board will be Carl L. Patrick, general manager, Martin Theatres of Georgia and Alabama; Harold Field, president, Pioneer Theatres, St. Louis Park, Minn.; M. B. Smith, advertising publicity and exploitation director, Commonwealth Theatres, Kansas City; Louis J. Finske, president, Florida State Theatres; and Seymour Morris, advertising, publicity and exploitation director, Schine Theatres, Gloversville, N. Y.

Pay-TV will come in for attention on Sept. 15 at a meeting devoted to "Pay-TV—Beating The Menace" to be conducted by Philip F. Harling, chairman, TOA's Anti-Pay TV Committee, and chairman of the Joint Committee Against Pay-TV. Mitchell Wolfson, resident, Wometco Enterprises, Miami, Fla., and himself a television station owner, will discuss the effect of pay-TV upon theatres. Marcus Cohn, Washington attorney who is representing the Joint Committee before the FCC, will discuss legal and legislative aspects of the problem. Sumner M. Redstone, Boston, executive vice-president, Northeast Drive-In Theatres, will report on the Hollywood aspects of pay-TV.

Roy Cooper, San Francisco, chairman of TOA's executive committee, will be general chairman of this session. Preceding the pay-TV segment, Edward L. Redstone, Northeast Drive-Ins, Boston, will describe a manpower program undertaken by his organization as a means of attracting interested and qualified young people into the theatre industry.

**Watch for them!**

**NEXT!**
**Des Moines Territory**
Issue of September 21
**Washington, D. C. Territory**
Issue of September 28

**Save Them!**

# Webb & Knapp Sells Roxy To Developer

NEW YORK—Webb and Knapp, Inc., has sold the Roxy property for $5,275,000 William Zeckendorf, president, announced.

The purchasers who contracted to buy the 48,200 square foot plot are Sig and Abe Sommer of Iselin, N. J., real estate investors and builders. They plan an office building on the site.

The Roxy, which, opened in 1927, is now being demolished. The work is about 25 per cent complete and will be finished by the end of this year, Zeckendorf said.

The theater property extends from 50th to 51st Street between the Avenue of the Americas and Seventh Avenue. The Taft Hotel adjoins it on the west and the recently-completed Time-Life Building on the east.

Webb & Knapp purchased the Roxy Theater in February, 1960, from Rockefeller Center, Inc. The Roxy had 5,800 seats and was the second largest motion picture house in the U. S. Its lobby, a room 40 feet wide and 100 feet long extends within the Taft Hotel, operated by Zeckendorf Hotels Corp., a subsidiary of Webb & Knapp. Purchasers of the Roxy Theater property agreed not to develop the site with a hotel.

## NT&T Ups Execs

LOS ANGELES—In line with the company's stepped-up activities in theatre operations, a realignment of responsibilities was announced by M. Spencer Leve, vice-president in charge of theatre operations for National Theatres and Television, Inc.

New duties will go to John Lishan, appointed executive aide to Leve; M. A. Lundgren, named executive assistant to William H. Thedford, Pacific Coast division manager; James J. Dillon, upped to the real estate department; Roderick Smith, assuming district managership of the Los Angeles city district; and Dick Mason, assigned to the booking department.

## Legion Honors VCI Chief

PHILADELPHIA—The fourth annual Albert M. Cohen humanitarian award given by the American Legion Post 713 will be presented at Palumbo's Restaurant on Sept. 19 to Edward Emanuel, international chief barker, VCI.

Former recipients were Danny Kaye, Jimmy Durante, and Dr. I. S. Ravdin.

At the same time, the Lou Clayton Award will be presented to Joey Bishop for his help to handicapped children.

JEWELRY
DISCOUNT HOUSE
DIAMONDS
HELL TO ETERNITY
JEFFREY HUNTER • DAVID JANSSEN
VIC DAMONE • PATRICIA OWENS

**Allied Artists Philadelphia branch manager Max Gillis; Guy Gabaldon, upon whose life Allied Artists' "Hell To Eternity" is based; and Dave Milgram, Fox, Philadelphia, are seen at the premiere of the film at this theatre.**

# The NEW YORK Scene

### *By Mel Konecoff*

STILL ANOTHER new house opened on Long Island recently when independent exhibitor Sam Baker opened the latest in his chain, Associated Independent Theatres, the Bar Harbour, located in a good-sized shopping center in Massapequa Park that can accomodate hundreds and hundreds of cars.

The most attractive of the Baker houses seats 576 and will go in for a first run art policy, with the premiere film being "The Mouse That Roared." The theatre will come under the supervision of circuit supervisor Ralph Donnelly, with Charles Stokes, former theatre manager in Scotland, as manager.

Take that, you pessimists.

**NOVELTY NOTE: A different method of presenting a combination of stage and screen entertainment called Living Screen was unveiled last week by its developer, scenic designer Ralph Alswang, and by Arthur Twitchell, president of Living Screen Corporation. To this viewer, it's most practical use would seem to be for industrial displays and presentations, and possibly for stage productions.**

**It is presently being used in mounting Chrysler and Studebaker-Packard shows for presentation next month when the new car models are unveiled. The stage will see the process unveiled when "The Emperor's New Clothes," a musical, is presented after the first of the year.**

**The demonstration was in miniature form and showed that a film can set the mood and stage for a live presentation to follow without changes in lighting, scenery, or settings. Primary component in the process is a translucent screen**

THE METROPOLITAN SCENE: Cinemiracle's Van Wolf declares that five thousand Atlantic City bathers were the surprise recipients of prize-bearing "Windjammer" treasure bottles, dropped in the ocean off local beaches in conjunction with the engagement of "Windjammer" at the Warren on the boardwalk. Each bottle, worth up to $15 in entertainment and merchandise, was redeemable at the boxoffice. The stunt got lots of space and comment. We were surprised as well when we returned from vacation and found one of the huge bottles sitting on the desk. If Atlantic City weren't so far away, we'd drop down to pick up our prize. When Mel Koff plays the film at his Keswick, Glenside, he'll issue a slicker and rain hat, if patrons request, so that they can protect themselves from the salt spray. No, Mr. Wolf did not send over slicker and hat. . . . The Consul General of Argentina in New York and Ed Kingsley, president of Kingsley International, were hosts at a supper reception at the Argentine Consulate following the American premiere of Argentina's "End of Innocence" at the Paris.

# Africans Like Movies, Johnston Survey Finds

NEW YORK—The motion picture theatre boxoffice is jingling merrily in Ghana, Eric Johnston, MPEAA president, says in a report on his African business trip.

"There is only one way to describe the movie situation in this new nation of 6,500,000 persons," says Johnston, "the people love the movies."

Johnston, accompanied by MPEAA vice-president Ralph Hetzel, is surveying the market for American films in the continent of Africa.

In Ghana, warm audience response for American product prompted Johnston to report, "I am more convinced than even that the best days of the American motion picture industry are all ahead of it."

Johnston found the presence of theatre chains in many parts of Africa similiar to those existing in the U.S.

In French Equatorial Africa Johnston found practically all of the pictures purchased in this vast area distributed by two theatre chains. One chain of 100 theatres took in more than $15,000,000 in admissions last year.

Johnston found that high re-runs occur during the course of contract in African theatres, though pictures are usually not run for more than one night at the same theatre. In one instance the same picture was re-run 164 times.

In soon to be independent Nigeria, Johnston reported that the American motion picture is playing a minor, negligible role in Nigerian progress.

"When I arrived in Lagos I picked up the morning paper to see what was doing in films," Johnston said.

Out of 10 pictures playing in local theatres, five were Indian, and two were American features that Johnston couldn't recognize, though he follows Hollywood output closely.

"Two needs must be filled in Nigeria if there is to be a massive and loyal following for U.S. product," Johnston said.

"The first is more and better-quality American films, and the second is more and better theatres. The U.S. industry can, and should, be doing something about both."

The findings of Johnston's report indicate a tremendous, untapped market for American product exists there.

DEAR MARTIN JUDY HOLLIDAY
Big Music Fun Show Bells Are Ringing
Loew's STATE Now! WOW!

**Arnold Gates, Loew's State, Cleveland, Ohio, used the above street bally recently on MGM's "Bells Are Ringing." The models each wore a back-banner in the shape of a bell, as they moved about the downtown area.**

### Pioneer Dinner Nov. 21

NEW YORK—The 22nd annual Motion Picture Pioneers Dinner, honoring Joseph E. Levine as Pioneer of the Year, will be held Nov. 21 in the Starlight Roof of the Waldorf-Astoria Hotel, it was announced by S. H. Fabian, president of the Pioneers.

NICK GEORGE*
says—
"I checked **every type** of heating available for drive-ins and then installed EPRAD'S HOT-SHOT heater. It does the best job of heating the entire car."

*FT. GEORGE Drive-In
MICHIGAN Drive-In
JOLLY RODGER Drive-In
DETROIT, MICH.

*See page PE-17*

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SPECIAL TRAILERS LEAD THE FIELD!
Way Out In Front For Quality, Fast Service and Showmanship.
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# CANADIAN Highlights

### *By Harry Allen, Jr.*

CENSORSHIP continues to be a hot topic in this country. Plenty of space was garnered when the Ontario censor O. J. Silverthorne wanted to clip dialogue from UA's "Elmer Gantry." The company said no and the film was withdrawn from distribution, at least temporarily. Then Silverthorne, who is usually unavailable to most of those who want to reach him, came out of hiding to issue the following statement:

"The Board of Censors of Motion Pictures, precisely stating its position in connection with the film "Elmer Gantry," must draw your attention to the fact that, at no time during the discussion following its official screening was any consideration given to the banning of this subject from exhibition in Ontario. It was agreed that it should be released as restricted entertainment after treatment. Publicity has been given to the attitude of the Legion of Decency of the United States and Canada with regard to "Elmer Gantry," the statement being made that it has approved of the film. As recorded fact, the Board of Censors notes that the Legion classified this film as "Morally Objectionable in Part for All." The Board's decision on "Elmer Gantry" is comparable with that taken by the Legion of Decency. . . ."

Soon after the statement, United Artists which had refused to accept the Board's proposed treatment and withdrew the film, changed its stand. The film was passed in the Restricted Category, which requires that no one be admitted under 18 years of age. The film opened to strong business at the Odeon Carlton, Toronto, in its first Canadian date.

**TV HAS HIT the movie service of the Variety Club of Toronto. For 15 years the service, which has been operated under the direction of Al Troyer, of Famous Players, has offered films, supplied gratis by the film companies, for showing to the shut-ins. The truck has been operated by two projectionists, Jack Boyle and Joe Kelly, who shared the work. Boyle, 36, dropped dead recently while at work in the Commonwealth Garage, where many film men park their cars. Operating costs were $2,500 to $3,000 per year. The films were shown to one person or groups up to 100. The truck was a monthly caller at various institutions for old people. The Red Cross service along the same lines is sufficient to handle the demand. . . . Mother of Clyde Gilmour, Telegram, Toronto, movie critic, died in Edmonton recently. Condolences were extended to Clyde, one of the best-known and best-liked film critics in Canada. . . . Still on the censorship kick, R. W. McDonald, head of that service in British Columbia, was quoted as saying that evaluation of film content for the public's information is the major requirement from his department. That way people can guide their own moviegoing. . . . Ralph Dale, well-known in the film industry, has become chief film buyer for the new TV station in Toronto, CFTO.**

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

*Formerly Highway Express Lines, Inc.*

## Movie Will Reopen As Membership Club

COLUMBUS, O.—Fox, operated for the past three years by Jerry Knight, has closed and will reopen about Oct. 1 as a movie membership club. Under the new plan the Fox will show quality films six months or more after downtown runs.

A member will purchase a $2 ticket once a month. Each ticket will entitle him to 24 admissions during that month. The ticket may be used by any member of the family. If a man takes his wife and two children to a show, that would use up four of the 24 admissions. The theatre bill will be changed semi-weekly.

Members will be asked to function as a consumer research group. They will test commercial products as part of an advertising research program conducted by radio station WMNI. No new name has been chosen for the Fox, but Knight said the North Side house may be renamed the WMNI-Capitol. The theatre will play single features only.

The new setup has been incorporated as the JAE Amusement Corp. with Knight serving as president and treasurer. Other officers are Mrs. Jerry Knight, vice-president, and James B. Feibel, secretary.

Frank Marzetti, operator, Linden, is owner of the Fox theatre building. Knight's lease is through Jan. 31, 1961, with options for renewal. During the month the theatre is closed Knight plans to have the lobby and auditorium redecorated.

Other refurbishing and improvements will also be made before the reopening with the new policy.

# THE Tip-off ON BUSINESS

**An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.**

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

*OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.*

### ALL THE YOUNG MEN (COL.)

| | | | |
|---|---|---|---|
| Forum, New York (*$17,300) | 2 | " | 212% |
| Roosevelt, Chicago (*$17,300) | 3 | " | 148% |
| Coliseum, Seattle (*$6,700) | 1 | " | 119% |

### ALL THE FINE YOUNG CANNIBALS (MGM)

| | | | |
|---|---|---|---|
| Orpheum, Boston (*$17,700) | 1 | " | 69% |

### ANGEL WORE RED (MGM)

| | | | |
|---|---|---|---|
| Adams, Detroit (*$9,200) | 1 | " | 132% |

### APARTMENT (UA)

| | | | |
|---|---|---|---|
| Un. Artists, San Francisco (*$15,200) | 6 | " | 106% |
| Orpheum, Boston (*$17,700) | 6 | " | 100% |
| Astor, New York ($27,100) | 12 | " | 117% |
| United Artists, Chicago (*22,800) | 10 | " | 112% |
| Randolph, Philadelphia (*$12,000) | 7 | " | 148% |
| Michigan, Detroit ($19,600) | 5 | " | 112% |
| Fifth Avenue, Seattle (*9,000) | 2 | " | 100% |
| Esquire, St. Louis (*$11,800) | 5 | " | 114% |
| United Artists, Louisville (*$9,200) | 5 | " | 105% |

### BATTLE IN OUTER SPACE (COL.)

| | | | |
|---|---|---|---|
| Forum, New York (*$17,300) | 4 | " | 74% |
| Paramount, San Francisco (*$12,700) | 1 | " | 116% |

### BELLBOY (PAR.)

| | | | |
|---|---|---|---|
| Stanton, Philadelphia (*$9,200) | 2 | " | 136% |
| St. Louis, St. Louis (*$9,200) | 2 | " | 161% |
| Metropolitan, Boston (*$13,600) | 2 | " | 114% |
| Coliseum, Seattle (*$6,700) | 3 | " | 129% |
| Omaha, Omaha (*$6,300) | 2 | " | 143% |
| Kentucky, Louisville (*$6,100) | 2 | " | 113% |
| Paramount, San Francisco (*$12,700) | 4 | " | 128% |
| Broadway-Capitol, Detroit (*$10,000) | 1 | " | 100% |

### BELLS ARE RINGING (MGM)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 7 | " | 126% |
| State-Lake, Chicago (*$23,500) | 6 | " | 102% |
| Loew's, St. Louis (*$12,800) | 4 | " | 107% |
| Adams, Detroit (*$9,200) | 6 | " | 99% |
| Stanley, Philadelphia (*$15,300) | 5 | " | 90% |
| Warfield, San Francisco ($11,100) | 4 | " | 111% |
| Music Box, Seattle (*$4,800) | 3 | " | 100% |
| State, Omaha (*$5,400) | 2 | " | 84% |
| United Artists, Louisville (*$9,200) | 2 | " | 90% |
| Orpheum, Boston (*$17,700) | 4 | " | 91% |

### BEN-HUR (MGM)

| | | | |
|---|---|---|---|
| Saxon, Boston (**$10,270) | 42 | " | 159% |
| Loew's State, New York (**$43,175) | 42 | " | 145% |
| Boyd, Philadelphia (**$12,300) | 41 | " | 223% |
| Todd, Chicago (No Ave.) | 37 | " | Ave. $29,000 |
| Coronet, San Francisco ($13,200) | 37 | " | 187% |
| Blue Mouse, Seattle ($6,100) | 31 | " | 192% |
| United Artists, Detroit ($9,500) | 29 | " | 276% |
| Cooper, Omaha ($4,500) | 29 | " | 198% |
| Brown, Louisville ($5,700) | 15 | " | 248% |
| Loew's Midcity, St. Louis (No Ave.) | 15 | " | Ave. $15,400 |

### BRIDES OF DRACULA (U-I)

| | | | |
|---|---|---|---|
| Palms, Detroit (*$20,400) | 1 | " | 70% |
| Golden Gate, San Francisco (*$14,700) | 1 | " | 90% |
| Music Hall, Seattle (*$8,700) | 1 | " | 84% |
| Omaha, Omaha (*$6,300) | 1 | " | 96% |

### CAN-CAN (20TH-FOX)

| | | | |
|---|---|---|---|
| Rivoli, New York ($9,500) | 26 | " | 248% |
| Gary, Boston ($9,000) | 18 | " | 176% |
| Palace, Chicago ($21,000) | 20 | " | 127% |
| Midtown, Philadelphia ($10,600) | 19 | " | 148% |
| Ambassador, St. Louis ($8,500) | 9 | " | 127% |
| Alexandria, San Francisco (No Ave.) | 15 | " | Ave. $15,000 |
| Madison, Detroit (*$16,600) | 14 | " | 141% |
| Paramount, Seattle (*$8,000) | 8 | " | 104% |
| Pageant, St. Louis (*$2,800) | 5 | " | 187% |

### CIRCUS OF HORRORS (AIP)

| | | | |
|---|---|---|---|
| United Artists, Chicago (*$22,800) | 2 | " | 70% |
| St. Louis, St. Louis (*$9,200) | 1 | " | 98% |
| Broadway-Capitol, Detroit ($10,000) | 1 | " | 140% |

### DINOSAURUS (U-I)

| | | | |
|---|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 | " | 170% |
| Orpheum, Seattle (*$4,300) | 2 | " | 100% |

### ELMER GANTRY (UA)

| | | | |
|---|---|---|---|
| Capitol, New York (*29,100) | 5 | " | 119% |
| Music Box, Seattle (*$4,800) | 7 | " | 139% |
| UnitedArtists,SanFrancisco (*$15,200) | 4 | " | 88% |
| Stanton, Philadelphia (*$9,200) | 6 | " | 189% |
| Woods, Chicago (*$23,200) | 3 | " | 128% |
| Metropolitan, Boston (*$13,600) | 3 | " | 124% |
| United Artists, Louisville (*$9,200) | 2 | " | 122% |

### FROM THE TERRACE (20TH FOX)

| | | | |
|---|---|---|---|
| Ambassador, St. Louis (*$14,000) | 6 | " | 82% |
| Paramount, New York (*$35,100) | 8 | " | 100% |
| Capri, Boston (*$9,000) | 8 | " | 115% |
| Oriental, Chicago (*$25,300) | 7 | " | 115% |
| Mercury, Detroit (*$13,600) | 4 | " | 137% |
| Fox, San Francisco (*$13,700) | 4 | " | 92% |
| Randolph, Philadelphia (*$12,000) | 4 | " | 128% |
| Fifth Avenue, Seattle (*$9,000) | 3 | " | 115% |
| Orpheum, Omaha (*$9,200) | 2 | " | 114% |
| Rialto, Louisville (*$8,300) | 3 | " | 93% |

### HELL TO ETERNITY (AA)

| | | | |
|---|---|---|---|
| United Artists, San Francisco (*$15,200) | 1 | " | 137% |
| Fox, Philadelphia (*$16,600) | 2 | " | 123% |
| Music Hall, Seattle (*$8,700) | 2 | " | 77% |
| Fox, St. Louis (*$14,200) | 2 | " | 93% |

### HERCULES UNCHAINED (W.B.)

| | | | |
|---|---|---|---|
| Pilgrim, Boston (*$8,100) | 2 | " | 167% |
| Mary Anderson, Louisville (*$6,300) | 2 | " | 118% |
| Goldman, Philadelphia (*$12,700) | 2 | " | 122% |
| Broadway-Capitol, Detroit (*$10,000) | 2 | " | 173% |
| Omaha, Omaha (*$6,300) | 1 | " | 129% |
| Fox, St. Louis (*$14,200) | 1 | " | 138% |

### I PASSED FOR WHITE (AA)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago ($17,800) | 3 | " | 118% |
| Fox, Philadelphia ($15,300) | 2 | " | 81% |
| Broadway-Capitol, Detroit ($14,700) | 1 | " | 102% |
| Palms, Detroit ($15,400) | 1 | " | 110% |
| Golden Gate, San Francisco ($13,700) | 2 | " | 89% |
| Coliseum, Seattle ($7,000) | 1 | " | 100% |

### ICE PALACE (W.B.)

| | | | |
|---|---|---|---|
| Palms, Detroit (*$20,400) | 1 | " | 85% |
| Fox, St. Louis (*$14,200) | 2 | " | 100% |
| Metropolitan, Boston (*$13,600) | 3 | " | 83% |
| Palace, New York (*$23,300) | 4 | " | 71% |

| | | | |
|---|---|---|---|
| Chicago, Chicago (*$26,400) | 2 | " | 63% |
| Fox, Philadelphia (*$16,600) | 3 | " | 64% |
| Orpheum, Seattle (*$4,300) | 1 | " | 138% |
| Omaha, Omaha (*$6,300) | 1 | " | 72% |
| Mary Anderson, Louisville (*$6,300) | 2 | " | 72% |

### IT STARTED IN NAPLES (PAR.)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 | " | 128% |
| Victoria, New York (*$10,700) | 1 | " | 410% |
| Goldman, Philadelphia (*$12,700) | 1 | " | 134% |
| Gary, Boston (*$15,400) | 2 | " | 89% |
| Esquire, Chicago (*$9,800) | 5 | " | 167% |
| Coliseum, Seattle (*$6,700) | 1 | " | 112% |

### LET'S MAKE LOVE (20th FOX)

| | | | |
|---|---|---|---|
| Fox, Detroit (*$15,400) | 2 | " | 81% |
| Fox, San Francisco (*$13,700) | 2 | " | 110% |
| Metropolitan, Boston (*$13,600) | 2 | " | 81% |
| Fifth Avenue, Seattle (*$9,000) | 1 | " | 111% |
| Ambassador, St. Louis (*$14,000) | 1 | " | 129% |

### LOST WORLD (20TH FOX)

| | | | |
|---|---|---|---|
| Viking, Philadelphia (*$7,000) | 7 | " | 100% |
| Fox, Detroit (*$15,400) | 2 | " | 109% |
| Warner, New York (*$18,800) | 5 | " | 127% |
| Pilgrim, Boston (*$8,100) | 2 | " | 119% |
| Warfield, San Francisco (*$11,100) | 3 | " | 111% |
| Woods, Chicago (*$23,200) | 3 | " | 96% |
| Fox, St. Louis (*$14,200) | 2 | " | 74% |
| Rialto, Louisville (*$8,300) | 2 | " | 121% |
| Coliseum, Seattle (*$6,700) | 2 | " | 128% |
| Omaha, Omaha (*$6,300) | 2 | " | 118% |

### MACUMBA LOVE (UA)

| | | | |
|---|---|---|---|
| Palms, Detroit ($15,400) | 2 | " | 147% |
| Golden Gate, San Francisco ($13,700) | 2 | " | 106% |
| Roosevelt, Chicago (*$17,300) | 2 | " | 81% |
| Loew's, St. Louis (*$12,800) | 1 | " | 68% |

### MURDER, INC. (20TH FOX)

| | | | |
|---|---|---|---|
| Victoria, New York (*$10,700) | 4 | " | 173% |
| Chicago, Chicago (*$26,400) | 2 | " | 70% |
| Pilgrim, Boston (*$8,400) | 1 | " | 111% |
| Fox, Detroit (*$15,400) | 2 | " | 74% |
| St. Louis, St. Louis (*$9,200) | 1 | " | 73% |

### OCEAN'S 11 (W.B.)

| | | | |
|---|---|---|---|
| Michigan, Detroit (*$19,600) | 3 | " | 136% |
| St. Francis, San Francisco (*$13,800) | 5 | " | 127% |
| Capitol, New York (*$29,100) | 4 | " | 276% |
| Stanley, Philadelphia (*$15,300) | 5 | " | 164% |
| Memorial, Boston (*$18,900) | 4 | " | 146% |
| Chicago, Chicago (*$26,400) | 4 | " | 182% |
| Omaha, Omaha (*$6,300) | 3 | " | 143% |
| Music Hall, Seattle (*$8,700) | 3 | " | 138% |
| Mary Anderson, Louisville (*$6,300) | 5 | " | 119% |
| Esquire, St. Louis (*$11,800) | 5 | " | 127% |

### PAY OR DIE (AA)

| | | | |
|---|---|---|---|
| Warner, New York ($18,200) | 7 | " | 123% |
| Stanton, Philadelphia (*$9,200) | 3 | " | 100% |
| Rialto, Louisville (*$8,300) | 1 | " | 70% |
| Todd, Cinestage, Chicago (*$14,900) | 6 | " | 63% |
| Music Hall, Seattle (*$8,700) | 1 | " | 52% |
| Golden Gate, San Francisco (*$14,700) | 1 | " | 73% |

### POLLYANNA (B.V.)

| | | | |
|---|---|---|---|
| Radio City, New York ($148,700) | 5 | " | 93% |
| Fox, San Francisco ($13,700) | 3 | " | 89% |
| Mercury, Detroit (*$13,600) | 5 | " | 100% |
| Trans-Lux, Philadelphia (*$7,300) | 9 | " | 121% |
| State, Omaha (*$5,400) | 5 | " | 130% |
| Fifth Avenue, Seattle (*$9,000) | 2 | " | 77% |
| Memorial, Boston (*$18,900) | 4 | " | 76% |
| Rialto, Louisville (*$8,300) | 3 | " | 112% |
| Loew's, St. Louis (*$12,800) | 3 | " | 87% |
| State-Lake, Chicago (*$23,500) | 5 | " | 110% |

### PORTRAIT IN BLACK (U-I)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago (*$17,300) | 8 | " | 151% |
| Palms, Detroit (*$20,400) | 3 | " | 85% |
| Golden Gate, San Francisco (*$14,700) | 3 | " | 116% |
| Music Hall, Seattle (*$8,700) | 3 | " | 70% |
| Astor, Boston (*$8,700) | 6 | " | 129% |
| Kentucky, Louisville (*$6,100) | 6 | " | 98% |
| Fox, St. Louis (*$14,200) | 2 | " | 106% |
| Orpheum, Omaha (*$9,200) | 1 | " | 83% |
| Goldman, Philadelphia (*$12,700) | 4 | " | 111% |
| Palace, New York (*$23,300) | 6 | " | 129% |

### PSYCHO (PAR.)

| | | | |
|---|---|---|---|
| Paramount, Boston (*$13,400) | 11 | " | 153% |
| DeMille, New York (*$13,700) | 12 | " | 251% |
| Woods, Chicago (*$23,200) | 5 | " | 135% |
| Arcadia, Philadelphia (*$8,600) | 11 | " | 178% |
| Orpheum, Omaha (*$9,200) | 4 | " | 118% |
| Kentucky, Louisville (*$6,100) | 1 | " | 286% |
| Palms, Detroit (*$20,400) | 6 | " | 151% |
| Paramount, Seattle (*$8,000) | 2 | " | 352% |
| Golden Gate, San Francisco ($14,700) | 4 | " | 211% |
| St. Louis, St. Louis (*$9,200) | 2 | " | 256% |

### RAT RACE (PAR.)

| | | | |
|---|---|---|---|
| Astor, Boston ($9,200) | 6 | " | 104% |
| Capitol, New York ($35,300) | 6 | " | 86% |
| Chicago, Chicago ($25,800) | 5 | " | 94% |
| Fox, Philadelphia ($15,000) | 5 | " | 105% |
| St. Louis, St. Louis (*$9,200) | 3 | " | 130% |
| Coliseum, Seattle (*$6,700) | 2 | " | 128% |
| Orpheum, Omaha (*$9,200) | 2 | " | 77% |
| Golden Gate, San Francisco (*$14,700) | 2 | " | 106% |
| Michigan, Detroit (*$19,600) | 2 | " | 84% |

### SEPTEMBER STORM (20th FOX)

| | | | |
|---|---|---|---|
| Oriental, Chicago (*$25,300) | 1 | " | 116% |

### SIGN OF ZORRO (BV)

| | | | |
|---|---|---|---|
| Rialto, Louisville (*$8,300) | 1 | " | 60% |
| Music Hall, Seattle (8,700) | 1 | " | 40% |

### SONG WITHOUT END (COL.)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 4 | " | 139% |

### SONS AND LOVERS (20th FOX)

| | | | |
|---|---|---|---|
| Todd Cinestage, Chicago (*$14,900) | 4 | " | 72% |
| Gary, Boston (*$15,400) | 2 | " | 62% |
| Victoria, New York (*$10,700) | 4 | " | 179% |

### STORY OF RUTH (20TH FOX)

| | | | |
|---|---|---|---|
| Fox, St. Louis (*$14,200) | 2 | " | 89% |
| Fox, San Francisco (*$13,700) | 3 | " | 90% |
| Memorial, Boston (*$18,900) | 4 | " | 50% |
| Paramount, New York (*$35,100) | 4 | " | 85% |
| Oriental, Chicago ($25,300) | 4 | " | 122% |
| Goldman, Philadelphia (*$12,700) | 3 | " | 80% |
| Fox, Detroit (*$15,400) | 4 | " | 104% |
| Fifth Avenue, Seattle (*$9,000) | 2 | " | 73% |
| Orpheum, Omaha (*$9,200) | 1 | " | 68% |
| Rialto, Louisville (*$8,300) | 1 | " | 70% |

### STRANGERS WHEN WE MEET (COL.)

| | | | |
|---|---|---|---|
| St. Francis, San Francisco (*$13,800) | 5 | " | 91% |
| Criterion, New York (*$32,500) | 10 | " | 92% |
| Fox, Philadelphia (*$16,600) | 5 | " | 113% |
| Loew's, St. Louis (*$12,800) | 3 | " | 118% |
| United Artists, Louisville (*$9,200) | 1 | " | 81% |
| Michigan, Detroit (*$19,600) | 2 | " | 91% |
| Orpheum, Omaha (*$9,200) | 1 | " | 93% |
| Astor, Boston (*$8,700) | 3 | " | 173% |
| United Artists, Chicago (*$22,800) | 1 | " | 128% |
| Fifth Avenue, Seattle (*$9,000) | 2 | " | 84% |

### SUBTERRANEANS (MGM)

| | | | |
|---|---|---|---|
| Stage Door, San Francisco (*$5,800) | 6 | " | 85% |

### 13 GHOSTS (COL.)

| | | | |
|---|---|---|---|
| Broadway Capitol, Detroit (*$10,000) | 2 | " | 170% |
| Paramount, San Francisco (*$12,700) | 2 | " | 165% |
| Forum, New York (*$17,300) | 3 | " | 114% |
| Pilgrim, Boston (*$8,100) | 1 | " | 191% |
| Chicago, Chicago (*$26,400) | 2 | " | 71% |
| Coliseum, Seattle (*$6,700) | 1 | " | 201% |

### TIME MACHINE (MGM)

| | | | |
|---|---|---|---|
| Adams, Detroit (*$9,200) | 2 | " | 125% |
| Warfield, San Francisco (*$11,100) | 3 | " | 92% |
| Warner, New York (*$18,800) | 3 | " | 160% |
| Pilgrim, Boston (*$8,100) | 2 | " | 129% |
| State, Omaha (*$5,400) | 2 | " | 108% |
| Orpheum, Seattle (*$4,500) | 2 | " | 133% |

### UNFORGIVEN (UA)

| | | | |
|---|---|---|---|
| State Lake, Chicago ($23,900) | 5 | " | 78% |
| Astor, Boston ($9,200) | 7 | " | 97% |
| Goldman Philadelphia ($11,700) | 4 | " | 112% |
| Loew's, St. Louis ($8,600) | 2 | " | 134% |
| Palms, Detroit ($15,400) | 2 | " | 114% |
| United Artists, San Francisco ($8,300) | 3 | " | 129% |
| Coliseum, Seattle ($7,000) | 2 | " | 121% |
| Capitol, New York ($35,300) | 7 | " | 85% |
| United Artists, Louisville ($6,500) | 1 | " | 93% |

### WALK LIKE A DRAGON (PAR.)

| | | | |
|---|---|---|---|
| St. Louis, St. Louis (*$9,200) | 1 | " | 100% |
| St. Francis, San Francisco (*$14,600) | 1 | " | 61% |
| Monroe, Chicago (*$4,700) | 1 | " | 85% |

### WHY MUST I DIE (AIP)

| | | | |
|---|---|---|---|
| Goldman, Philadelphia (*$12,700) | 2 | " | 64% |

### WILD RIVER (20TH FOX)

| | | | |
|---|---|---|---|
| Victoria, New York ($12,000) | 5 | " | 84% |
| Oriental, Chicago ($23,400) | 3 | " | 81% |
| Fox, St. Louis ($13,600) | 1 | " | 90% |
| Fox, Detroit ($14,900) | 1 | " | 101% |
| Fox, San Francisco ($12,000) | 1 | " | 75% |
| Fifth Avenue, Seattle ($5,700) | 1 | " | 160% |
| Rialto, Louisville ($6,600) | 1 | " | 91% |
| Orpheum, Omaha ($5,800) | 1 | " | 86% |
| Viking, Philadelphia (*$7,000) | 4 | " | 104% |
| Metropolitan, Boston (*$13,600) | 3 | " | 67% |

### Kutner Joins Col. H.O

NEW YORK — Martin Kutner, Columbia branch manager in Jacksonville, will join the home office sales department in an executive capacity, it was announced by Rube Jackter, Columbia vice-president and general sales manager. The promotion will be effective Sept. 19.

Jackter also announced that Edward McLaughlin, a salesman in the Jacksonville branch, will replace Kutner as Jacksonville branch manager.

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*See Page PE-17*

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# LONDON Observations

### *by Jock MacGregor*

HATS OFF to John H. Davis, managing director of the Rank Organization, and his executives. The preliminary figures for the year make fine reading. The trading profits are up by $2,329,639 at $17,967,608. To this magnificent sum must be added dividends and interest receivable, making an impressive $19,853,506 total against $17,063,270 for the previous year. To celebrate a 15 per cent dividend has been declared, and one bonus share for every 10 ordinary shares held.

Coinciding with this good news, Davis opened the latest addition to the Rank theatre chain, the 1,148 seater Odeon at Hemel Hempstead, a "new town" 25 miles north of London which has 50,000 inhabitants. In performing the official ceremony, the Mayor, Mrs. G. D. Marshall, described the view that TV was killing the cinema was nonsense. Provided the right sort of films were made, she felt people of all ages would want to get away from their homes for evenings for a change. She then went on to criticise the inadequacy of the local transport to get people home—an observation close to the hearts of the audience judging by the applause.

The delightful "Doctor in Love" was the opening attraction and how the audience lapped it up! Advance reports suggest this will be Rank's all time winner and is now edging "Conspiracy of Hearts" out of the year's top box office position. Both pictures were made by Betty E. Box, and as I have previously mentioned, her husband, Peter Rogers, tops the ABC list with "Carry On, Constable." The point I missed is that the first two pictures were directed by Ralph Thomas and the third by his brother, Gerry. Who said the movies were no longer family entertainment? Ouch.

To get at the immense residue lying idle in film vaults and combat product shortage, RFD's Fred Thomas has started a sales drive keyed to some of the most successful British and American pictures the company has ever handled. Inspired by the golden harvest reaped by some of the older programs, he has invited exchange managers to nominate reissue programs for their territories to insure all films play to their fullest earning capacity.

**MEANWHILE ATV and ABC TV have announced that they are dropping some films. Thanks to FIDO all channels have got pretty low on films, and often the Sunday afternoon film was not only a second feature when it was released years ago but has been previously televised. With the choice for Saturday's peak viewing falling between "Nora Prentiss" and "Crossfire," I got down to my income tax return. . . . I am delighted that Phil Gersdorf, who has been on loan from Hollywood to publicize Darryl F. Zanuck's "Big Gamble," is staying to handle "Cleopatra." This means we shall have first class service and that the trade press will not be ignored. And talking of publicists, I am amazed at the story that one got a newspaper man to write a synopsis. . . . Reg Jackson, who was so long with AB Pathe and was responsible for much work on the Variety Club's magnificent brochures, has started on his own as "Jackson Associates." Among his first accounts is Twickenham Studios. Congratulations. . . . A handsome shining red telephone receiver of the latest design now adorns my untidy desk to remind me that "the best numbers are in MGM's "The Bells Are Ringing". . . . It causes double takes to see Jeff Chandler with dark black hair. He dyed those iron grey locks for "The Story of David" which he is making here. He was almost not recognized at Columbia's ritzy premiere for "Song Without End." The guest list read like the social register. . . . Rank has put in Todd AO at the Portsmouth Odeon and Norwich Gaumont, making 19 installations in all.**

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### Regent, Harrisburg, Goes Dark Forever

HARRISBURG — Loew's Regent closed permanently on Aug. 27.

William F. Riding, manager, supervised the removal of $50,000 worth of equipment. The $10,000 sound system went to a theatre in Reading. The projectors were sent to New York headquarters of Loew's Theatres, Inc., and to theatres in Evansville, Ind. Uniforms, office supplies, and box office equipment went to a Wilmington, Del., theatre.

A New York city firm purchased the seats. A Philadelphia manager is interested in purchasing the huge air-conditioning system, and a few local parties are prospective buyers for the carpeting, Riding said.

Riding said he's leaving theatre business. He plans to stay in Harrisburg. Stage hands and projectionists will be placed in other jobs by their unions. Most other employees were on a part time basis. A few have taken jobs with the remaining theaters in the city.

According to Riding, theatre attendance since the first of the year "had been very good, a definite increase."

After the theatre is demolished, it is expected that the ground will become a parking lot for a time.

**TOA, TESMA, TEDA Convention Issue**

# PHYSICAL THEATRE • EXTRA PROFITS

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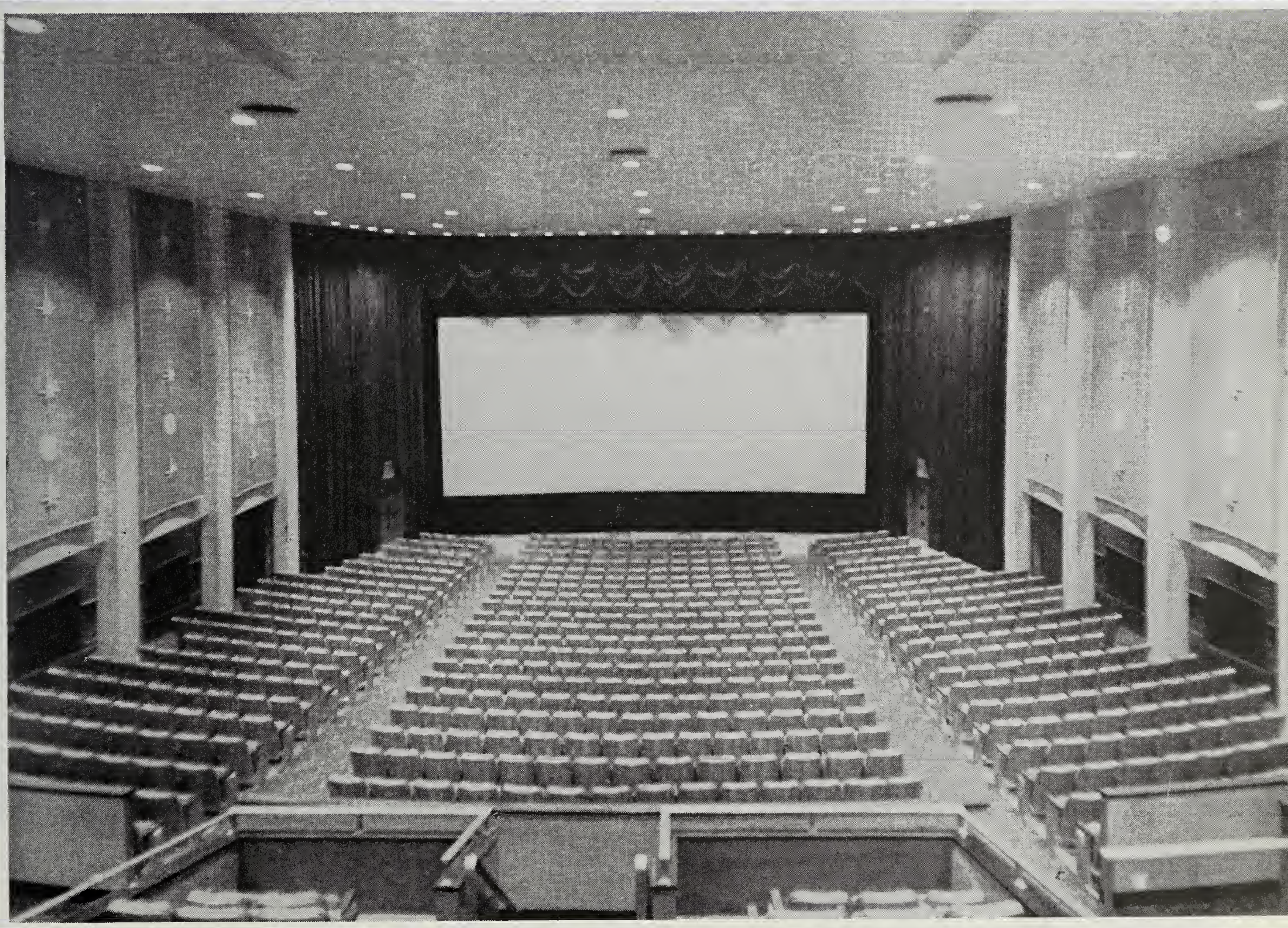

**Cover photo shows auditorium of the remodeled 880 seat Bronxville, Bronxville, N. Y. This beautiful theatre, designed by architect John McNamara, is the most recent addition to the Skouras Theatres Corp. Opened late in July, the hard-top is equipped to show all 70/35mm films. The Bronxville is another example of a top theatreman's faith in the industry by investing for a prosperous future.**

**Volume 15 Number 9**

**September 14, 1960**

[illegible]

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*In soft drinks, as well as in films, quality builds volume and volume, in turn, builds profits. Perhaps this explains why over 90% of all theatres serving beverages feature Coca-Cola...the quality soft drink!*

***TAKE ADVANTAGE OF THE CONTINUOUS YEAR-ROUND MERCHANDISING SUPPORT AVAILABLE FROM THE COCA-COLA COMPANY.***

*See your representative for Coca-Cola or write: Mgr., Theatre and Concessions, Fountain Sales Dept., The Coca-Cola Co., P.O. Drawer 1734, Atlanta 1, Ga.*

COPYRIGHT © 1960, THE COCA-COLA COMPANY. "COCA-COLA" AND "COKE" ARE REGISTERED TRADEMARKS.

## EDITORIAL

# Planning The Future

One of the most important functions for the entire motion picture industry is presently taking place in Los Angeles, California. It is the joint convention and trade show of three pace-setting groups: Theatre Owners of America, Theatre Equipment Supply Manufacturers' Association, and Theatre Equipment Dealers Association. These groups will be a major factor in determining the future policy of America's motion picture theatre.

We in the industry have seen much progress during the past year. From the boxoffice viewpoint, we have seen profits increase and a little more product become available. It is true that the lack of product is still apparent, but at this time the future looks brighter than at any other time during the previous twelve months. And the concession counter has proved, once again, to be a money-maker with unlimited potential. Drive-in theatre menus are evidence of this fact. Many drive-ins have a menu complete enough to compete with some of the largest restaurants, and their profits are also favorably comparable.

From the standpoint of the physical theatre, even the casual observer cannot help but notice that great strides have been made. Pay-as-you-see television, the foremost threat of keeping the potential patron in his living room, has failed to gain a foothold, and other competitive segments of the entertainment industry have lost much of their novelty. With these facts in mind, theatremen throughout the entire nation have remodeled and refurbished in order to reap the maximum benefits from a movie-conscious population.

The record also shows that many more hard-tops and drive-ins have been opened in the last twelve months than were expected and predicted by some who seem to have little optimism in the industry's future. The fact that "smart" shopping-center promoters are seeking motion picture houses for their projects is evidence that the public still demands a theatre within each and every community.

Technologically, the industry has made great advances. Vending machines now merchandise almost every conceivable type of product. And now they change bills for coins, making change accessible for any type installation. Beverage dispensers have also been improved, with patron appeal being considered first and foremost.

Projection booths have been bettered with the advent of transistorized sound systems and increased installation of 70mm projection equipment. The new sound system is more efficient with transistors, and the entire installation takes only a fraction of the space formerly required. This means that the booth itself can be made smaller, saving expensive building materials and floor space.

Projection with 70mm film has lead to the improvement of reproduction clarity with greater depth of focus and considerably more light.

These improvements in the physical theatre, plus the fact that more men in the industry are now willing to follow the trend toward improvement of their theatres, has given great impetus to the convention and trade show. It is during this convention that plans for a prosperous future will be made.

All of the industry looks forward to the future, and with the plans now being made by these three progressive organizations, we are sure that the public will realize more than ever before that motion pictures are the finest possible form of entertainment.

**PHYSICAL THEATRE • EXTRA PROFITS •** Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Joy Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

YOU'RE STICKING YOUR NECK OUT

. . . everytime you usher someone to a "can't-be-comfortable seat. Sure, you may be showing top films. Your prices may be the best in town. But if your seats aren's soft and comfy, they won't be filled a second time!

Good idea: call us—lets discuss seat rehabilitation. Costs little. Nets you more "come backs." For sure!

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The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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Attraction Boards Available. Write for Literature and Prices.
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# for finest low cost projection of 70 mm or 35 mm

# NATIONAL

## "35/70" Special

## ARC LAMP

Accommodates full 20-inch positives, projecting an extra double reel per carbon.

Automatic arc control at no extra cost.

35/70 SPECIAL

NATIONAL
THEATRE SUPPLY

A
GENERAL
PRECISION
COMPANY

**NATIONAL THEATRE SUPPLY COMPANY**

*Branches Coast to Coast*

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

# TESMA, TEDA Join TOA For Convention, Trade Show

Joining the Theatre Owners of America for their 13th Annual Convention and Trade Show at the Ambassador Hotel in Los Angeles, California, are the Theatre Equipment and Supply Manufacturers and the Theatre Equipment Dealers Association. The Convention and Trade Show is covered in this Physical Theatre-Extra Profits issue of Motion Picture Exhibitor.

Complete booth information is listed, and a floor plan of the trade show is reproduced. Other reports of interest to both delegates and subscribers are to be found on the Convention pages. The Physical Theatre-Extra Profits department is sure that this joint Convention and Trade Show will create better relations and a better future for the industry.

**By Lee Jones**
**Board Chairman, TESMA**

The theatre equipment business is improving from day to day and has reached proportions large enough in some parts of the country to indicate a definite upswing. This conclusion has been reached after information came to me from dealers and manufacturers in almost all parts of the nation. A few sections are doing not as well as they should, but the increase generally has been good. More theatres are becoming aware of the fact that if they are to stay in business they must bring their theatres up to date.

**JONES**

The major items in theatre equipment, such as projectors, sound systems, arc lamps, seats, screens, marquees and signs, are selling on the upgrade. Other items are not quite that good.

The introduction of 70/35mm projection equipment on the market has given a boost to a few dealers and manufacturers, and to the sale of accessory supplies particularly designed for this type of equipment.

Where theatres have decided that now is the time to either refurbish or get out of the business, there has been a loosening of the reins in the purchase of all types of supplies. Screens have been replaced and new seating has been installed or old seats at least rehabilitated.

Worn carpeting has also been replaced. There has been a general clean-up and paint-up job done. In many theatres, projection has been improved with the installation of new equipment or with the rebuilding of old equipment. Sound has also been improved with many theatres having their walls acoustically treated. New systems have also been installed.

In cities where two or more theatres are operating there has usually been an upsurge in equipment buying when one theatre is improved. Completion cannot just sit on a status quo basis.

For the observer who analyzes his chances of doing better equipment business, it must be apparent that there are obvious signs of better box office business for the motion picture industry. When this business improvement has been in existence for any length of time, the theatre owner usually starts to spend some money to improve his theatre.

The signs of better box office business have been given with great regularity lately through the Sindlinger Reports, and by the advent of new motion picture producing companies to increase the flow of feature pictures to theatres that have been starving for them.

Particularly encouraging is the recent announcement from the American Congress of Exhibitors that it had raised in excess of

*(Continued on page PE-12)*

*The Physical Theatre Department of Motion Picture Exhibitor asked Lee Jones, Chairman of the Board, TESMA, Albert M. Pickus, President, TOA, and J. Eldon Peek, Chairman of the Board, TEDA, to submit comments concerning the present status of the industry, plus their prognostications concerning the industry's future. All three men, as representatives of their respective organizations, contributed the comments found on this page. The Physical Theatre Department feels that these men have presented many significant facts concerning our industry. Much of this information, we are sure, will be discussed at length during the convention, and with such discussion, our industry will continue to grow better. Ed.*

PHYSICAL THEATRE

Vol. 15, No. 9 September 14, 1960

EXTRA PROFITS

**By J. Eldon Peek**
**Board Chairman, TEDA**

We are and have been in the midst of an economic period in the motion picture industry that requires patience and understanding between production, exhibition, equipment manufacturers and equipment dealers.

The exhibitor has the problem of lower average grosses, fewer pictures from which to choose, and in general mounting expenses. The dealer in turn must try to anticipate requirements for continued increase in exhibitor service demands. The dealer's stock must be more complete and varied because of the exhibitor's inability or failure to keep his equipment modernized. The successful theatre supply dealer must be in a position to give both in the store and the field, service to maintain antiquated booth equipment.

Possibly the most serious problem facing the equipment dealer is a continued trend for bargain hunting exhibitors to buy directly from manufacturers. This direct selling by the manufacturer seldom, if ever, offers the exhibitor the bargain he thinks he is getting. Almost without exception the theatre supply dealer has a choice of the quality products available.

At this convention we are in hopes that exhibitors, manufacturers, and suppliers can intelligently put themselves in proper focus within the industry.

**By Albert M. Pickus**
**President, TOA**

I welcome this opportunity given to me by Motion Picture Exhibitor to speak my mind about one subject of great interest and importance to me, and, I am sure, to all of you: the need for practical research to insure the future of the American physical motion picture theatre.

**PICKUS**

Motion pictures are a form of art. Art, in its many forms, has existed through the ages; it can never be destroyed. And as an art, motion pictures will never be destroyed. The problem of our great art is not one of dying, but one of lack of progress, of failing to keep up with the times, of not taking steps to avoid obsolescence.

Not that there haven't been developments. Historical Williamsburg has a startling and wonderful new type of theatre where every seat is a private loge. The Lincoln Center for the Performing Arts, now being built in New York City, has spent millions to insure that its concert halls, its dance stages, and its legitimate theatres will be new, vital and different.

Schools and colleges throughout the country are building new theatres — for both movies and stage shows—but not a brick is being raised until innovations have been thoroughly researched. All this is encouraging, but one fact stands out. None of this research is being accomplished for our commercial theatres.

There are four general types of theatres in operation today. Three are relatively specialized: the art theatre which draws an audience intent on the screen fare and relatively unconcerned with the physical theatre; the hard-ticket road show theatre, where the "Ben Hurs" and the "Ten Commandments" play, and which are nominally the most deluxe theatres; and lastly, the drive-in, which is a new phenomina of our industry and making the greatest technological progress. What we are concerned with is the fourth and the biggest class; the remaining conventional theatres playing commercial screen fare.

People will come to these theatres on a dual motivation—partly because they want to see a movie or have a specific interest in the film being shown; and, partly by their knowledge of the conveniences, the comforts, the ease of reaching the theatre.

It is here—for the regular conventional commercial theatre—that we need research so badly. Here is where we are remiss for not calling in the experts and the men of vision to tell us how, within our means, we can make our theatres more exciting. How we can improve our projection and our pre-

*(Continued on page PE-12)*

# BOOTH INFORMATION

**The following is a detailed guide to the displays in the Ambassador Hotel, Los Angeles. This guide should enable visitors to easily locate those exhibits which are of the greatest interest to them. The data is as accurate as possible at press time.**

**ADLER SILHOUETTE SIGN CO.**—Is occupying booth number 106.

Attending the exhibit are: Ben Adler; and Robert Rose.

**AMCOIN CORPORATION**—Is occupying booth number 48. The display includes the Silhouette Twin-3 coffee urn, and the Touch-A-Matic and Combination coffee urns, both of which are especially constructed for drive-in operation use.

Arthur B. Segal, corporation president, is attending the display.

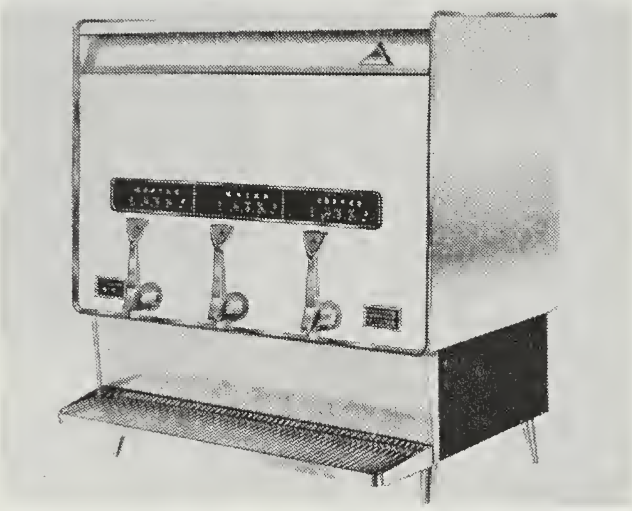
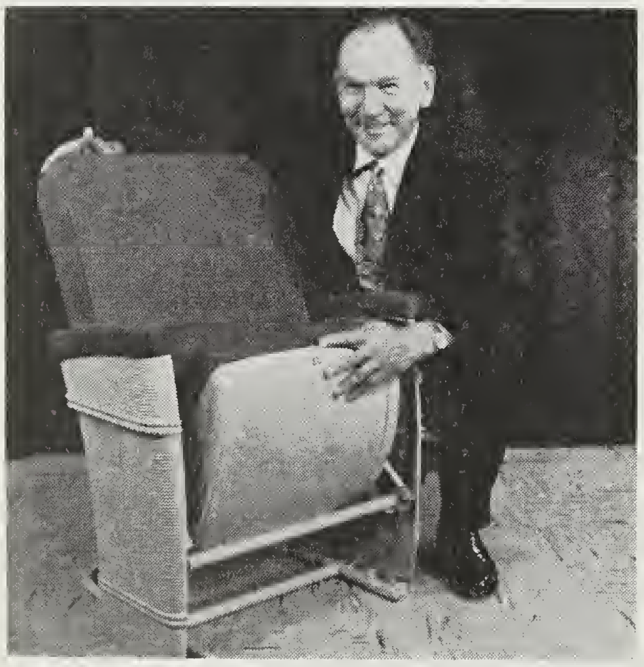


Photo shows the new coffee urn developed by the Amcoin Corporation. Called the Silhouette Twin-3, the new urn is presently on display at the Industry Trade Show in the Hotel Ambassador in Los Angeles, Calif.

**AMERICAN SEATING COMPANY** — Is occupying booth number 54. The display includes a complete line of theatre chairs, featuring the new DeLux Lounger theatre chair.

Attending the seating exhibit: Martin Kornbluth, eastern division sales manager; Ralph Zimmerman, western division sales manager; and Ed Thompson, west coast sales.



Martin E. Kornbluth, eastern divisional manager, American Seating Company, displays his recessed number plate invention on American Seating's delux Lounger chair now being shown at the Trade Show in Los Angeles. American Seating also is displaying other models of chairs for theatre seating.

**APCO, INCORPORATED** — Is occupying booth numbers 22, 23, 33, and 34. Their exhibit includes the SodaShoppe Soft Drink Cup Dispenser with crushed ice and a variety of instant and brewed coffee dispensers.

Attending the exhibit is Melville B. Rapp, executive vice-president.

**C. S. ASHCRAFT**—See B. F. Shearer Company.

**BALLANTYNE COMPANY**—Is displaying a complete line of drive-in equipment in booth number 49.

**BRUNSWICK CORPORATION** — Is occupying booth number 63. The exhibit is designed to show how bowling lanes can make a profitable operation in new locations and in converted conventional theatres.

Attending his company's display is Cliff Ellison, national dealer sales manager.

**CALIFORNIA PIZZA CRUST CORP.**—Is occupying booth number 3.

**CARBONIC DISPENSERS**—Is displaying dispensing equipment in booth number 12.

**CASTELEBERRY'S FOOD COMPANY**—Is occupying booth number 55. Their exhibit will show the complete line of Casteleberry food products.

**CENTURY PROJECTOR CORPORATION**—Is displaying their excellent projection equipment.

6 LARGE DRINKS with Crushed Ice

Photo shows Apco's 6-drink SodaShoppe on display at the Trade Show in Los Angeles. The machine vends 4 carbonated drinks and 2 non-carbonated. It has a 1,400 cup capacity and will serve crushed ice with an optional ice maker. Other Apco units are on display with the famous line of SodaShoppe machines.

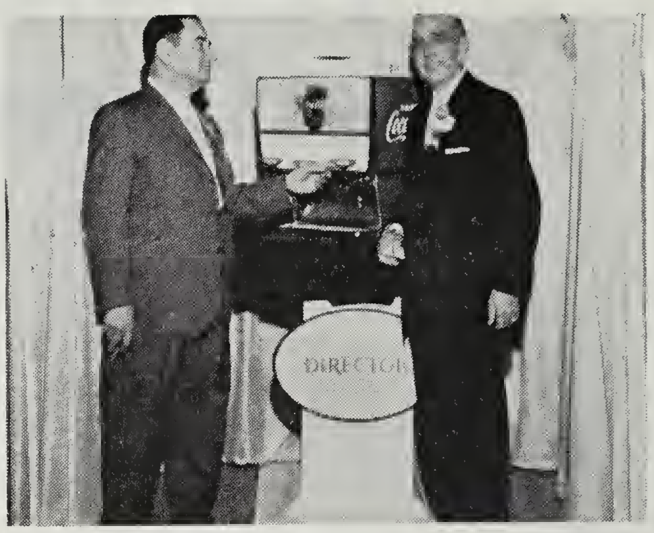
**THE COCA-COLA COMPANY**—Is occupying booth numbers 42-43-44-45. The exhibit features the new Dole Director 3-drink beverage dispenser and includes Selmix dispensers.

Attending the Coca-Cola exhibit are: Phil Heyden, special representative, west coast; T. H. Gibson, west coast regional sales manager; and Charley Okun and Charley Bourdelais.

**COLE PRODUCTS CORPORATION**—Occupies booth number 9. Their exhibit consists of the Iceberg and Cole-Spa automatic cup-type beverage machines, which serve from one to seven beverages, both carbonated and non-carbonated; the Fireball cup-type machine which serves coffee four ways, plus hot chocolate; and the Hot-Spa automatic which serves coffee four ways, plus hot chocolate and two types of soup.

Attending the Cole exhibit are: Albert Cole, president; Richard L. Cole, executive vice-president; and Stanley S. Gaines, vice-president.

**CONTINENTAL VENDING MACHINE COMPANY**—Is displaying their line of vending machines in booth numbers 21 and 32.



Charles Okum (right) and Charles Bourdelais both of the Coca-Cola Company, stand by the new 3-drink Coca-Cola Dole Director dispensing unit, being shown at the Industry Trade Show in Los Angeles. Coca-Cola is also displaying their Selmix line of dispensers.

**CRETORS & COMPANY** — Is occupying booth number 31. The Cretors exhibit includes their automatic popper, their popcorn warmer, their popcorn machines, the Cretors Caramelcorn Mixer, and Perfection Candy Floss Machines.

Attending the exhibit is H. E. Chrisman, vice-president.

*(Continued on page PE-8)*

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## PROGRAM OUTLINE

*Headquarters-Office*
*Garden Room*
*Ambassador Hotel*

### THURSDAY, SEPTEMBER 8

**AFTERNOON**: Meeting with Pathe Laboratories representatives in Lido Room at 2:30 p.m.

### FRIDAY, SEPTEMBER 9

**NOON**: Screen Producers Guild luncheon Dolphin Court, 12 p.m.

**AFTERNOON**: Screen Producers Guild Meeting Frenchette Room, 2 p.m.

### SATURDAY, SEPTEMBER 10

**MORNING:** Nominating Committee Meeting Frenchette Room, 10 a.m. Chairman: Earnest G. Stellings.

### SUNDAY, SEPTEMBER 11

**MORNING:** Insurance Committee meeting in Lido Room at 9:30 a.m. Chairman: Arthur Lockwood.

**NOON:** Finance Committee in Frenchette Room at 11 a.m. Chairman Myron N. Blank.

**AFTERNOON:** Registration in South Lobby from 1 p.m. to 6 p.m. Decrees Revision Committee meeting in Lido Room at 1:30. Chairman: George G. Kerasotes. Installation of Trade Show and Decorations at Convention Center, 3 p.m. Censorship Committee meeting in Frenchette Room at 4:30 p.m.

### MONDAY, SEPTEMBER 12

**MORNING:** Registration in South Lobby from 9 a.m. to 6 p.m. Board of Directors and Executive Meeting in Boulevard Room at 10 a.m.

**NOON:** Board of Directors and Executive Committee Reception in Boulevard Room at 12:30 p.m.

**AFTERNOON:** Board of Directors and Executive Committee Luncheon in Boulevard Room at 1:00 p.m. Board of Directors and Executive Committee 2nd Session at 2 p.m. in Boulevard Room.

*(Continued on page PE-16)*

# NEW! ASHCRAFT

# 35/70 Cinex® Special

F1.5 PROJECTION LAMP for medium and small theatres

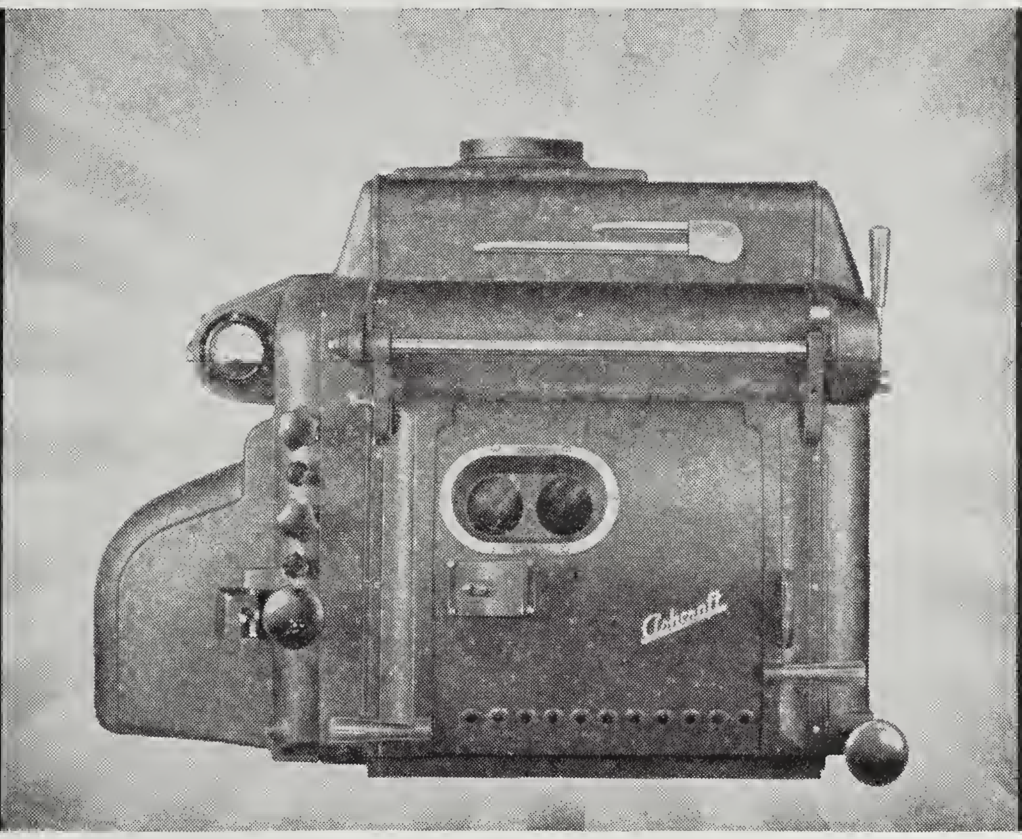
Lower First Cost

Lower Operating Cost

Indoor Screens up to 40 ft.

Drive in Screens up to 90 ft.

70-135 Amps.



More Screen Light

Better Light Distribution

2 Hours of Brilliant Light from one 20″ carbon

Wide Range 10-11-13.6 Carbons

## Compare these 10 points of superiority and see why Ashcraft is the only Lamp that has everything!

**THE ONE LAMP** which will project maximum light for both 35mm or 70mm film at less carbon and current cost than ever before.

**THE ONE LAMP** having a true F1.5 optical speed which increases light output at decreased operating expense.

**THE ONE LAMP** of the "35/70 Special type" having pure silver water cooled, one piece carbon contacts.

**THE ONE LAMP** having "Man sized" lamphouse door that projectionists prefer.

**THE ONE LAMP** having such an extremely precise carbon feed mechanism that arc-length and crater position are maintained exact without neeessity of troublesome thermostatic devices.

**THE ONE LAMP** that has both high screen intensity and up to 100% screen light distribution.

**THE ONE LAMP** having 3 point suspension for mirror (no rings) allowing unrestricted mirror ventilation prolonging mirror life.

**THE ONE LAMP** which will accommodate up to 20 inch carbons and give up to 2 hours of brilliant illumination.

**THE ONE LAMP** having positive chain drive feed and carbon rotation—uses no roller feed whatever.

**THE ONE LAMP** for which a new—high quality—high reactance—low cost Rectifier has been specifically designed.

C.S. **ASHCRAFT** MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N.Y.

*(Continued from page PE-6)*

**ENCYCLOPAEDIA BRITANNICA INC.**—Is occupying booth number 46.

**EPRAD**—Is occupying booth number 107. This Toledo, Ohio firm will display their excellent line of drive-in theatre in-car speakers, plus other theatre equipment.

Attending the Eprad exhibit is Al Boudouris, president.

**JOHN P. FILBERT COMPANY**—Is occupying booth number 28. This outstanding supply dealer will show a complete line of 70/35mm projection equipment.

**GREAT BOOKS OF WESTERN WORLD**—Is displaying their books in booth number 6.

**R. L. GROSH COMPANY**—Is displaying stage and screen equipment in booth 29.

**HEYWOOD-WAKEFIELD COMPANY**—Is displaying their line of theatre seats.

**JOE HORNSTEIN INC.**—New York City supply dealer is displaying equipment in booth number 62.

Attending the display is Joe Hornstein.

**INTERNATIONAL SEAT** — Is occupying booth number 7. Their exhibit displays auditorium seating.

Attending the exhibit are: Bill Toney, sales manager; Les Abbott, sales.

**KARAGHEUSIAN CARPETS** — See B. F. Shearer Company.

**AL LAPIDUS POPCORN CO.**—Is occupying booth number 17.

**MANLEY INCORPORATED**—The Manley exhibit, occupying booth numbers 51 and 52, includes their Vista-Pop popcorn machine; the Ice-O-Bar beverage dispenser; and Serv-O-Ramic drive-in self service equipment.

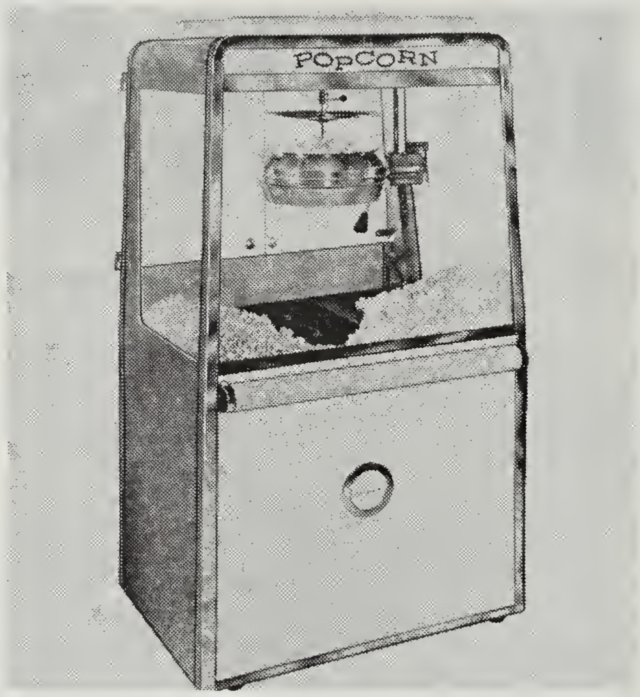


**Photo shows the Cretors Ambassador model popcorn machine now on display at the Industry Trade Show. Cretors & Company is presently displaying their equipment, including the Olympic model warmer, the automatic caramel corn mixer, and the Perfection Candy Floss Machine.**

Attending the exhibit are: W. Herb Turpie; Jim Manley; Leonard Jewell; G. Lenn Britton; and Jim Worsley.

**MIRACLE EQUIPMENT COMPANY**—Is occupying booth numbers 13 and 24. Their display features drive-in playground equipment.

Attending the display is Claude Aherns.

**MOTIOGRAPH, INCORPORATED**—See B. F. Shearer Company.

**NATIONAL CARBON COMPANY**—Is occupying booth numbers 50 and 52. Their exhibits feature National projector carbons.

Attending the National Carbon Exhibits are: V. J. Nolan, manager, sales promotion; W. C. McCosh, manager, carbon products; J. W. Cosby, sales manager, arc carbon products; W. T. Brenner, P. H. Freeman, C. W. Handley, J. B. Hoynes, and S. Morley, Jr., all sales representatives.

**NATIONAL THEATRE SUPPLY COMPANY** — Is occupying one booth featuring their complete line of theatre equipment, ranging from projection booth to maintenance supplies.

Attending the National Theatre Supply exhibit are: W. J. Turnbull, president; J. E. Currie, vice-president; and L. C. Ownbey, vice-president.

**NATIONAL VENDERS**—Is occupying booth number 65.

Attending are: H. J. "Pete" Foster; M. L.

*(Continued on page PE-20)*

## TOA, TESMA, TEDA Combined Industry Trade Show

### September 13, 14, 15, 16, 1960 Ambassador Hotel In Los Angeles, California

*Sunset Room*

***Available Services***

Hot and cold water
Floor drains
Overhead strips to plug in spots 150W
Phonograph 33-45-78
Closed circuit T.V.
Grade Level Access
Rest rooms
Storage space
Spotlights (charge)
Electrical outlets (charge)

Alternating current
Three phase 208 V. power
Single phase 208 V. power
Single phase 120 V. power

8,000 sq. ft.
Ceiling: low 9', high 18'

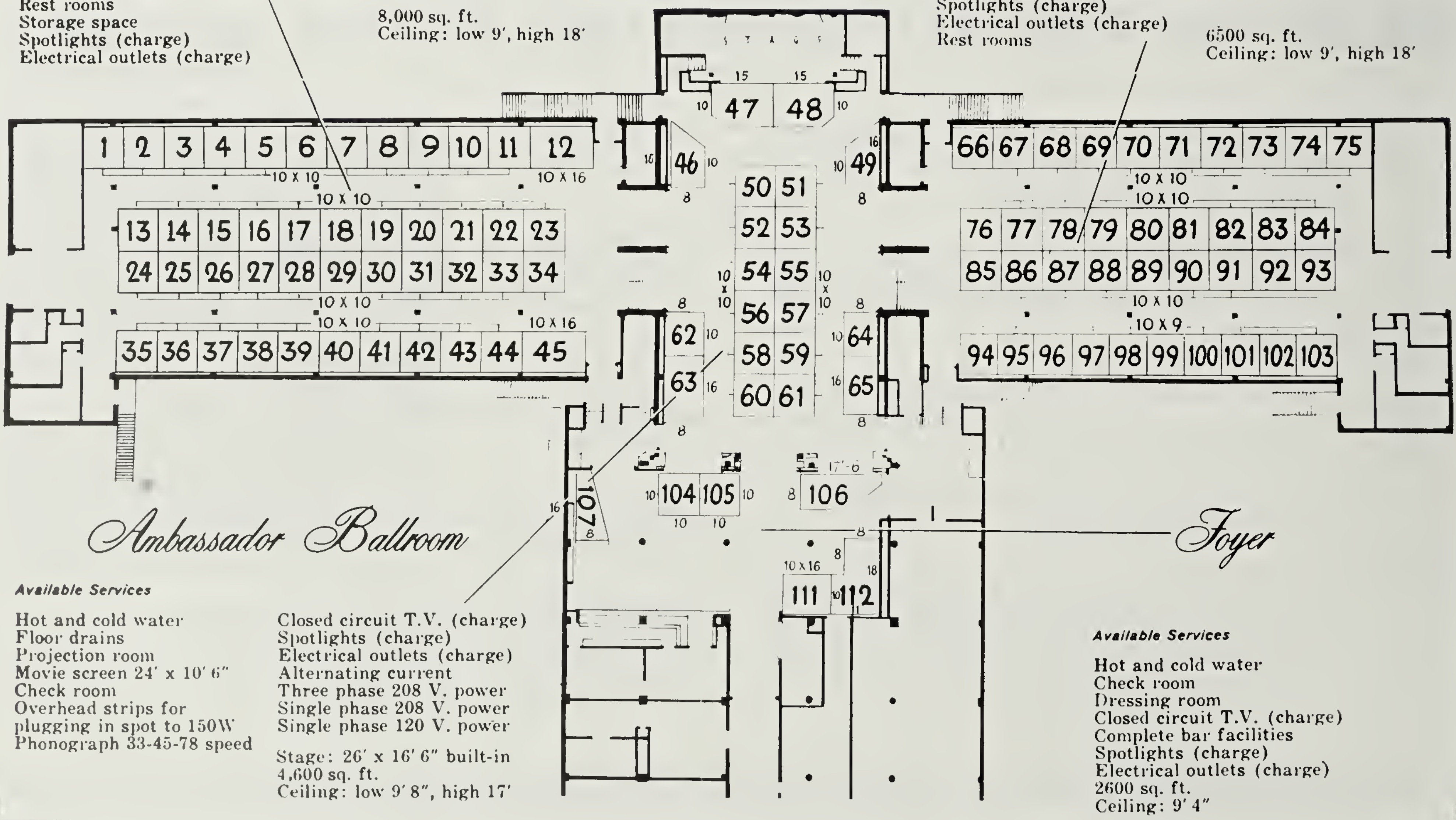
*Boulevard Room*

***Available Services***

Hot and cold water
Floor drains
Overhead strips to plug in spot up to 150W
Phonograph 33-45-78
Closed circuit T.V. (charge)
Spotlights (charge)
Electrical outlets (charge)
Rest rooms

Grade access (level)
Alternate current
Three phase 208 V. power
Single phase 208 V. power
Single phase 120 V. power

6500 sq. ft.
Ceiling: low 9', high 18'



*Ambassador Ballroom*

***Available Services***

Hot and cold water
Floor drains
Projection room
Movie screen 24' x 10' 6"
Check room
Overhead strips for plugging in spot to 150W
Phonograph 33-45-78 speed

Closed circuit T.V. (charge)
Spotlights (charge)
Electrical outlets (charge)
Alternating current
Three phase 208 V. power
Single phase 208 V. power
Single phase 120 V. power

Stage: 26' x 16' 6" built-in
4,600 sq. ft.
Ceiling: low 9' 8", high 17'

*Foyer*

***Available Services***

Hot and cold water
Check room
Dressing room
Closed circuit T.V. (charge)
Complete bar facilities
Spotlights (charge)
Electrical outlets (charge)
2600 sq. ft.
Ceiling: 9' 4"

# YOUR NATIONAL CARBON ENGINEER...

*Sells you the best product—gives you the best service!*

The illustration shows a NATIONAL CARBON Sales Engineer using a multiple scale ac-dc voltohmmeter for checking incoming a-c line voltage to the booth . . . to determine if taps on the rectifier are set properly . . . and to measure the d-c voltage across the arcs.

These sales engineers – equipped with complete service kits containing the most modern tools in the trade – stand ready to assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. In Canada: Union Carbide Canada Limited, Toronto.

This voltohmmeter—used for determining both ac-dc power readings—is just one of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

**NATIONAL CARBON COMPANY**

**UNION CARBIDE**

# Carbons, Inc. Offers Projection Check-Up

The use of new high powered lighting equipment to illuminate the larger screens has increased the need for improved installation and maintenance techniques in the projection room.

Realizing that few theatres have the trained personnel or specialized test equipment necessary to keep such equipment operating at maximum efficiency, Carbons, Inc., distributors of Lorraine Carbons, has for some time offered a projection check-up service to any theatre requesting it. The demand for this service has been rising steadily, indicating that it is doing a worthwhile job and requiring an expanding technical staff.

The service includes a check into the primary power source, which if not properly used or if is subject to one or more common troubles, will cause unsatisfactory performance of the generator, rectifiers or lamps. The power company may supply either a 208 or 220 volt three-phase service (both are standard) which may or may not have sufficient capacity or voltage regulation characteristics. Improperly matched equipment or poor voltage regulation is a major cause of poor projection. In many cases the power company will cooperate in making changes if the need can be pointed out to them.

These inspections, always made in company with the regular operators, can also reveal such difficulties as overloaded generators or rectifiers, improper operation of ballast resistors, defective switches and cables or inaccurate meters.

As the main object of the inspection is to improve the screen lighting, the main effort is concentrated in this direction. In addition to the Karl Freund Spectra meter and Luckeish-Taylor meter, each Lorraine man is equipped with a Panavision Brightness meter developed by the Motion Picture Research Council which gives standard brightness readings. This meter has a special adapter for checking drive-in screens. This has been a problem in the past due to the relatively lower light values involved. The 1 to 30 feet lambert scale (recommended indoor screen brightness is 10 feet lamberts plus 4 and minus one) is converted to a 1 to 6 FL scale. This is of great importance as few drive-ins exceed a value of 3 FL. Standard procedures are used in recording incident light and distribution. Special care is also directed to ambient lighting as this can degrade the picture. Lamphouses are checked as far as vibration, misalignment, carbon feed equipment, draft, and economy of operation is concerned.

Alignment procedures as recommended by the manufacturers are performed using special tools. Air flow through lamps and heat at aperture can also be checked. Special meters make it possible to record volt and ampere readings without interfering with the operation.

A recent survey showed that 57 per cent of the drive-ins checked have a screen brightness of less than 3 FL and in only 5 per cent were brightness levels of more than 5 FL measured. It is believed that this record can be greatly improved without the addition of any new equipment.

The proper use of the right carbon combination continues to be the main area where lighting improvements can be made.

A 28-minute film which shows how projector carbons are made and some of their uses is available. Arrangements can be made to show the film to interested groups, especially exhibitors and projectionist organizations. The first part of the film is in black and white and shows the manufacturing processes. The second part, by means of a cartoon and live action in color shows the carbon arc in operation. The importance of proper mirror alignment is also demonstrated.

# MPRC Test Film Program To SMPTE

Dr. Norwood L. Simmons, president, the Society of Motion Picture and Television Engineers, announced that the motion picture test film program formerly handled by the Motion Picture Research Council, which was recently dissolved, is being transferred to the SMPTE. In taking this action, the Society and the Motion Picture Research Council recognize the need of continuing this valued program of service to engineers concerned with the production and exhibition of motion pictures. Through the cooperation of the Motion Picture Research Council the scientific equipment and data used in this program is being made available to the SMPTE.

Assumption by the Society of responsibility for these Research Council test films is a natural extension of the SMPTE's own test film program which has been in existence for many years, serving the needs of engineers. The Society's test films reflect the work of its many engineering committees in establishment of needed standards. They provide invaluable tools in the hands of engineers and technicians in assuring the optimum performance of motion picture and television equipment and their associated sound systems.

There are many types of test films and each is designed to serve one or more specific engineering needs. They provide means of isolating and locating trouble when a projector or sound system is not operating correctly and will indicate when performance is again within specifications. They may be used to set performance objectives in the design of new equipment and they can serve as standard tools of inspection during equipment production.

William F. Kelley, known for his many years of association with the Motion Picture Research Council, will assist as a consultant to the Society in connection with the technical aspects involved in this test film program.

**Officers and directors of the National Association of Concessionaires met in Chicago for their annual mid-year conference. Jack Kirsch, president, Allied of Illinois (standing, right), met with the NAC board to discuss plans for their combined convention and trade show, to take place Nov. 6 through 10 at the Conrad Hilton, Chicago. Members sitting left to right are: Harold Chesler, NAC first vice-president; Larry Blumenthal, director at large; Augie Schmitt, second vice-president; Irving Singer, supplier segment director; Russell Fifer, NAC executive director; Spiro Papas (standing), NAC president, Jack Kirsch; Edwin Gage, NAC treasurer; Arlie Berry, regional vice-president; H. E. Chrisman, director, equipment manufacturer segment; James Hoover, regional vice-president, and John Reynolds, director, supplier segment.**

## Fox Installs York System

**Photo shows section of York Absorption Chilling System being installed in Detroit Fox for heating and air conditioning the country's second largest theatre. Installation was made by Arctic Air, Inc., and directed by Stuart Hath, AA engineer, and James Sines, Fox chief engineer.**

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## See Page PE-20 For Women's Activity Program

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## FST Opens New Hard-Top

Louis J. Finske, president, Florida State Theatres, announced that the new Center, Jacksonville, opened recently following a $100,000 renovation program which transformed the old Arcade into an outstanding new showplace.

FST district manager Mark A. DuPree, with city manager Robert Heekin, supervised the refurbishing program of the Adams street theatre.

Two former Adams street stores were taken over to give additional room to the lobby, and an ultra-modern marquee was erected. A new concession stand was also built.

The seating capacity at the theatre was dropped from more than 1,200 to 800, with 40-inches between rows. A new ladies lounge and restroom were also constructed.

## Prudential Circuit Opens Montauk Manor Playhouse

Prudential Theatre Circuit, largest movie chain on Long Island, operating 65 theatres, opened the Montauk Manor Playhouse as another one of its theatres.

Montauk Manor Playhouse

Opened in May, simultaneously with the Montauk Manor Resort Hotel, the playhouse has a seating capacity of 600 and is open to the general public, although special arrangements were made to accommodate guests at the Montauk Manor.

Clifford E. Windsor, long-time resident of Montauk, who is Playhouse manager, told us that the policy is two shows nightly at 7 and 9, with additional matinees each Saturday and Sunday.

The Playhouse features the intimate setting of the old theatre building, with complete patron food service adjoining it for maximum extra profits. Connecting with the Playhouse is a complete restaurant which serves drinks and food both before, during, and after performances.

This operation, which formerly was a summer stock theatre, is in a drawing area of approximately 4,000 persons. Most of the area's population is composed of transient tourists.

Prudential installed a minimum of equipment to open this unique summer theatre. The total cost of equipment is estimated at $15,000. Chairs are folding canvas and carpets are bright red, creating an appealing setting.

Projection machines are Holmes with Brenkert Enarc arc lamps. Sound is also Holmes. Rectifiers are Forest, lenses are Bausch and Lomb, and film cabinets are Numade. Joe Hornstein, Inc., was the supply dealer for this interesting summer operation.

## Loew's Normandy Provides "Extra" Entertainment

In the Jacksonville, Florida area, twenty-thousand homes were serviced with a herald from Loew's Normandy Twin Open Air Drive-In, an excellent saturation campaign for promotion of the theatre and its complete conveniences and "extra" entertainment attractions.

In addition to the top films shown at the Normandy, the drive-in features many exciting services for children as well as adults. These include free rides on a brand new giant 32-horse Merry-Go-Round, and entrance to the free Happyland Zoo with its live animals. The animals include Madame Duck, Crazy Coon, Briar Rabbit, Petey Possum and the amazing Monk, Jocko. New cars have also been added to the mile-long railroad, another thrilling free ride for the kids and adults as well, who get a great kick out of riding on the miniature replica of the crack Seaboard Silver Meteor.

THE HAPPYLAND ZOO

**Children and adults both enjoy visits to theHappyland Zoo at Loew's Normandy Twin Drive-In, Jacksonville, Florida. The Zoo has many live animals which attract visitors during both on and off hours.**

Loew's Normandy, the saturation herald also explains, offers dual-line cafeteria service to better serve the finest foods and refreshments.

With the completion of the Jacksonville Expressway, boxoffice figures have greatly increased. Homes in Duval County are now within minutes of the Normandy.

This drive-in is another example of the tremendous growth of open-air theatres throughout the entire country. Similar entertainment features can be incorporated into the operation of other drive-ins, thereby bursting boxoffices with business.

**Above photo shows the giant 32-horse Merry-Go-Round at the Loew's Normandy Twin Drive-In, Jacksonville, Florida. Children are given free rides on the 'Round, which is part of the large amusement center built at the theatre.**

## National Survey Picks Super 50 For Windjammer Showing

The Super 50 Drive-In in Ballston, N. Y. was selected for the world premiere drive-in theatre engagement of the Cinemiracle attraction "Windjammer" William Shelton, general sales manager for Cinemiracle Pictures Corp., distributors, announced.

In selecting the Super 50 Drive-in, Shelton's engineers thoroughly scoured the territory looking for the exact type of installation that would give the three panel process, Cinemiracle, its most advantageous presentation. The Super 50 Drive-in, owned and operated by Tri-City Drive-In Theatres, was thought to be, by Russell McCullough, chief engineer, uniquely suited for the most perfect Cinemiracle presentation.

On the mammoth 125 foot screen the three cameras will be able to project a picture that will be sharp from edge to edge and this will be the largest Cinemiracle presentation ever presented anywhere in the world.

NATIONAL THEATRES
MOBILE PROJECTION UNIT
MOBILE PROJECTION UNIT
"WINDJAMMER"

### "Windjammer" Trailer On Way

**First commercial use of the mobile projection unit carrying Cinemiracle equipment was at the Twin Drive-In, Cincinnati, Ohio, in July. Trailer is shown as it was being prepared for haul from NT&T Warehouse in Culver City, Calif. for cross-country trip. Unit was tested this year in Las Vegas, Nevada.**

your
pictures
ARE NOT AS BRIGHT
as they were
last
tuesday
!

They get dimmer
day by day because
your lamphouse mirrors
constantly deteriorate.

How long
since you last
replaced them?

Stop wasting light and power.
Get new—
Strong Glass
REFLECTORS
Now!

Your dealer has the
correct size for your lamps.

The Strong Electric Corp.
31 City Park Avenue, Toledo 1, Ohio

(**PICKUS** *continued from page PE-5*)

sentation, to make it incomparable with any other story-telling media? How we can make our seating more comfortable, more intimate, and more appealing? How we can modernize our lobbies and our decor to take away the atmosphere of "ancient movie palaces?" And what do we do about it? The answer is, in my opinion, so simple, it is amazing that our industry hasn't done something about it long ago.

First, we should call together the far-sighted and creative theatre architects and engineers, our scientists, our producers, our distributors, and the leaders of exhibition. From our technicians we can be told what can be done to improve physical presentation. Some form of standardization of ratios, picture size, and screen light will be a requisite, based on a formula that will be applicable to all theatres based on their width and depth. Then it will be up to the producers and film companies to adopt these standards, and the exhibitors to install them in their theatres.

There are short-cuts to theatre seating, ventilation and lobby decor that can be recommended too. These the exhibitor would be urged to do as rapidly as possible.

You will note I have not mentioned the money necessary to make these changes. I don't feel any sizable amount will be needed to develop the new standards—probably only a fraction of what it takes to advertise any good current movie — though it will take plenty of time and effort on the part of the dedicated men who work on such a project. For the theatre owner, it would be a question of doing as much as he can a step at a time, and none of these changes should require any sizeable outlay of cash—such as would be required to build a new theatre. No improvement any theatre owner makes will be worth while unless he can get his money back in gross. This should be the guiding axiom—do as much as you can, as quickly as you can, but no more than you can at any one time.

Coupled with this physical improvement, we should research what we have to do with our merchandising to bring more people to our theatres. We don't need any $500 a day so-called expert to tell us that our theatre attendance is off or that we cater principally to teenagers. These things we know. What we want to know is how we should sell our product to bring people back to our theatres.

It has always been a revelation to me how ad agencies work. The agency lands a new account—let's say an automobile we'll call the Sparrow. Probably no one in the agency ever drove a Sparrow; the agency never had an automobile account. Yet the creative brains in the agency, unhampered by the old taboos of the business, go out and make the nation Sparrow conscious, and the Sparrow sales soar. The same thing happens every day, be the product Sparrows, a tooth paste, a new cigarette, a coffee, or a detergent.

What I am trying to suggest is that we use some of this creative talent—talent outside the business—that can sit down, take a long analytical look at what we've been doing, and suggest the ways, in the current market, we should sell our product. Such a look would be unhampered by the hereditary do's and don'ts of our business. If ad agencies can sell all these commercial products so successfully, I can't imagine any reason why they can not be equally effective for the movies. And again, I'm not thinking in terms of thousands and thousands of dollars for a high-fallutin' survey. I think it could be done quite cheaply, and most effectively.

## TEDA, TESMA News

**Theatre Equipment & Supply Manufacturers Association (TESMA) and Theatre Equipment Dealers Association (TEDA) have announced final plans for business sessions to take place immediately preceding the Motion Picture Industry Trade Show at the Hotel Ambassador in Los Angeles.**

**Both organizations will conduct meetings of their respective Boards of Directors Sunday, Sept. 11 at 11 a.m. There will be a joint business session of the group memberships on Monday, Sept. 12 at 9:30 a.m.**

**Social events of the two organizations will take place jointly, with no charge made for organization members and their ladies. Details of these events will be announced to registrants at the two conventions.**

(*Continued from page PE-5*)

**By Lee Jones**

**Board Chairman, TESMA**

$3,000,000 has been reached, that ACE will approach other exhibitors for another million dollars and then obtain additional substantial funds from either public financing or banking support.

This kind of determined effort to get more pictures on the market indicates more than just the necessity of providing new product in a starved economy of film production. It indicates also, at least to me, that theatres are looking forward to staying in business for a long time to come and that they are putting substantial sums of their own money into production to keep them in business.

Theatres that invest in this kind of laudable enterprise, also of necessity must keep their theatres in top shape to entertain their patrons. They must realize, and most certainly will realize if dealers continue to tell them, that comfort of patrons will be necessary if they are to protect their investments in the exhibitor production company.

It seems to me that extra sales efforts on the part of dealers and manufacturers must be put forward now, when it appears to be the right time, so that every member of TESMA and TEDA will get his share of the increased demand for theatre equipment that seems to be sure to be forthcoming, should all of the signs prove to be correct.

The first trade show that TESMA has been associated with in two years is taking place in Los Angeles at the Ambassador Hotel, September 13th through 16th. This effort will be in cooperatin with the Theatre Owners of America and the Theatre Equipment Dealers Association.

By the time this article reaches print, details of business sessions of TESMA and TEDA will have been announced. The sessions are to be singly and jointly so as to present every opportunity for manufacturers and dealers to get together. These sessions and the trade show should result in the settling of whatever deals recently have been in the making. Attendance at the TOA Convention should be exceptional since advance registrations are greater than last year at this time—and that was a record.

## Joan Crawford Moderates Ladies' Fashion Show

Joan Crawford, noted actress and business woman, moderated at the luncheon and fashion show which opened the Ladies' Program at the 13th Annual Convention of the Theatre Owners of America in Los Angeles on Tuesday, Sept. 13, it was announced today by Albert M. Pickus, TOA president.

Miss Crawford, in private life a board member of the Pepsi-Cola Company, and widow of Alfred N. Steele, former president of Pepsi-Cola Co. presided at the ladies' show, which took place in the Crystal Room of Beverly Hills Hotel in Los Angeles at 1 P.M. on Sept. 13.

The fashion show was arranged by Mrs. Ida Schreiber, of the Southern California Theatre Owners Association, and Miss Helen Cyr, of Columbia Pictures, both of Los Angeles, who are serving as coordinators of women's activities for the Convention.

**Photo shows Mrs. Alfred N. Steele, director of the Pepsi-Cola Company, who is attending the Convention in Los Angeles. On the screen Mrs. Steele is Academy Award Star Joan Crawford.**

Miss Crawford, an Academy Award winner, is known to her world-wide public as an outstanding motion picture dramatic actress and has an impressive background of success in three major entertainment mediums—motion pictures, radio, and television. In private life, as an active member of the Board of Directors of Pepsi-Cola Company, she maintains proper perspective between her family of four adopted children, her dramatic career, and her role as a director of one of the world's major corporations.

## Exhibitor To Win Prize For Projection Equipment

A $500 credit toward the purchase of Victoria-X 70/35mm Projection-Sound Systems, distributed by Cinematograph International, Inc. of New York, will be won by some lucky exhibitor attending the Motion Picture Industry Trade Show at the Hotel Ambassador, Los Angeles, September 13-16th, it was announced this week by the trade show management.

Tickets for drawing of the $500 credit will be given away during trade show hours at booth of Joe Hornstein, Inc. at the trade show. There will be no charge for tickets or no obligation to exhibitors, it was announced.

Drawing of the winning ticket will take place at the Hornstein booth Friday, September 16th, between 4 and 5 P.M. A motion picture star will do the actual drawing. Ticket holders must be present to win, it was announced.

The Motion Picture Industry Trade Show is sponsored jointly by Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association.

ADD MONTHS TO YOUR DRIVE-IN SEASON WITH HEATERS

DON'T WAIT...

order your heaters now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market ... in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy ... and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

*Now ... give your Drive-In patrons a warm welcome!*

NATIONAL THEATRE SUPPLY COMPANY

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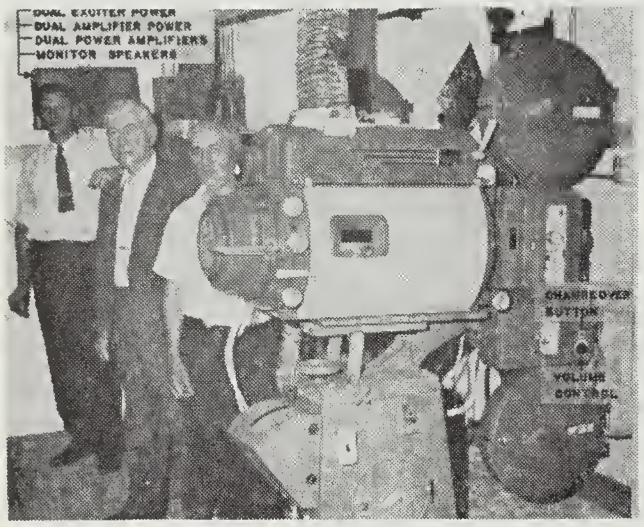
A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

## Transistorized System Debuts At Mall

The Century Projector Transistorized Sound Reproducing System made its debut at the Mall Paramus, New Jersey, a Charles Moss Enterprise theatre, in July. This new development is the first major break-thru in sound reproducing equipment since the advent of talking pictures.



In picture, left to right are: Michael Chitty, designer of the system; Frank E. Cahill, Jr., vice president, Century Projector Corp, and Milton Berk, chief projectionist, Capitol, New York City.

The installation was made by Joe Hornstein, Inc. and supervised by Altec Service Inc. and Milton Berk.

## Woelfl Named NTS Manager

**R. H. Woelfl has been appointed Branch Manager of National Theatre Supply Company's San Francisco office. Woelfl worked his way up through the ranks of NTS, having started with the Company in July, 1938 in the Stock Control Department of the home office.**

**JIM ROSS*** says—

"When you buy heaters you're buying heat for customer comfort. Make sure you get the heater that does the best job. I did and installed EPRAD HOT-SHOTS."

*DEARBORN DRIVE-IN
Dearborn, Mich.

MT. CLEMENS DRIVE-IN
Mt. Clemens, Mich.

*See page PE-17*

# NEWS NOTICES

*NEW YORK—Dr. Norwood L. Simmons, president, the Society of Motion Picture and Television Engineers, announced that 15 internationally prominent scientists and engineers have consented to serve on the Committee of Honor of the Fifth International Congress on High-Speed Photography which the SMPTE will sponsor Oct. 16-22 at the Sheraton Park Hotel in Washington, D. C.*

*PLAINVILLE, CONN.—The Victor Animatograph Corporation, a division of Kalart, celebrates 50 years of progress. Manufacturers of precision motion picture equipment since 1910, the company continues to serve the industry with excellent product.*

## Disney Takes Third Interest In Outdoor Amusement Co.

Arrow Development Company of Mountain View, Cal., and Walt Disney Productions jointly announced that Walt Disney Productions have purchased a one-third interest in the Arrow Company.

Arrow, which was founded in 1945, designs and manufactures rides, special effects, and other attractions for the outdoor amusement industry.

Edgar Morgan, Arrow president, revealed that Arrow began construction of a 32,500 square feet plant in Mountain View. The new plant is being constructed on a six acre site recently acquired by Arrow. Plans call for final move to the new location by the middle of this month.

Arrow worked with Walt Disney Productions and Disneyland in the fabrication of many of the mechanical devices used at Disneyland.

"We will license Arrow to manufacture and sell certain engineering and mechanical inventions which we have developed. However, we have no intention of participating actively in Arrow's management or sales operations," Roy O. Disney, president, said.

There will be no change in the present officers of the company, who are equal partners in the enterprise.

## Popcorn Acreage Down, Tight Year Predicted

For the second consecutive year popcorn acreage is substantially below the ten-year average. In face of the increased consumption, The Popcorn Institute predicts, it can be anticipated that supplies will be tight for the next year.

The official U.S. Department of Agriculture Crop Production Report of August, 1960 states:

"Popcorn growers in 17 producing States planted 158,100 acres of popcorn this year and expect to harvest 149,500 acres or 3 per cent more than last year. Acreage planted this year is about 4 per cent larger than in 1959 but about 12 percent below the 10-year average of 180,500 acres planted. Acreage losses have been larger than last year due mostly to floods in main Corn Belt area.

"The 1960 planting season got off to a rather slow start in many areas because of too much rainfall. Later, after the crop was up, considerable acreage was washed out, particularly in the main Corn Belt areas. Some intended acreage was not planted, and some acreage lost was not re-planted because of lateness of the season. Considerable acreage is later than usual and vulnerable to frost damage in some areas."

*NEW YORK—Frank E. Cahill, Jr., vice-president in charge of sales, Century Projector Corp., reports the sale of the Century 70/35mm Projector system to the Glen Glenn Sound Company, Hollywood, Calif. MGM's Calcutta, Calcutta, India, also installed a Century system. This sale was handled through the Westrex Corporation, Century's foreign distributor.*

*EAST McKEESPORT, PA.—Ringsdorff Carbon Corp., manufacturers of Diamond carbons, announced the appointment of John Cullen Jr. as sales engineer for the southern and mid-western states. Cullen will work out of Memphis, Tenn.*

*NEW YORK—Edward J. Izzo has been appointed assistant sales manager, Henry Heide, Inc., manufacturers of confectionery and baking products, announced Andrew H. Heide, president. Izzo will assist Eugene Sullivan, general sales manager.*

*ST. LOUIS, MO.—National Rejectors, Inc., recently opened two new sales and service branch offices at Seattle, Wash., and Richmond, Va., Arthur Hauser, NRI general sales manager, announced.*

*CHICAGO—Charles Magner has been appointed district sales manager for Bunte Brothers Chase Candy Co. in seven midwestern states, according to an announcement by W. H. Kelley, vice-president and director, sales. Magner has been in the candy industry more than 28 years.*

*WAPAKONETA, OHIO—Harlan Lea, president, Koneta Rubber Co., announced the election of Ken E. Brock, Toledo, to the office of vice-president and member, board of directors. Koneta Rubber Co. manufactures floor tile and runner matting. Brock is also president of American Mat Corp. and D. W. Moor Co., both of Toledo, Ohio.*

*BOONTON, NEW JERSEY—Frank H. Riffle, formerly with Motiograph as chief engineer, has formed his own company—Riffle Electronics. Riffle will work in association with the Lorraine Carbon Company as technical engineer and advisor, Edward Lachman of Lorraine recently announced.*

*PLEASANTVILLE, NEW YORK—William J. Tull, vice-president, sales and engineering, General Precision, Inc., announced the formation of a new GPL division which will have responsibility for all major systems. Tull also announced the appointment of W. H. Heath as director of the new Systems Division.*

*NEW YORK—Canada Dry Corporation reported all-time record high earnings and sales for the nine months ended June 30. Earnings rose more than 16 per cent over the same period a year ago and sales were up more than 8 per cent for the 1959 period.*

*SEATTLE—Construction started recently on a $200,000 addition to the Seattle Plant facilities of the 28-year-old Sweden Freezer Manufacturing Company. The new plant addition will be 2-story concrete structure including 30,000 square feet of floor space.*

*MILWAUKEE—Publication of the 1960—61 Directory of Professional Photography was announced. The Directory lists the names of photographers throughout the nation who specialize in all types of picture taking, including theatrical. Copies are available.*

## High Praise Given For Canadian Safety

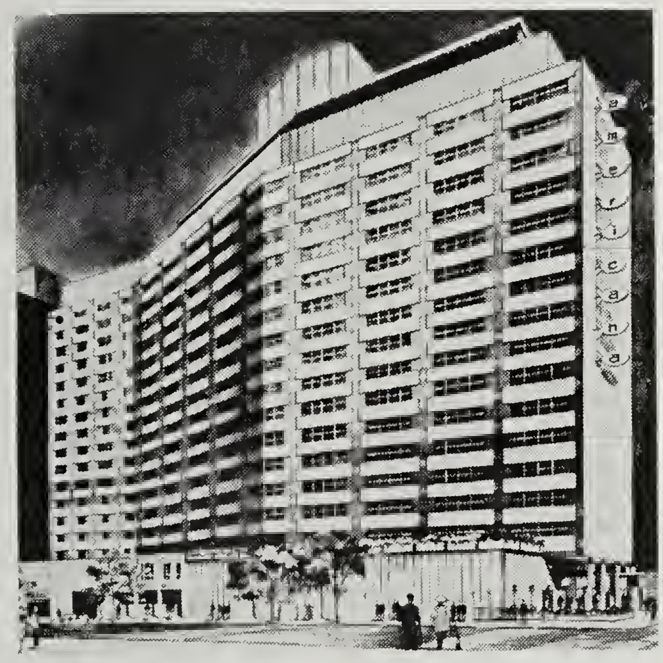
Famous Players of Canada recently won two Public Safety Awards from the Ontario Safety League, the first time the company received such high recognition for its public safety projects. The awards were presented by the Hon. John S. Robarts, Provincial Minister of Education. Awards were made to Les Mitchell and Murray Summerville, Famous Players managers, for their extremely successful presentations of Elmer Safety Parties. Above photo shows awards presentations. Seen from left to right are: Norman C. Rea, asst. general manager, Theatre Confections; Les Mitchell, manager, Capitol, St. Catharines, Ont.; Hon. John S. Robarts; Murray Summerville, manager, Algoma, Sault Ste. Marie, Ont., and James Cameron, Famous Players supervisor.

## Dr. C. E. Kenneth Mees, Kodak V-P, Dead At 78

Dr. C. E. Kenneth Mees, internationally famous scientist and retired vice-president for research for Eastman Kodak Company, died August 15 in Honolulu, Hawaii, where he had lived since his retirement in 1955. He was 78.

One of the pioneers of American industrial science, Dr. Mees had guided Eastman Kodak research for nearly 44 years following his organization of Kodak Research Laboratories for the company in Rochester, N.Y., in 1912.

## Loew's Diversifies Interests



**Drawing by architects Lapidus, Kornblath, Harle & Liebman shows the proposed 21-story Americana hotel to be built by Loew's Theatres, Inc. in New York City at an estimated cost of $25,000,000. The hotel will be the first new one erected in Manhattan since 1931, and will be located on the old Loew's Lexington theatre property, Lexington ave. and 51st st.**

# Projectionists' Choice

Norelco®
*Serving Science and Industry*

**UNIVERSAL 70/35mm PROJECTORS**

The only projector designed especially for 70/35mm ... time-tested and proven in over 200 theatres ... trouble-free ... long print life—runs as high as 1500 per print ... change from 70mm to 35mm in less than 4 minutes ... most advanced features for years ahead quality performance. For these, and many other reasons, more projectionists prefer the Norelco 70/35 to any other projector!

*Norelco projection equipment is now available through your favorite theatre supply dealer*

**NORTH AMERICAN PHILIPS COMPANY, INC.**
MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N.Y. • OX 7-3600

(*Continued from page PE-6*)

### TUESDAY, SEPTEMBER 13

**MORNING:** Registration in South Lobby from 9 a.m. to 6 p.m. Official Opening of 13th Annual Convention in Embassy Room at 10 a.m. Chairman of the General Session: Robert W. Selig, "The Show of Showmen." Welcome by Albert M. Pincus, president of TOA.

**AFTERNOON:** Luncheon in Cocoanut Grove at 12:30 p.m. Toastmaster: George Kerasotes. Election Report-Board of Directors Report with comments by Albert M. Pincus. Guest speaker is S. H. Fabian. Host is National Screen Service.

### TUESDAY, SEPTEMBER 13

**AFTERNOON:** Official opening of Trade show in Convention Center at 2 p.m. Cocktails With Your Friends in Convention Center at 4:30 p.m.

**EVENING:** Trade Show closes at 6 p.m. Transportation leaves at 7:30 for American International Pictures party. At 8 p.m., American International Garden Party With the Stars at Sheraton West Hotel.

### WEDNESDAY, SEPTEMBER 14

**MORNING:** Breakfast in Boulevard and Embassy Foyer at 8 a.m. TOA University: "Merchandising Means Money", in Boulevard Room. "Equipment and Maintenance—A Many Splendored Thing," in Embassy Foyer. 10 a.m. Trade Show in Convention Center. Luncheon in Cocoanut Grove at 1 p.m. Toastmaster: John Stembler. Guest Speakers: William Zeckendorg, president of Webb & Knapp and Gordon K. Greenfield. Host will be Alpha Distributing Co. Trip to Disneyland at 2:30 p.m. Host: Pepsi Cola Co.

### THURSDAY, SEPTEMBER 15

**MORNING:** Breakfast at 8 a.m., Boulevard Room. TOA University in Boulevard Room at 8:30 a.m. "The Public Speaks—We Had Better Listen." "Pay-TV-Beating the Menace," in the Embassy Room at 10 a.m. Chairman of the General Session: Roy Cooper. Moderator: Phillip F. Harling. Speakers: Mitchell Wolfson, Marcus Cohn, Sumner Redstone. Question and Answer Period. Edward L. Redstone: "Manpower Moves Mountains."

**AFTERNOON:** Luncheon in Cocoanut Grove at 12:30 p.m. Toastmaster: Howard Kennedy. Presentation of TOA Medals by Samuel Rosen. Guest Speakers: Walter Mirisch, president, Screen Producers Guild. Trade Show from 2 p.m. to 6 p.m. in Convention Center. Drive-In Theatre Program at 2:30 p.m., Harbor Drive-In Theatre. Co-Chairmen: Dwight Spracher and Edward Redstone. Studio Tours for the Men at 3.

### FRIDAY, SEPTEMBER 16

**MORNING:** Breakfact in Boulevard Room at 8 a.m. Host: Alexander Film Co. TOA University in Boulevard Room at 8:30—"Community Conquest-1961" "A Job For Every Man," "Merchandising," in Embassy Room at 10 a.m. Chairman of the General Assembly: Will J. Connor. Moderator: Martin Quigley, Jr. Luncheon at at 12:30 in Cocoanut Grove with John Rowley, Toastmaster. Hosts: Member Companies of Motion Picture Association of America. Guest Speaker: Richard F. Walsh.

**AFTERNOON:** Trade Show from 2 p.m. to 5:30 p.m. in Convention Center. Reception in Embassy Room at 6:30 p.m. Host: National Carbon Co. At 8 p.m., Presidents Banquet in Cocoanut Grove. Toastmaster: Sherill C. Corwin. Star of the Year Award with Coca Cola Co. as Host.

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## Exhibitors See Advances In Technical Equipment

Exhibitors got their first collective opportunity to see two new major technical advances in motion picture sound at the Motion Picture Industry Trade Show now taking place in Los Angeles, it was announced by the trade show management.

The new transistor sound systems manufactured by Century Projector Corporation, which its makers say could revolutionize booth sound equipment, will be displayed at two theatre supply dealers' booths.

Pembrex Theatre Supply Company, Los Angeles, will exhibit 35mm transistorized sound equipment. The first unit of this equipment is now working at the new B. S. Moss Mall in Bergen Mall, Paramus, N.J.

There was also a working model of the new transistor model for 70/35mm projection-sound equipment, in the booth of the J. P. Filbert Company of Los Angeles. This model will include six and four channel magnetic sound systems, as well as a one channel optical sound system.

## National Carbon Unveils New Screen-Light Exhibit

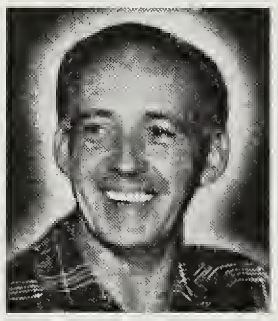
LOS ANGELES—Motion picture exhibitors from throughout the entire nation gathered near the movie capital of the world for the annual convention and trade show of the Theatre Owners of America. And they felt right at home in a new exhibit designed especially for the show by National Carbon Company, Division of Union Carbide Corporation.

Dominated by a blinking-light marquee that says "Your Patrons Deserve Five-Star Screen Light," the exhibit in booths 50 and 52 displays National Carbon's line of projector carbons that are designed to give the best possible screen illumination, thereby providing maximum movie enjoyment. Twin billboards publicize National Carbon's "double-feature" of product and service, and carry out the company's theme of selling the best product and giving the best service.

On hand to discuss screen lighting with theatre owners attending the convention were the following National Carbon personnel: W. T. Brenner, J. W. Cosby, P. H. Freeman, C. W. Handley, J. B. Hoynes, W. C. McCosh, S. Morley, Jr. and V. J. Nolan.

**ELLIS EVERILL*** says—

"If you had to sit in your car yourself during Fall, Winter and Spring showings, you'd want the best heaters available. That's why I installed EPRAD HOT-SHOTS."



*PARK VU DRIVE-IN
Salt Lake City, Utah

*See page PE-17*

**TONE Quality Unsurpassed**

**TOUGHEST CONSTRUCTION EVER!**

**Ballantyne Dub'l-Cones**

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

**New BALLANTYNE "Z" Series DUB'L-CONE**

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

## NAC Adds Regional V-P's To Board Of Directors

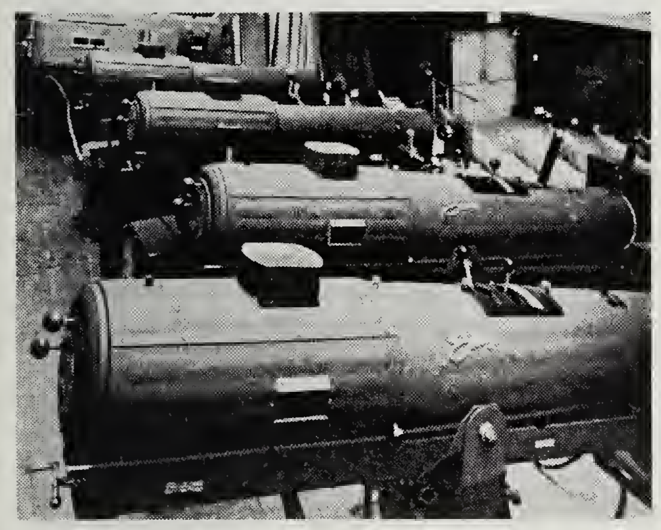
The Constitution and By-Laws of the National Association of Concessionaires has been revised, adding seven regional vice-presidents to the board of directors. The seven will serve as special representatives, promoting NAC, arranging regional meetings, gathering news, and representing NAC on special assignments.

Recent appointments are: Irving Shapiro, Boston; James O. Hoover, Columbus, Ga.; J. C. Evans, Cincinnati; Sam Rosenblum, Omaha; Arlie E. Berry, Kansas City, and Sydney Spiegel, Toronto, Canada. One vice-president remains to be appointed.

## General Electric Installs Modern Projection Booth

One of the most complete and modern projection booths of any industrial company auditorium is that of the Gerenal Electric Company, Louisville, Kentucky.

Equipment for large screen projection of motion pictures and all types and sizes of slides, as well as follow spotlights for providing brilliant lighting on all live presentations and activities on the stage, are made possible by the installation of five separate equipments of the most modern type. All five of the projectors utilize carbon arcs as a light source.



An exclusive lens system which eliminates all waste of light results in spotlights which are extremely white and bright.

The light source in the slide projectors is so intense that large brilliant pictures can be projected even without completely darkening the auditorium.

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**See Page PE-6 For Booth Information**

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## NAMA Display Space Sold

All display space for the 1960 National Automatic Merchandising Association show is sold out, but additional space will be made available, Cecil L. Huxford, exhibit sales chairman, stated. The show, which will take place October 29 through November 1, will be the largest in NAMA history, Huxford said.

More than 100 companies plan to display their equipment and supplies on more than 43,400 square feet of floor space in Miami Beach, Florida. Additional floor space can be gotten for late entries from James P. Newlander, director of sales and field service, at NAMA Chicago headquarters.

December 2 through 4 has been established as the date for an 11-state Western conference and equipment exhibit sponsored by the NAMA, Thomas B. Hungerford, general manager, said. The exhibit and conference location has not yet been chosen.

## ABC Vending Earnings Up

ABC Vending Corporation's earnings for the first twenty-six weeks ending June 26, 1960, totalled $906,582—an increase of $25,857 over the first six months of 1959, Benjamin Sherman, chairman of the board reported.

Sales and other operating revenues for the first 26 weeks of 1960 amounted to $30,810,161 as compared with $29,748,608, an increase of $1,061,553 over the comparable 1959 period.

While weather conditions in many sections of the country adversely affected sales of food and beverages during the first half of 1960, Sherman said, "ABC Vending had successfully negotiated a number of promising new contracts in industrial plants which it is expected will show favorable results during the second six months of the year."

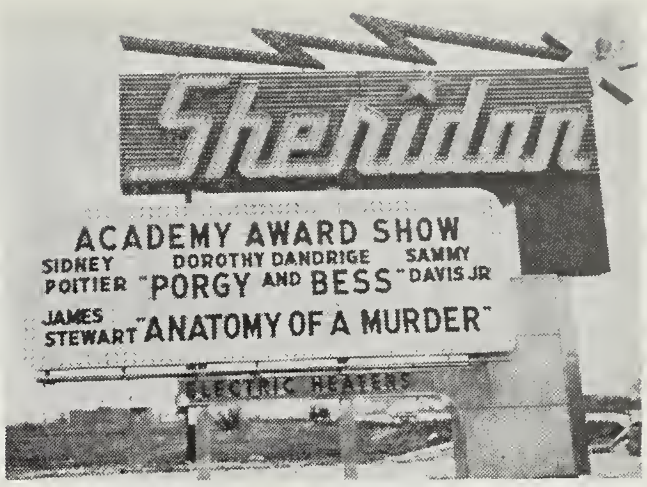


**Photo shows the new attraction panel, fabricated and erected for the Sheridan Drive-In, Argo, Illinois, by Sign Crafters, Inc. The changeable copy area products, letters, glass, frame and mounting bars were produced by Wagner Sign Service, Inc.**

***KEEP 'EM WARM
TO KEEP 'EM COMING
YEAR ROUND!***

ALL-NEW
**GOLDEN
HOT-SHOT
ELECTRIC HEATER**

MIRACLE MILE

**Al Boudouris**

***Heats Quicker . . .
Circulates More Heat Faster
than any other heater available!***

**Heaters** are the difference between profit and loss in your Spring and Fall season, as well as Winter. That's the only reason to install heaters in your drive-in . . . to MAKE MONEY. And you make more money because you can double your yearly gross . . . can amortize your fixed expenses over a 12 month operation.

**WHAT TYPE OF HEAT?**

You'll want the heater that does the best heating job and the one that the public **readily accepts**. People like and are used to **electric** space heaters. Check last spring's newspapers and see for yourself that only drive-ins with **electric** heaters advertised the type of heaters they had . . . And you'll want a heater that requires the least maintenance and no extra personnel for handling. You'll want to avoid daily tank-filling, extra labor for lighting and handling, fogged up windows with other type heaters. So get **electric** and . . .

**GET THE BEST IN ELECTRIC!**

If you want to keep your customers happy and coming—keep 'em warmer with the all-new GOLDEN HOT-SHOT Electric Heater that's far ahead in design and performance. **Hot-Shot's exclusive heating element and fan design heats quicker, circulates more heat faster than any other heater available.**

The Hot-Shot is designed and built by Eprad, whose management operates drive-ins too! . . . Heavy, gold anodized aluminum cage . . . rugged aluminum end castings . . . and stainless steel all-weather construction. Compact 4½″ x 7″ x 7½″. Available in wattages and voltages to fit your needs. For more information write or phone

***Sold nationally
thru independent
theatre supply dealers
and National Theatre
Supply branches.***

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

**EPRAD, INC.
1206 Cherry St., Toledo, Ohio
Phone: CHerry 3-8106**

**HEATERS • SPEAKERS • JUNCTION BOXES • CAR COUNTERS**

# NEW PRODUCTS

## . . . that have Theatre interest

### Miniature Kit Now Available For Pre-Planned Vending

An unusual Miniature Planning Kit that has movable ½-inch-scale photographic "cut-outs" of vending machines to help architects, designers, theatre managers and others quickly pre-plan automatic cafeterias is now available from Rowe Manufacturing Company, vending equipment producer.

The kits consist of three-inch-high replicas of all Rowe vending machines which can be included and arranged to suit the particular requirements of each drive-in or conventional theatre. A ½-inch scale on the easel-back frame gives an immediate approximation of the amount of wall space a machine group will use. Additional information, in the form of specifications, is printed on the back of each "miniature" machine. Planners can easily line up various arrangements of any number of machines in the famous "'Roweboteria" line of compatible vendors that includes cigarette, hot food, candy, cold drinks, sandwiches, candy and snacks, pastry, fresh-brewed coffee machines, and the new refrigerated All Purpose Merchandiser which despenses 130 food and drink items.

The ROWEBOTERIA

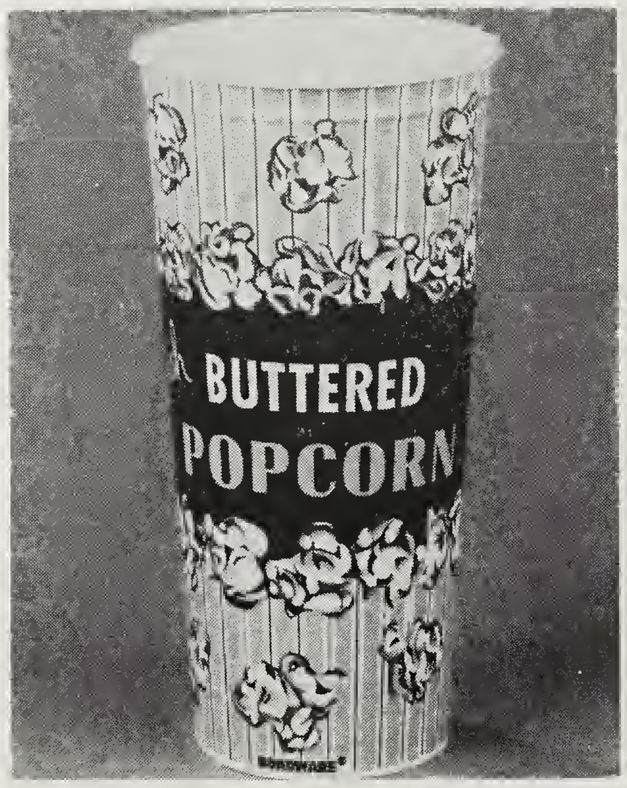
**Movable ½-inch-scale photographic "cut-outs" of vending machines are featured in this Miniature Planning Kit now available to architects, designers, theatre managers and other planners of automatic cafeterias, from Rowe Manufacturing Company, equipment producer.**

According to Charles H. Brinkmann, president of Rowe-AMI Sales Company, the new planning kits "represent an important step forward in the changing popular concept of vending from an 'afterthought' impulse-purchase service to a pre-planned 'foresight' essential service. We are rapidly reaching a day when automatic food service will be as much a part of office and factory planning as supply rooms and shipping platforms."

### New Popcorn Cup Design

Stylized puffs of freshly-popped corn identify this sure-fire hit at the refreshment stand—Bondware's new 24-ounce popcorn cup.

Lithographed in warm yellow and chocolate brown by the Bondware Division of Continental Can Company, this generously-sized container offers a real-value look and many plusses to popcorn devotees.



A deep-penetrating waxing process provides greater strength and makes the cup butter proof; a tighter-rolled rim and reinforcing bead make for extra rigidity.

### Monroe Co. Develops Colored Roof Coating

The Monroe Company, Inc. announced the development of a new siliconed aluminum-asbestos roof coating, now available in white, green, blue, red, gray, brown and aluminum. Now, roofs can be beautified and protected at the same time with Monroe Siliconed Asbestolite.

Officials of the firm state this new building maintenance product offers unique and superior advantages. Special formulation prevents fading, bleeding and discoloration. It has greater roof coverage characteristics, gives long-lasting protection against water and heat, minimizes roof maintenance, and improves air conditioning efficiency.

**An Asbestolite coating reflects heat and is unaffected by this infra-red lamp test. Ordinary roofing material, at right, blisters and softens.**

Laboratory and field tests indicate that Siliconed Asbestolite performs with equal effectiveness on asphalt and asbestos shingles or composition roofs, whether pitched or flat. It can also be used on concrete block, metal and stucco walls, as well as on asbestos cement siding.

As the coating sets, aluminum flakes rise to the surface and "leaf" to form a highly reflective insulating "shield," permanently bonded to the roof surface. Test findings show that under-roof temperatures dropped more than 20 per cent within ten minutes after application.

Monroe Siliconed Asbestolite is easy to apply. It comes ready to use, requires no heating, thinning or mixing. Application is quick and easy with roof brush, spray gun or squeegee.

### High Point Develops Tile

High Point Chemical Co., Inc., began production of a line of new and revolutionary floor tile, made from a nylon base, according to an announcement by Roy E. Berg, president.

Combining the advantages of both linoleum and vinyl floor coverings, this first floor tile to be molded from nylon granules, is resistant to acids, alkalis and cigarette burns, and requires no polishing and little maintenance, Berg said. The melting point for nylon tile is 500° F., compared with 160° to 180° F. for vinyl, and thus is suitable for a wide variety of uses, both indoors and out, he stated. The nylon tile provides toughness, wear-durability, and anti-skid qualities, and will be available in solid colors and simulated marble patterns.

Get the Most
FOR YOUR
Advertising Dollar
WITH
WAGNER
ATTRACTION PANELS
AND LETTERS

Exclusive features accounts for them being more widely used than all other makes.

*Only Wagner letters can be satisfactorily changed by means of a "mechanical hand."*

*Easier*
*Quicker*
*Safer*

*Write for free literature.*
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• BRIGHTER LIGHT
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*Free Test Samples*

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
*Free Carbon Chart*

## New Sutherland Flip-Tray Speeds Carry-Out Service

A carry-out tray that flips open with one easy motion of one hand promises to speed the service of food and beverages in drive-ins and food concessions.

Named Flip-Tray, the item is being introduced this month by the Sutherland Division of KVP Sutherland Paper Company.

Sturdily constructed of blue-tinted board, Flip-Tray is designed to hold four cups and four sandwiches, or franks or hamburgers. For added usefulness, the cup sections have smaller punch-outs to accommodate ice cream cones.

## 3 New Scotsman Bins Available For Ice Storage

Three new ice storage bins for storing flaked and cubed ice are now available from Scotsman, Queen Products Division, King-Seeley Corp., Albert Lea, Minnesota.

The new bins have 400 lb., 1250 lb. and 1500 lb. capacities. All Scotsman bins are available in a choice of baked-on enamel or stainless steel exteriors, watertight stainless interiors, 3 inch fibre glass insulation, chrome-plated brass hardware and multiple doors for easy ice removal.

Scotsman makes more than 60 different ice machines with capacities ranging from 50 lbs. of cubes to over two tons of flakes per day.

**WANT FURTHER INFORMATION ON**

**PRODUCTS**

***ADVERTISED IN THIS ISSUE***

**Please Check:**

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.** Lorraine Carbons
- ☐ **CENTURY PROJECTOR CORP.,** Model H Projector Mechanism
- ☐ **COCA-COLA CO., THE,** Coca-Cola.
- ☐ **EPRAD, INC.,** Golden Hot-Shot Electric Heaters
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National" Carbons
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound, In-A-Car Heaters
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **STRONG ELECTRIC CORP., THE,** Gloss Reflectors, Projection Lamps for 70mm and 35mm
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON

**NEW PRODUCTORS**

SHOWN IN THIS ISSUE?

LIST ITEMS ____________________

____________________

____________________

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ISSUE OF SEPTEMBER 14, 1960

Name ..........................................

THEATRE ..........................................

ADDRESS ..........................................

CITY, STATE ..........................................

**MOTION PICTURE EXHIBITOR**

246-48 N. Clarion St., Philadelphia 7, Pa.

## New Lens Attachment For Wide-Screen Use

An accessory CinemaScope Lens attachment has been announced by Victor Animatograph Corporation, Division of The Kalart Company, Inc.

Called the Victorscope, this new anamorphic lens will convert any 16mm projector for showing CinemaScope wide screen movies. Brackets for mounting the lens to all Victor projectors are available from Victor and brackets for other projectors will be available on special order.

The new Victorscope lens may also be used as a supplementary camera lens for photographing movies in CinemaScope and special adaptors to fit most cameras are available.

## Bryn Mawr Introduces Two New Rug Shampoos

Two rug shampoos are the latest entry from Bryn Mawr Products Co., Gordon Clausen, president, announced.

Clausen's extensive experience in the carpet field has enabled him to develop these two products that embody speed, efficiency and safety for all fibres, all rug constructions. Re-Juvenate Rug & Upholstery Shampoo is made of all-DuPont synthetic chemicals with neutral pH and DuPont brightening agents. It is quick drying and formulated of highest quality synthetics for superior cleaning results with perfect safety on all fibres, all colors. Re-Juvenate Shampoo is also specially compounded to use with Re-Juvenate Color System for recoloring faded rugs.

The second new Bryn Mawr product is a Soil-Resistant Rug & Upholstery Shampoo called SR-100. It is formulated of the same high quality synthetics as Re-Juvenate Shampoo, with the addition of DuPont Ludox for soil-resistance.

Both shampoos are available in 1 gallon Polyethylene bottles, desirable as re-usable containers. They are also available in 5's and 55's.

## Carpet Cleaner Improved

Dry-Klean Rug and Carpet Cleaner, manufactured by Duo-Dellay Products, Baltimore, has been improved by the addition of a bacteriostatic agent that kills and inhibits the growth of germs and bacteria, Stanley Hoffberger, general manager, said.

This additive, exclusive in the field of rug cleaners, retards the development of odors, mildew, and rot, it is said. The compound may be used on any fibre without fear of browning or discoloration, and is the answer for institutional use, Hoffberger said.

The rug and carpet cleaner is now packed in a lithographed gallon can for easy identification and greater protection of the product, it was announced.

**CLAUDE SCHLANGER***

**says—**

"In choosing a heater for your drive-in, pick the one that keeps customers warmest and most comfortable . . . and you'll install EPRAD HOT-SHOTS like I did."

***BUDCO, Inc.**

**Philadelphia, Penna.**

*See page PE-17*

*new model H projector mechanism:*

**NEW "AIR-FLOW" VENTILATION—**
Reduces destructive heat and shutter noise.

**NEW INTERMITTENT MOVEMENT—**
Larger star and cam, simplified service and maintenance.

**NEW 4" LENS MOUNT**
Easier to focus. Will take any lens. Reduces focus drift.

**NEW CURVED FILM TRAP—**
Positive positioning of film. Clearer pictures. Water cooling optional.

Century

*See your dealer or write:*
**CENTURY PROJECTOR CORP.**
NEW YORK 19, N. Y.

*(Continued from page PE-8)*

Pierson; and Charles Kaplan.

**DR. PEPPER COMPANY**—Is exhibiting the latest models of its fountain dispensers and serving free soft drinks in booth numbers 10 and 11.

Cold Drinks
with
CHIPPED ICE

**Photo shows Cole Products' Iceberg drink beverage dispenser. The Iceberg serves from one to seven carbonated and non-carbonated drinks with chipped ice, and is one of the many dispensers being displayed by Cole Products at the Trade Show.**

Attending the booths from Dallas, Texas are: Bob Stone, vice-president for fountain sales; Bill Hughes; Jerry Tripod; and Bill Rautenberg.

**PEPSI-COLA COMPANY**—Occupies booth numbers 56-57-58-59-60 and 61. The Pepsi-Cola display features post and pre-mix beverage vending equipment.

Attending the Company's display are: Charles Baker, vice-president; Norman Wasser; Ed Finneran; Max Fillet; Harry P. Ritchie; and Mary F. Ritchie.

See Page PE-6 For Men's Activity Program

**PEMBREX'S THEATRE SUPPLY**—Is occupying booth number 64. Attending the exhibit is L. M. Wutke.

**REX SPECIALTY BAG CORP.**—Is occupying booth number 35. Their exhibit includes the complete line of indoor and outdoor concession bags.

Attending the exhibit is Irving A. Singer, vice-president.

**ROMAR VIDE COMPANY**—Is displaying outdoor frames and signs.

**ROYAL CROWN COLA COMPANY**—Is occupying booth numbers 104 and 105. The exhibits are displaying Royal Crown Cola and Nehi Syrup dispensing equipment.

ELTON SAMUELS*
says—
"My newly opened Miracle Mile has many outstanding features . . . two of which are 70 mm Projection and EPRAD HOT-SHOT heaters which I feel are the best heaters available."

*MIRACLE MILE DRIVE-IN
PONTIAC DRIVE-IN
Pontiac, Mich.
See Page PE-17

Attending the display are: J. B. Cooper, manager, syrup sales; E. B. Shearer, syrup representative; and J. W. Hamlin, chief engineer.

**THE SAVRON COMPANY**—Is occupying booth numbers 36-37-38-39-40.

Attending the displays of concessions equipment and food products are: Beatrice Rosenblum; and Irving Singer.

**SCOTSMAN REFRIGERATION**—Is displaying ice making equipment in booth number 5.

Attending the exhibit is Art Segal.

**SELMIX DISPENSERS, INCORPORATED**—Occupies booth number 48. The four dispensers featured at the Selmix display are the Cascade, a 3-drink dispenser for drive-in operation; the General, a one drink ice-cooled fountain unit; the Regent, a one drink ice-cooled Coca-Cola fountain unit; and the Barrel, a 2-drink ice-cooled and/or refrigerated dispenser.

Attending his company's exhibit is O. Follon, Selmix president.

## LADIES PROGRAM

### TUESDAY, SEPTEMBER 13

AFTERNOON: Transportation Leaves Hotel. Luncheon and Fashion Show in Crystal Room, Beverly Hills Hotel, at 1:30 p.m. Commentator: Joan Crawford.

### WEDNESDAY, SEPTEMBER 14

AFTERNOON: Advance Trips to Disneyland at 12 p.m.

### THURSDAY, SEPTEMBER 15

MORNING: Studio Tours.

### FRIDAY, SEPTEMBER 16

MORNING: Brunch and International Fashions by TWA in Ambassador Health Club. Commentator: Mary Gordon. Children's Party in Lido Room at 3 p.m. Hostess: Addie Lee Pickus.

**B. F. SHEARER COMPANY**—Is displaying C. S. Ashcraft arc lamps; Heywood Wakefield chairs; Karagheusian carpets; Lorraine carbons; and Motiograph projectors in booth numbers 111 and 112.

**STANFORD INDUSTRIES**—Is displaying their line of in-car heaters in booth number 41.

Attending the exhibit is Stanford Kohlberg.

**STRONG ELECTRIC CORPORATION**—Occupies booth number 47. The strong exhibit includes the Jetarc, 1960 Model U-H-I, 35/70 Special, Peerless Magnarc, and Strong 40 Ampere Junior High projection arc lamps.

Attending the display are: Arthur J. Hatch, president; Cliff Callender, sales manager, motion picture products; and William White, sales representative.

**SWITZER'S LICORICE COMPANY**—Is exhibiting candies in booth number 20.

Attending the display are: C. W. and J. F. Switzer.

**TOWNE TALK COMPANY**—Is displaying dispensing equipment for vending syrup and instant hot chocolate in booth number 6.

Attending their booth are: Tomm R. Boyle; C. W. Baker; Dave Baker; Mauriss Rugg; J. R. Brumfield; and W. Aufderheide.

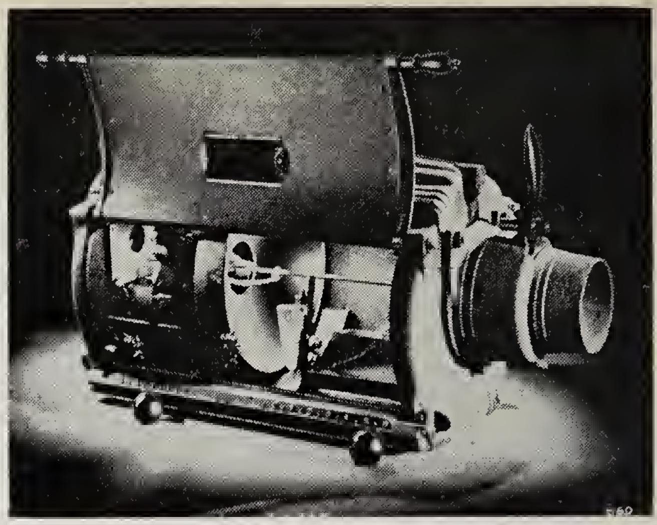


**Photo shows open view of Strong projection arc lamp, one of the five different models being shown at the Strong Electric Trade Show exhibit.**

## RKO Installs Norelco 70's

The Todd-AO Corporation announced the sale of Norelco 70/35 mm projectors, as well as arc lamps and 6-channel stereophonic sound equipment, to the RKO Pantages, Hollywood, and the RKO Grand, Cincinnati, Ohio.

## Royal Crown Cola Co. Builds New $500,000 Office Bldg.

Contract has been let for the construction of a new $500,000 Royal Crown Cola Co. international headquarters office building in Columbus, Georgia, according to an announcement by W. H. Glenn, president.

Glenn said that RC's executive board had awarded the contract for the new building, a complete, separate addition to the present soft drink firm's manufacturing center at Tenth Avenue and Tenth Street, to Williams Construction Co.

He said that construction has begun and that the new office facilities should be ready for occupancy by early summer of 1961.

"Since the Royal Crown Cola Co. and its products are international in scope, it was felt that the new Royal Crown Cola Co. office building should be designed and decorated so that visitors from any part of the United States and foreign countries would respond to the warm, inviting atmosphere created by the interior features, decor and friendly reception," Glenn said.

Royal Crown Cola Co. is parent franchise company for Royal Crown Cola, Nehi and Par-T-Pak beverages, Upper 10 and Diet-Rite beverages in bottles and cans. RC products are distributed through the firm's 465 franchised bottlers throughout the U. S. A., Latin America and Europe.

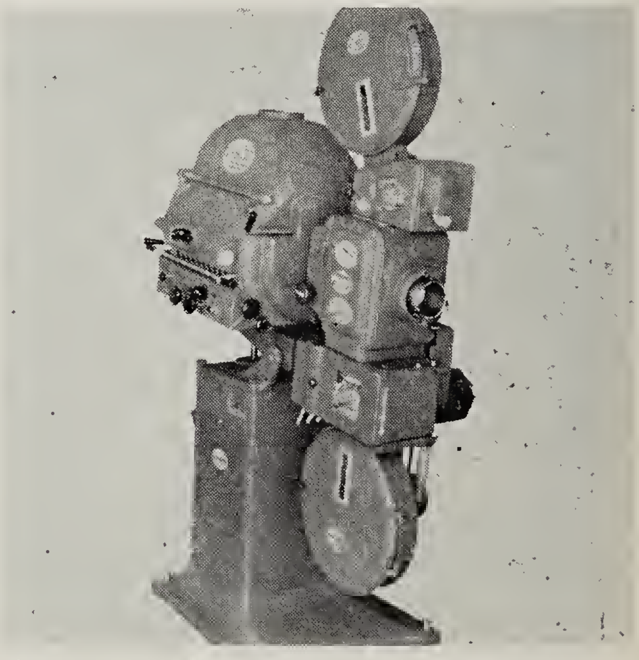


**Photo shows Motiograph AAA projector presently on display at the Trade Show in Los Angeles. The projector may be seen at the B. F. Shearer Company booth.**

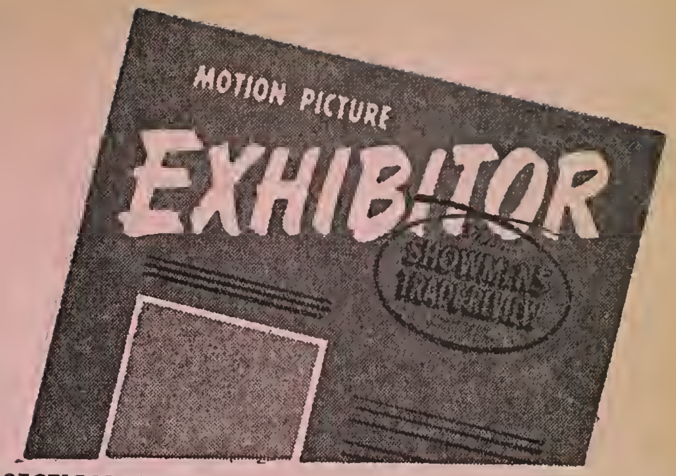
# REVIEWS

## *The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION Indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 64 No. 16
SEPT. 14, 1960

## ALLIED ARTISTS

### Bluebeard's Ten Honeymoons (6002)
MELODRAMA 93M

Allied Artists

ESTIMATE: Good horror meller.

CAST: George Sanders, Corrine Calvet, Jean Kent, Patricia Roc, Maxine Audley, Greta Gynt, George Coulouris, Sheldon Lawrence, Selma Vas Diaz, Peter Illing, Keith Pyott, Ian Fleming, John Gabriel, Paul Whitsun-Jones, Ingrid Hafner. Produced by Roy Parkinson; directed by W. Lee Wilder.

For complete review please refer to page 4709, June 8, 1960.

### Hell To Eternity (6007)
MELODRAMA 132M

Allied Artists

ESTIMATE: High rating war entry.

CAST: Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens, Richard Eyer, John Larch, Miiko Taka, Sessue Hayakawa, Bill Williams, Tsuru Aoki Hayakawa, Michi Kobi, George Shibata. Produced by Irving H. Levin; production executive is Harry L. Mandell; associate producer is Lester A. Sansom; directed by Phil Karlson.

For complete review please refer to page 4729, Aug. 17, 1960.

### The Hypnotic Eye (6001)
MELODRAMA 77M

Allied Artists

ESTIMATE: Okay exploitation horror entry.

CAST: Jacques Bergerac, Merry Anders, Marcia Henderson, Allison Hayes, Joe Patridge, Guy Prescott, James Lydon, Carol Thurston, Phyllis Cole, Holly Harris, Mary Foran, Eva Lynd, Ferdinand Demara, Lawrence Lipton, Eric Nord. Produced by Ben Schwalb and Charles B. Bloch; directed by George Blair.

For complete review please refer to page 4673, Feb. 3, 1960.

### I Passed For White (6005)
DRAMA 93M

Allied Artists

ESTIMATE: Satisfactory programmer lacks names.

CAST: Sonya Wilde, James Franciscus, Pat Michon, Elizabeth Council, Griffin Crafts, Isabelle Cooley, James Lydon, Thomas B. Henry, Max Mellinger, Phyllis Cole, Calvin Jackson, Lon Ballantyne, Temple Hatton, Freita Shaw, Ed Hashim, Ray Kellogg, Elizabeth Harrower. Produced and directed by Fred M. Wilcox.

For complete review please refer to page 4685, March 16, 1960.

### Pay or Die (6004)
DRAMA 111M

Allied Artists

ESTIMATE: High rating, engrossing drama.

CAST: Ernest Borgnine, Zohra Lampert, Al Austin, John Duke, Robert Ellenstein, Franco Corsaro, Mario Siletti, Howard Caine, Murvyn Vye, Robert Simon, Bruno Della Santina, Renata Vanni, Vincent Barbi, John Marley, Joseph D. Sargent, Vito Scotti, Don Kennedy, Sam Capuano, Mary Carver, Judy Strangis, Nick Pawl, John Lomma, Sherry Alberoni, Theresa Testa, Lester Fletcher, Robert Ruggiero, Carlo Tricoli. Produced and directed by Richard Wilson.

For complete review please refer to page 4701, May 11, 1960.

### "24"

**This issue of the Pink REVIEWS Section marks the start of the new 1960-61 season (always the first issue in September). For 24 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features and short subjects in this separate, consecutively numbered, and easy-to-save section, as a handy reference for its theatre subscribers.**

**As a further service to our subscribers, we print and stock an over-supply of all Pink REVIEWS Sections. Should you require back sections they may be obtained by subscribers from our Bookshop at modest cost.**

## AMERICAN-INT.

### The Amazing Transparent Man (506)
MELODRAMA 60M.

American-Int.

ESTIMATE: Lower half science fiction.

CAST: Marguerite Chapman, Douglas Kennedy, James Griffith, Ivan Triesault, Red Morgan, Cormel Daniel. Produced by Lester D. Guthrie; directed by Edgar G. Ulmer.

STORY: James Griffith, mentally disturbed scientist, dreams of an invisible army which will rule the world, and has in his power Ivan Triesault, German scientist, who has found a process to make man transparent. He also has as prisoner Triesault's daughter, Cormel Daniel. Needing a subject to test the apparatus, he gets his girl friend Marguerite Chapman to act as a lure. Ex-convict Douglas Kennedy becomes the sucker thinking he is being used in a bank robbing scheme while transparent. Things work out okay until the authorities become suspicious and Chapman and Kennedy fall in love. In trying to escape from Griffith and his nefarious scheme, all are either blown up or killed.

X-RAY: Economically produced in Texas, this wild meller will only get by on the lower half. The idea of a transparent or invisible man is not new although the special effects come through better than anything else. The original screenplay is by Jack Lewis. The acting is hardly distinguished, but there is enough action for this to get by with the undiscriminating. One certainly doesn't have to believe the absurd goings on, and few will.

AD LINES: "What An Opportunity For Furthering Crime—A Transparent Crook"; "Latest In Science Fiction Thrillers."

## COLUMBIA

### All The Young Men (506)
DRAMA 87M

Columbia

ESTIMATE: Fast-moving war story has names.

CAST: Alan Ladd, Sidney Poitier, Ingemar Johansson, James Darren, Glenn Corbett, Mort Sahl, Ana St. Clair, Paul Richards, Dick Davalos, Lee Kinsolving, Joe Gallison, Paul Baxley, Charles Quinliven, Michael Davis, Marion Alcade, Maria Tsien. Written, produced, and directed by Hall Bartlett.

For complete review please refer to page 4725, Aug. 3, 1960.

### As The Sea Rages (508)
DRAMA 74M

Columbia
(Filmed abroad)

ESTIMATE: Mostly suitable for art spots.

CAST: Maria Schell, Cliff Robertson, Cameron Mitchell. Produced by Carl Szokoll, directed by Horst Haechler.

For complete review please refer to page 4733, Aug. 31, 1960.

### The Enemy General (505)
MELODRAMA 78M

Columbia

ESTIMATE: Counter espionage meller for duallers.

CAST: Van Johnson, Jean-Pierre Aumont, Dany Carrel, John Van Dreelen, Francoise Prevost, Hubert Noel, Jacques Marin, Gerard Landry, Edward Flemming, Paul Bonifas, Paul Muller. Produced by Sam Katzmann; directed by George Sherman. A Clover Production.

For complete review please refer to page 4729, Aug. 17, 1960.

### Fast And Sexy (507)
COMEDY 98M

Columbia
(French-Italian Co-Production)
(English dialogue)

ESTIMATE: Good comedy loaded with Gina's curves.

CAST: Gina Lollobrigida, Dale Robertson, Vittorio De Sica, Carlo Macelloni, Gabriella Pallotti, Luigi De Filippo, Mario Girotti, Clelia Matania, Augusta Ciolli, Renzo Cesana, Gigi Reder, Marco Tulli, Carlo Rizzo, Ruth Wolmer, Molly Robinson, Amedeo Nazzari, Peppino De Filippo. Under the artistic supervision of Vittorio De Sica.

For complete review please refer to page 4733, Aug. 31, 1960.

### The Nights of Lucretia Borgia (504)
MELODRAMA 108M

Columbia
(Italian-made) (Dubbed in English)
(Totalscope) (Eastman Color)

ESTIMATE: Spectacle for the program.

CAST: Belinda Lee, Jacques Sernas, Michele Mercier, Arnoldo Foa, Franco Fabrizi, Marco

Tulli, Lily Scaringi, Germano Longo, Nando Tambertani, Raf Baldassarre, Gianni Loti, Stelio Candelli. A Fides-Musa Production; directed by Sergio Grieco.

For complete review please refer to page 4721, July 20, 1960.

### I Aim At The Stars BIOGRAPHICAL DRAMA 107M

Columbia

**ESTIMATE:** Timely, controversial biopic can be exploited.

**CAST:** Curt Jurgens, Victoria Shaw, Herbert Lom, James Daly, Adrian Hoven, Karel Stepanek, Gia Scala, Peter Capell, Helmo Kindermann, Eric Zuckmann, Austin Willis, Gunther Mruwka, Arpad Diener, Hans Schumm, Lea Seidel, Gerard Heinz. Produced by Charles H. Schneer; directed by J. Lee Thompson.

**STORY:** The German Army takes over supervision of rocketry experiments being conducted by Curt Jurgens (Wernher Von Braun). Hitler sees rockets as powerful weapons while Jurgens sees them only as a chance to conquer unknown worlds of space. Jurgens is suspected by Nazis who doubt his loyalty and he is forced to speed up development of the dreaded V-2 rocket, much to the dismay of his wife, Victoria Shaw. Allied spy Gia Scala leads an air raid on the rocket base which is destroyed in the waning days of the war. Jurgens and his staff surrender to the advancing Americans rather than to the Russians and are brought to the U.S. to continue their rocket experiments. Some, like former Army officer and newsman James Daly, consider them war criminals and resent the trust placed in them by the U.S. Government. Russian advances in space science spur U.S. efforts and Jurgens successfully launches Explorer I.

**X-RAY:** This is a highly interesting biographical film on the controversial but brilliant German scientist who now heads America's space program. Performances are excellent, and the timeliness of the subject makes it a natural for exploitation and tie-ups with rocket and space clubs and service units. With space conquest constantly in the headlines, there should be widespread interest. Some may take less kindly to the ex-Nazi as a hero than others, but Von Braun's contributions to U.S. science are fact, and the film takes an almost documentary view of his life. Army and government cooperation has been pledged and the active exhibitor should be able to stir up considerable excitement.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "Give Me The Men And I'll Give You The Stars . . . This Was The Promise Of Wernher Von Braun"; "The Most Incredible Story Of The Space Age."

### I'm All Right Jack (515) COMEDY 104M

Columbia
(English-Made)

**ESTIMATE:** Highly amusing import, mostly for art and specialty spots.

**CAST:** Ian Carmichael, Peter Sellers, Terry Thomas, Richard Attenborough, Dennis Price, Margaret Rutherford, Irene Handl, Liz Fraser, Miles Malleson, Marne Maitland, Raymond Huntley. Produced by Roy Boulting; directed by John Boulting.

For complete review please refer to page 4682, March 2, 1960.

### On The Waterfront (510-R) MELODRAMA 108M.

Columbia
(Reissue)

**ESTIMATE:** Rugged meller is one of the best.

**CAST:** Marlon Brando, Karl Malden, Lee J. Cobb, Rod Steiger, Pat Henning, Eva Marie Saint, others. An Elia Kazan production.

For complete review please refer to page 3823 September 8, 1954.

*Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.* L

### Song Without End (511) DRAMA 141M

Columbia
(Eastman Color)
(CinemaScope)
(Filmed Abroad)

**ESTIMATE:** Well-made biography of Franz Liszt.

**CAST:** Dirk Bogarde, Capucine, Genevieve Page, Patricia Morison, Ivan Desny, Martita Hunt, Lou Jacobi, Albert Rueprecht, Marcel Dalio, Lyndon Brook, Walter Rilla. Produced by William Goetz; directed by Charles Vidor.

For complete review please refer to page 4713, June 22, 1960.

### Stop, Look And Laugh (503) COMEDY 78M

Columbia

**ESTIMATE:** Okay show for the kiddies.

**CAST:** Original Three Stooges (Moe, Larry, and Curly), Paul Winchell (with Jerry Mahoney and Knucklehead Smiff), The Marquis Chimps, Officer Joe Bolton. Produced by Harry Romm; directed by Jules White.

For complete review please refer to page 4717, July 6, 1960.

### Strangers When We Meet (501) DRAMA 117M

(Columbia)
(CinemaScope)
(Eastman Color)

**ESTIMATE:** Highly interesting drama.

**CAST:** Kirk Douglas, Kim Novak, Ernie Kovacs, Barbara Rush, Walter Matthau, Virginia Bruce, Kent Smith, Helen Gallagher, John Bryant, Roberta Shore, Nancy Kovack. Produced and directed by Richard Quine.

For complete review please refer to page 4705, May 25, 1960.

### 13 Ghosts (502) MELODRAMA 88M

Columbia
(Partly in Eastman Color)

**ESTIMATE:** Gimmick-filled horror pic is exploitable.

**CAST:** Charles Herbert, Jo Morrow, Martin Milner, Rosemary De Camp, Donald Woods, Margaret Hamilton, John Van Dreelen. Produced and directed by William Castle.

For complete review please refer to page 4713, June 22, 1960.

### The Wild One (509-R) MELODRAMA 80M

Columbia
(Reissue)

**ESTIMATE:** Rugged meller lends itself to exploitation.

**CAST:** Marlon Brando, Mary Murphy, Robert Keith, others. A Stanley Kramer production; directed by Laslo Benedek.

For complete review please refer to page 3670, December 30, 1953.

## MGM

### The Angel Wore Red (101) DRAMA 99M

MGM
(Made in Spain)

**ESTIMATE:** Sell the names for best results.

**CAST:** Ava Gardner, Dirk Bogarde, Joseph Cotten, Vittorio DeSica, Aldo Fabrizi, Arnoldo Foa, Finlay Currie, Enrico Maria Salerno. Produced by Goffredo Lombardo; directed from his screen play by Nunnally Johnson. A Titanus-Spectator Production.

For complete review please refer to page 4733, Aug. 31, 1960.

### Key Witness (103) MELODRAMA 81M.

MGM
(CinemaScope)

**ESTIMATE:** Very good juvenile delinquency meller.

**CAST:** Jeffrey Hunter, Pat Crowley, Dennis Hopper, Joby Baker, Susan Harrison, Johnny Nash, Corey Allen, Frank Silvero, Bruce Gordon, Terry Burnham, Dennis Holmes. A Pandro S. Berman production; produced by Kathryn Hereford; directed by Phil Karlson. An Avon Picture.

**STORY:** Average citizen and family man Jeffrey Hunter witnesses a brutal murder by young punks led by Dennis Hopper. As a key witness, this leads to the intimidation of him and his family by the thugs out to try to squelch his testimony by carrying out a reign of terror. Detective Frank Silvera and the police endeavor to give protection while rounding up Hopper, and his gang including his vicious girl friend, Susan Harrison. After a most harrowing experience, Hunter and his family and the police see that the gang is rounded up.

**X-RAY:** This is far from a pleasant picture. By the same token, it has been given a satisfactory production, including many scenes on Los Angeles streets and the Freeway, and suspenseful direction of Frank Kane's novel. It has been so naturally done that the end results are frightening to say the least. Many of the supporting roles are excellently performed, along with standout performances by Hunter; gang leader Dennis Hopper; his vicious girl friend, Susan Harrison; Pat Crowley as Hunter's wife; and Frank Silvero as the detective. Others in support are equally fine, particularly Johnny Nash as the colored member upon whom the climax hinges. This looks "real" from beginning to end and should do nicely as part of the program. It will have many on the edge of their seats during its running time. Some elements make this suitable for adults only, although it points a good moral. There is a catchy jazz tune, "Ruby Duby Doo."

**AD LINES:** "Kooky Young Hoods And Their Moll Wanted To Try It All—And Did!"; "Switchblades, Marijuana, Killings—The Wheel Of Fate Carried These Punks To A Wild Doom."

### The Subterraneans (102) DRAMA 89M

MGM

**ESTIMATE:** Beatniks in action for the program.

**CAST:** Leslie Caron, George Peppard, Janice Rule, Roddy McDowall, Anne Seymour, Jim Hutton, Scott Marlowe, Arte Johnson, Ruth Storey, Bert Freed, Gerry Mulligan, Carmen McRae, Andre Previn, Shelley Manne. Produced by Arthur Freed; directed by Rabald MacDougall.

For complete review please refer to page 4714, June 22, 1960.

## PARAMOUNT

### Under Ten Flags (6002) DRAMA 92M

Paramount

**ESTIMATE:** Highly interesting yarn of "humane" warfare.

**CAST:** Van Heflin, Charles Laughton, Mylene Demongeot, John Ericson, Liam Redmond, Alex Nicol, Cecil Parker, Gregoire Aslan, Eleonora Rossi Drago, Gianmaria Volonte, Philo Hauser, Dieter Eppler, Ralph Truman, Peter Carsten, Folco Lulli. Produced by Dino De Laurentiis; directed by Duilio Coletti.

For complete review please refer to page 4734, Aug. 31, 1960.

## UNITED ARTISTS

### The Night Fighters MELODRAMA 88M.

United Artists
(A D.R.M.-Raymond Stross Production)
(Made in Ireland)

**ESTIMATE:** Irish revolt programmer.

**CAST:** Robert Mitchum, Anne Heywood, Dan O'Herlihy, Cyril Cusack, Richard Harris,

*(Continued on page 4752)*

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These PINK "REVIEWS" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "REVIEWS" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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# ALPHABETICAL GUIDE TO 26 Features Reviewed

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Under Ten Flags—92m.—Par. ......4750
Wild One, The—80m.—Col.—RE ....4750

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### THE NIGHT FIGHTERS

*(Continued from page 4750)*

Marianne Benet, Niall MacGinnis, Harry Brogan, Eileen Crowe, Geoffrey Golden, Hilton Edwards, Wilfrid Downing, Christopher Rhodes, Eddie Golden. Produced by Raymond Stross; directed by Tay Garnett.

Story: In Ireland in 1940, the Irish Republican Army of the northern counties wages its "war" against England. They enlist the services of Robert Mitchum in their terrorist activities led by Dan O'Herlihy. He is a reluctant recruit and is in love with Anne Heywood. They plan to wed and move to England. On a raid, a friend of Mitchum's, Richard Harris, is wounded and captured. Embittered, Mitchum refuses to continue and informs the police of the I.R.A.'s intended raid against them. O'Herlihy, coming to Mitchum's house to kill him, sees his sister, Marianne Benet, who is wearing Mitchum's raincoat, and kills her. Mitchum's brother Niall MacGinnis, finds O'Herlihy and avenges his sister's death. Mitchum eludes the I.R.A. men, catches a ship bound for England. Heywood manages to go with him.

X-Ray: There is plenty of action here and interest is held throughout. Mitchum delivers one of his by now standard performances, and the supporting cast do their assignments well. However, the Irish revolt has been pretty thoroughly covered, and this story, "A Terrible Beauty," by Arthur Roth, adds little that has not been heard and seen previously. Production and direction are first rate, and the film made in Ireland, is, we suppose pretty authentic, although not much has been made of the scenic and quaint attributes of the island. This may be due to a preponderance of dark, night-time photography. A lot of the brogues heard are difficult for American ears to understand. This will do best as an action part of the program.

Tip On Bidding: Fair program rates.

Ad Lines: "He Strikes Under Cover Of Night And Lives Under Sentence Of Death"; "He Blows The Screen to Kingdom Come!"

## WARNERS

### The Crowded Sky (001)

Drama 105m

Warners
(Technicolor)

Estimate: Yarn of men and planes has angles.

Cast: Dana Andrews, Rhonda Fleming, Efrem Zimbalist, Jr., John Kerr, Anne Francis, Keenan Wynn, Troy Donahue, Joe Mantell, Patsy Kelly, Donald May, Louis Quinn, Edward Kemmer, Tom Gilson, Hollis Irving, Paul Genge, Jean Willis, Frieda Inescourt, Nan Leslie. Produced by Michael Garrison; directed by Joseph Pevney.

For complete review please refer to page 4734, Aug. 31, 1960.

## FOREIGN

### The Rest Is Silence

Drama 106m

Films Around The World
(German-made)
(English titles)

Estimate: Interesting art house entry.

Cast: Hardy Kruger, Peter Van Eyck, Ingrid Andree, Adelheid Seeck, Rudolf Forster, Boy Gobert, Rainer Penkert, Heinz Drache, Charles Regnier, Richard Allan, Robert Meyn, Wuppertaler Ballet Company. Produced and directed by Helmut Kautner.

Story: Hardy Kruger, son of a prominent German industrialist killed during a World War II air raid, returns to the family home in Dusseldorf from the United States, where he was sent to be educated before the war and where he spent the war years. He suspects that his father had been murdered by his uncle Peter Van Eyck, who has since married his mother, Adelheid Seeck. He enlists the aid of an English friend, Rainer Penkert, to investigate, and information is unearthed which confirms his suspicions. Meanwhile, he has fallen in love with Ingrid Andree, daughter of family friend Rudolf Forster. Kruger comes across old friends in charge of a ballet company, and he decides to write a sequence that would expose the murderers of his father. Van Eyck decides to have Kruger committed to a sanitorium. Kruger accidentally knocks over Forster, who dies. Andree suffers a nervous breakdown and is hospitalized. Kruger escapes to a sanitorium and brings the showdown out in the open. Van Eyck aims a gun at him but this is snatched by overwrought Seeck, who turns it on Van Eyck screaming the truth that he was his brother's murderer.

X-Ray: This modernization of Shakespeare's "Hamlet" is well-done and interesting to behold. In modern dress and using the times and situations of the present, it should do well in the art and specialty spots. It contains competent performances and good production and direction. A bit of extra selling and plugging away at the "Hamlet" angle could result in better business where classical dramas are appreciated. Director-producer Helmut Kautner also wrote the original screenplay.

Ad Lines: "Murder Will Out"; "A Present-Day Version of Shakespeare's 'Hamlet' Makes For Interesting Film Fare."

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SEPTEMBER 14, 1960 SECTION THREE
Vol. 64 No. 16

***Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:***

## B KIDS' MATINEES

**NUMBER B65**

### Reaching The Kids For "Lost World"

*THEATRES:* **Plaza, Knob Hill and 77 Drive-In,**
*ADDRESS:* **Oklahoma City, Okla.**
*MANAGER:* **Farris Shanbour**

For 20th-Fox's "The Lost World" we concentrated on reaching the kid audience.

We had Foreman Scotty, who has a "live" show for kids each day on WKY-TV, help us in our promotion. He also holds a kid show at the Plaza each Friday morning that is sponsored by the Humpty Dumpty Stores. Beginning two weeks before opening, he mentioned the picture on his TV program and told the children that free "Lost World" comic books would be given away at his "kid shows" at the Plaza.

At these shows, he distributed 2,000 of these Dell Movie Classic books on which a special poster had been attached to the back cover, giving the first multiple run theatres, starting date, etc. These books did not cost us one cent, as "Foreman Scotty" took care of the expenditures himself.

In addition to this, we held a special kid show at Springlake Park and gave "The Lost World" comic books away there, also. Springlake Park is the largest amusement park in the state of Oklahoma, and they cooperated with us 100 per cent on this campaign. They ran a large ad opening day and the day after; ran TV spots using "Lost World" trailers, and tieing them in with their "kid show" promotions. They ran spots on three radio stations, also tieing them in with these promotions. They posted a 24-sheet at the main entrance to the park, where all cars have to pass to come in. This was put up two weeks before opening and remained there throughout the entire engagement.

The 10 TV spots they ran cost them $550; and they used $375 worth of radio, and newspaper ads amounted to $408, making a total of $1330 that they spent on this campaign. The only thing we had to furnish was 750 tickets, children's admission only; and they bought 250 more, making a total of 1,000 tickets that they distributed. These were given to the first 1,000 children to enter Springlake Park.

**Manager R. J. Crabb, Ritz Cinema, Nuneaton, E. Midlands, England, recently received his ninth EXPLOITATION "Showman-Of-The-Year" citation from district manager L. T. H. Hodson.**

One thing we noticed in our boxoffices was that each child who came in with one of these tickets brought someone else along, either his parents or a group of other kids.

All of this promotion did not cost the film company or the theatres anything, with the exception of the tickets.

In addition to the radio spots from 20th-Fox, we had some of our own made up. These were very effective and resulted in some good comment.

During the national political conventions, we bought local tags, two weeks before opening on the Democratic and one week before opening on the Republican, and used them on TV.

The newspaper ads were carefully selected. We cut our pre-opening down and from opening on we made them bigger. Since we had adequate television and radio coverage on this, I thought that was the logical thing to do.

The Park also featured the "free movie tickets" giveaway in their large newspaper ads.

**NUMBER B66**

### Krazy Races

*THEATRE:* **Fox Venice,**
*ADDRESS:* **Venice, Cal.**
*MANAGER:* **Al Sachs**

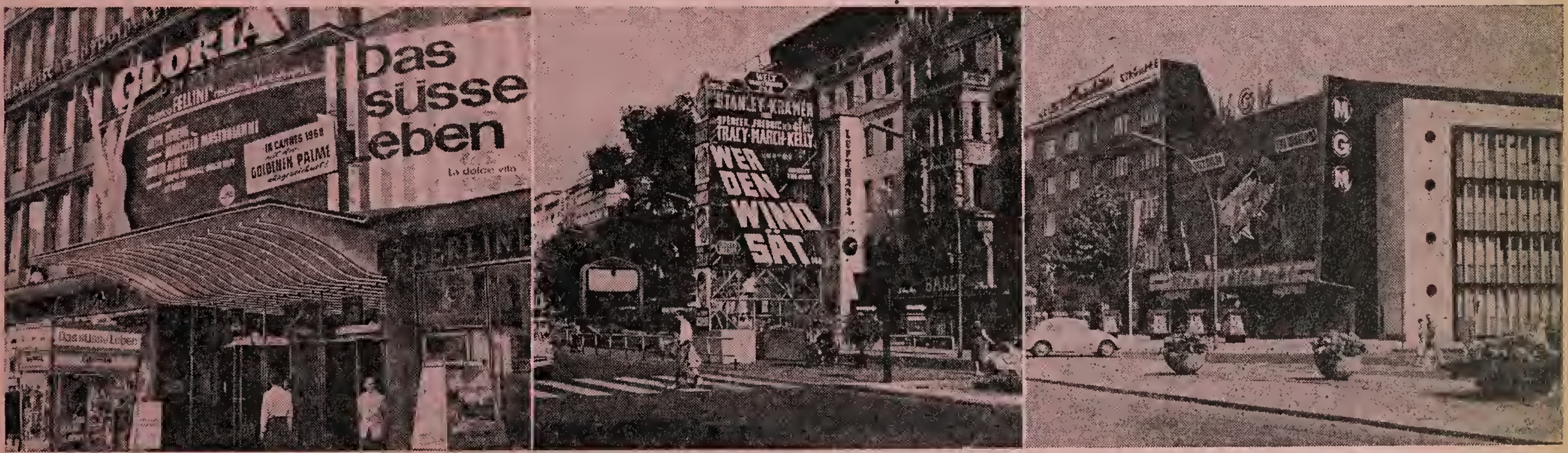
One of the biggest and most popular "draws" at our Saturday kiddy matinees has been the "Krazy Races" or Race Reels.

This consists of a series of nine minute sport races, horses, motorboats, cycles, foot races, etc. Each race has 10 numbered contestants and tickets are issued at the door from 1 to 10. Each youngster coming into the theatre is immediately identified with one of the filmed race contestants, and no one has any way of knowing how the race will end (except the manager) so prizes can be controlled.

In some instances the distributor of the "Race Reels" sells a package deal including 10 prizes such as games, novelties, etc., for holders of the winning tickets. In other cases more worthwhile prizes can be promoted from cooperating merchants.

At any rate, for nine solid minutes the kids really go crazy, jumping up and down and cheering for their contestant. Then the holders of the winning tickets receive their prizes on the stage. These prizes can be large or small. Candy bars or passes to next week's show will work. Also, each week a photograph is taken of the winning group, and displayed in the lobby the following week.

We have sold this attraction with circus sized heralds which read in large type: "Krazy Races. Exciting fun for all. Prizes for many. Everyone shares in the big laffs. You'll shout and cheer the winners. "Krazy Races" are run every Saturday matinee in conjunction with an action feature plus loads of color cartoons."



**German showmanship is exemplified by the photos above. Left is the front of house for the Gloria Palast for the Berlin premiere of the Italian Cannes Festival award winning film, "La Dolce Vita"; center, United Artists German publicists got special permission to erect this eye catching tubular scaffolding display for United Artists' "Inherit The Wind" on Kurfensrendamm, Berlin's Broadway; right, MGM's new Berlin show house, showing the remarkable display for MGM's "Never So Few."**

**Guy Gabaldon, World War II hero at Saipan, recently took to the road in behalf of the Allied Artists' film based upon his life, "Hell To Eternity." He is seen here, left, being congratulated by Brig. Gen. Rathvon Tompkins at a premiere screening of the picture at the National Press Club, Washington, D. C.; center, being greeted at the White House by Homer Gruenther, President Eisenhower's aide; and, right, being welcomed to the Pentagon by Secretary of the Navy William B. Franke. Gabaldon attended openings in other cities.**

The "Krazy Races" have proven an excellent stimulus to our Saturday junior matinees.

## D MERCHANTS

**NUMBER D76**

### Bicycle Give-Aways Help "Hercules"

*THEATRE:* **State,**
*ADDRESS:* **Chattanooga, Tenn.**
*MANAGER:* **Ben Landress**

Despite the fact that our booking of "Hercules Unchained" was being backed with extensive television and radio spots and heavy newspaper advertising, we recently executed one of the most penetrating pre-sell campaigns ever to hit our town.

Realizing that tie-ups work most effectively, we first contacted the local Sears Department store and arranged for the branch and the theatre to give away three bicycles. Sears and the theatre laid out, designed and gave away entry blanks at the theatre and at the store and in all Sears' ads, full page and half page, announcements about the giveaway were made beneath "Hercules Unchained" inserts.

Displays in Sears' elevators, front windows, lobby, heralded the bicycle promotion, while Sears featured prominently the film's giant nine-foot standee in its main lobby along with a bicycle display.

In five Sears ads, running in the Times and Free Press, "Hercules Unchained" ads ran as inserts. Sears' ads also included "Hercules" inserts in its tire sale heralding the ad lines: "Sears All-State Tires Have The Strength Of Hercules".

While we managed to get enough publicity space on the film through the Sears giveaway and publicity stories and photos, we also managed to sell Times columnist Ted Strongin to "rewrite" Bob Alden's business page column in the New York Times. This two-column piece analyzed Embassy Pictures' operation, which was laudatory in its content.

Rounding off our promotion campaign was the local Health Studio sponsoring a two-hour remote broadcast from the theatre, when the bicycle giveaway was made.

**NUMBER D77**

### Pocket Books and Guitars Help

*THEATRE:* **Odeon-Carlton,**
*ADDRESS:* **Toronto, Ont., Canada**
*MANAGER:* **Victor Nowe**

Six weeks in advance of our engagement of United Artists' "The Fugitive Kind" we planned a large display for our main theatre lobby, which was placed at the entrace of our grand stairway leading to the theatre auditorium, theatre restaurant and the theatre art gallery. This 10 ft. x four ft. display was done in a brilliant yellow background, placing full selling value on the three leading stars: Brando, Magnani and Woodward — accompanied by the main tag line "Three major Academy Award winners together"; and the name of the Pulitzer Prize winner, Tennessee Williams. The portion of this large display bearing the title of the film was emphasized with the use of rich red background against the yellow. At the top, three star 11x14 stills were used with a miniature Oscar placed on each still. At the centre and base six other 11x14 stills were used giving lots of interesting selling material to the advance announcement of the coming engagement. When the film opened this large display was used at the theatre front as a special front of house standee and it received attention continuously.

Another advance special standee in the main theatre lobby attracting attention to the excellence of the film was a 48x72 display featuring two fine reviews by Bosley Crowther of the New York Times. These were enlarged and mounted, giving wonderful advance reading and publicity on the film. A scene cut used in the Times was included in the reviews, and at the bottom we used three portrait stills of the stars to give added selling punch to the display.

One month in advance of our opening we featured a special display panel which measured 25 feet long, giving full credit to the star names, author, film title, with a cut out from the six sheet. Under the full credits four sections of the over-door were given to Brando, Magnani and Woodward as Academy Award winners and Tennessee Williams as a Pulitzer Prize winner.

One week in advance of playdate we arranged a radio contest with CHUM, which gave us wonderful publicity at no cost to the theatre. Through the cooperation of George Hornberger, Canadian representative of the Buegdeisen and Jacobson Company, Ltd., two Kay guitars were donated for prizes in connection with the CHUM radio contest. One guitar for a lady winner and one guitar for a male winner. The radio contest was called "The Strum With Chum" contest. Thirty-five free spot announcements to the contest were made prior to our opening. Three different guitar players were heard strumming a portion of music, and listeners were asked to send in their answer by stating which guitar was played by Marlon Brando. When the announcement was made, the disc jockey controlling the contest said, "Get set now, listen carefully. Win a Kay guitar by telling us which guitar is played by Marlon Brando, star of "The Fugitive Kind" coming to the Odeon Carlton (date). The number one guitar recording was put on. Then number two and three. Listeners were then asked to send the correct answer to the "Strum With Chum" contest. The winner was announced on our opening day, and the radio station continued with their announcements of the winner with credit to the film and the theatre for the first three opening days at no cost to the theatre. In this contest we received over 50 free plugs on the radio station. CHUM were so thrilled with the number of entries made, that they felt it essential to keep announcing the winners when the film opened. This, of course, gave us good radio publicity and stirred up exceptional interest. At the theatre we made announcements of the contest and had a showcase in our main lobby, displaying the two Kay guitars which could be won by listeners who sent in the correct answer.

Six leading music houses in the city who handle the Kay guitar were approached and we obtained six excellent window displays to publicize both the instruments and our picture.

A special book tieup was made with the Sinnott News Company, who distribute the pocket book of Tennessee Williams' book. We started this tiein by selling the novel in our confection stands one month in advance. Sinnott News provided window cards and streamers in all of their many book store outlets. In the main large downtown stores we supplied special displays, using stills, one sheets, 22x28's and art work to play up the

ALLEN
PREMIERE
COLLEGE CONFIDENTIAL
IT'S THE KINSEY REPORT ON CAMPUS

**As one of the features of the world premiere of U-I's "College Confidential" at the Broadway Capitol, Detroit, recently, a dance was staged in front of the theatre, left, with the participants including Nancy Root and Theona Bryant, featured in the film, and who aided in the promotional activity. On the right, never at a loss to develop promotion, Universal's representatives took to the Ohio River for Twin Drive-In launching of the picture in the Cincinnati territory with an appropriately bannered boat as shown.**

film along with their attractive pocket book on "The Fugitive Kind," which featured stars and title on the front and back covers plus an inside spread of eight pages of scenes from the picture. Thirty-five banners were used on the Sinnott News Company fleet of delivery trucks which covered all parts of the city on their daily routes. Slide in banners were used size 41x28, covered with a plastic material for protection against bad weather. These were placed on the trucks two weeks in advance, and then sniped "Now Playing." Drug stores, book stores, variety stores, department stores, and even supermarkets carried copies of the Signet pocketbooks on their novel display racks, bearing a display poster on the film. Sinnott News Company, who have a radio program twice weekly on radio station CKEY gave us 100 per cent cooperation, devoting two entire programs to a review on the book and a talk about the film. On this program listeners were advised that every patron arriving at the theatre between the half hour of 11.30 and 12.00 noon on the opening day of the showing would receive a complimentary copy of the book, courtesy Sinnott News. In advance of our engagement we held a special screening for representatives of Sinnott News Company and leading book store proprietors, and after the screening a discussion period took place on how we could best exploit the film and book for the best results. Merchants in book stores were most cooperative and window displays in conjunction with the pocket book were excellent.

For the first four days of our engagement we had a street bally in the form of a "walking book." The entire book was all enclosed so that the only part of the carrier which could be seen was his legs and feet. Peep holes were placed at the side and in the top section of the letter "B" in Brando. One side of the book was fully given to theatre credit and the other to the stars, and the title. Three boys performed this exploitation job, each doing four hours per day at different periods. A careful street routine was mapped out each day in advance so that "The Walking Book" would be in the best spots at the busiest times. In the rush hours, an escort always accompanied the carrier. This "walking book," which measured over six feet in height was a real attention getter, giving lots of away-from-the-theatre publicity.

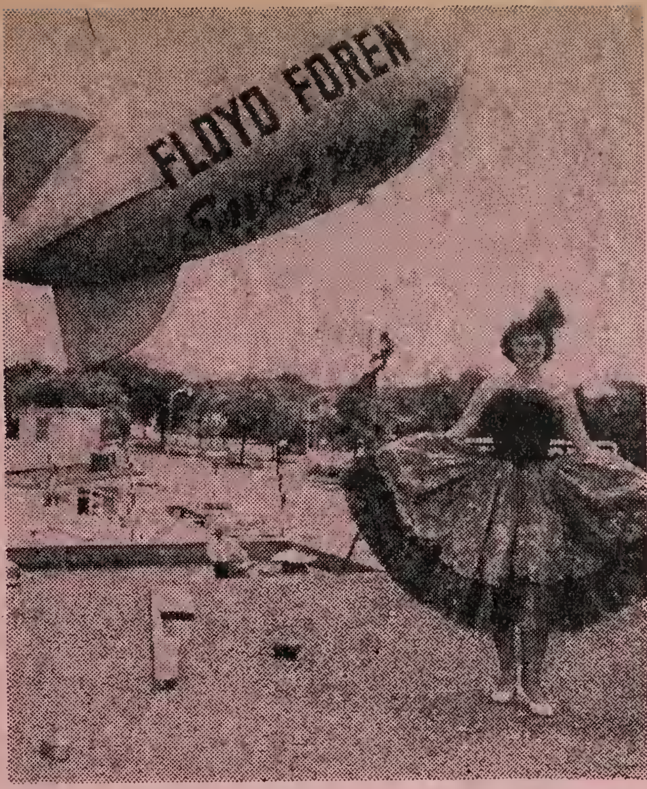
### NUMBER D78

## "Can-Can" Girl Taken For Ride

*THEATRE:* **Madison,**
*ADDRESS:* **Detroit, Mich.**
*MANAGER:* **Glenn McLean**

With 20th-Fox's "Can-Can" in the midst of a long engagement we had an idea to make things "look up" here in the Auto City.

A Chevrolet dealer in suburban Ferndale has had a dirigible balloon captive over his automobile emporium for the past two years with a "young lady" appearing to climb into the airborne ship without much success in climbing aboard.



Mary Ann Koppy dressed in one of the "original" dresses from 20th-Fox's "Can-Can" stands on the roof of a cooperating automobile agency while her dummy counterpart attired in a similar wardrobe continues to try to climb into a captive dirigible balloon. This stunt was arranged by Glenn McLean, manager, Madison, Detroit, Mich., to bally the film.

It is estimated that three-quarters of a million people drive past the agency daily and many get so excited about this losing struggle that they alternately call the police or the car agency and complain about such callous treatment.

We thought we could spark up the two-year-old idea if the mannequin had a new dress—a new "Can-Can" dress modeled after one of the originals used in the Todd-AO musical, so we made a deal with the dealer.

To launch the aerial "Can-Can" girl we had on hand the acting mayor of Ferndale, and a City Councilman, together with Mary Ann Koppy, of the 20th-Fox publicity department, dressed in one of the real "originals" borrowed by the exchange from the wardrobe of "Can-Can" and valued at $750 per dress.

Several thousand gathered in the street below to watch their favorite dummy ascend in her new wardrobe, jamming traffic on this busy thorofare and giving the picture some worthwhile word of mouth publicity. Six community papers ran pictures and stories of the stunt, helpful to the dealer as well as the theatre.

**EXPLOITATION—an encyclopedia of usable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.**

### NUMBER D79

## Selling "Jazz On A Summer Day"

*THEATRE:* **Cinema,**
*ADDRESS:* **Buffalo, N. Y.**
*MANAGER:* **James J. Hayes**

We attribute our recent successful two-week showing of "Jazz On A Summer's Day" to the manner in which we presented this novel attraction.

A lot of hard work and cooperation from local merchants helped this become one of our best engagements of the summer season.

We had special ads made up which featured the line "All The Scenes and Music Of The Newport Jazz Festival, 1959" and we mentioned every jazz star who appeared in the film.

A cooperative program of spots was arranged with a local jazz radio program, "Jazz Central" featuring local radio personality, Joe Rico.

A program, on the order of those used by legitimate theatres, was issued in cooperation with a forthcoming Jazz Festival and several local coffee shops. This programmed all of the numbers in the film and the artists performing them. These were distributed at the coffee shops and at the theatre.

A special front was used featuring the line "Newport Jazz Festival, 1959". We ran the trailer three weeks in advance of playdate.

### NUMBER D80

## Rock 'N' Roll Show Got Business

*THEATRE:* **Strand,**
*ADDRESS:* **Gilroy, Cal.**
*MANAGER:* **Jack Peters**

My recent "Three Unit Rock 'N' Roll Program" worked wonders at my boxoffice; and I thought I would pass along the campaign for the benefit of other exhibitors.

I booked the Elvis Presley feature "Jailhouse Rock" and "Go, Johnny, Go" with Jimmy Clanton, Sandy Stewart, Chuck Berry, Richie Valens, Jackie Wilson, Eddie Cochran, The Cadillacs, the Flamingoes, Joan Campbell, Alan Freed, and others; plus "The Wildest", a two-reel short with Louis Prima and Keely Smith.

Next, I ordered 2,000 special heralds and distributed them in the creamerys, at the drive-in, and anywhere the teenagers happened to hang out, like swimming pools, etc.

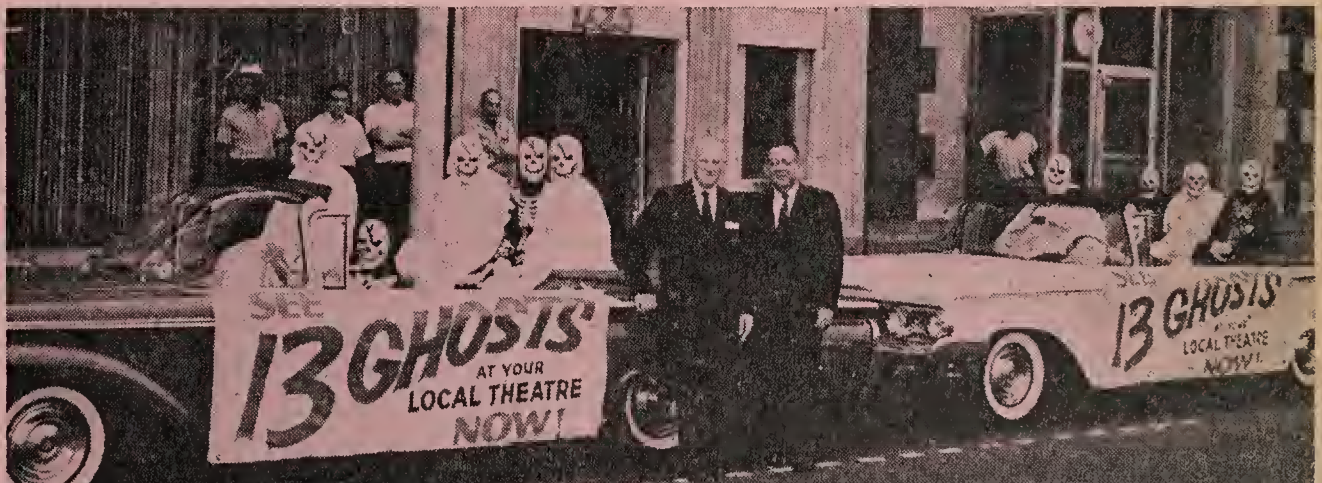
Then, from the booth at the drive-in, we kept announcing "Has Elvis lost his popularity? Come to the Strand (date) and find out". We also used this line from the stage of the Strand, and in the newspapers two weeks in advance. We used a slide at both theatres announcing our big three unit program. The radio played Elvis' records as well as Jimmie Clanton's; and we had the whole community talking in advance of the show.

The results were the biggest Sunday in years. Not too much effort or money was expended; just a lot of advance publicity which reached the 'teen agers and did the trick.

## Spooky Sound Effects Spark Hallowe'en Fun

**HOLLYWOOD — If you're planning something unusual in Hallowe'en Parties this year, or you have been looking for something new in the way of ghostly sound effects, MP-TV Services, producers of the world's largest sound effects library, have just come out with something that might fill the bill. They announce a new Hallowe'en 12" LP album release—filled with a "haunting" 40 minutes of scary, spooky stories-in-sound, including "Witches Rehearse For Hallowe'en," "Hobgoblins and Space Ships," plus a series of mad, spine-chilling sounds, weird groans, clanking chains, creaking stairs—all kinds of spooky sounds for special effects and party fun.**

**The album is available from most record stores or direct from MP-TV Services, Inc., 7000 Santa Monica Boulevard, Hollywood 38, Cal.**



Columbia's "13 Ghosts" motorcade with its live cargo of ghosts and skeletons as set up by exploiteer Bob Cooper in connection with the recent Greater Philadelphia multi-theatre run is seen above. The motorcade traveled throughout the Greater Philadelphia area for three days. Showing no fear of the eerie group are Lester Wurtele, Columbia Philadelphia branch manager; and Dave Sablosky, Norris, Norristown, Pa.

# COMPANY ASSISTS

**COLUMBIA** and the Bicycle Institute of America has concluded a promotion for the American Bike Month centering around "All The Young Men". Star Alan Ladd, as chairman of American Bike Month, and the film were spotlighted in all promotion and exploitation carried out in behalf of the extensive campaign. The three-part promotion entailed a national publicity campaign, a national point-of-sale push aimed at the local level, and a local public service campaign calling for bike safety and courtesy. Columbia's field exploitation forces cooperated with the Bicycle Institute of America in implementing the campaign, which was aimed at 27 million bicycle owners across the country. Special color posters featuring Ladd and the picture were distributed among the 8,000 retailers who sell, service and repair bikes. The campaign included distribution of stories, features, photos, editorials, and cartoons to newspapers and trade publications throughout the country, and a special radio script which was sent to approximately 1400 radio stations.

**PARAMOUNT** set a major advertising and promotional campaign linking Shavelson-Rose's "It Started In Naples" and 13 leading department stores throughout the nation. Keyed to openings of the film, the department stores will launch their annual showings of Italian sportswear with an "It Started In Naples" theme. Two half-page newspaper ads, in-store and window displays and extensive customer mailings will give full credit to the film. Department stores participating in the coop promotion are Jordan Marsh Company, Boston; Rollman and Sons, Cincinnati; Sterling-Lindner, Cleveland; Titche-Goettinger Company, Dallas; Joske's, Houston; and Peck's, Kansas City. Also, Jordan Marsh Company, Miami; L. S. Donaldson's, Minneapolis; Cain Sloan's, Nashville; Joske's, San Antonio; Bon Marche, Seattle; Golden Rule, St. Paul; Bon Marche, Tacoma.

**UNIVERSAL-INTERNATIONAL** has effected a national promotional campaign through a series of fashion tie-ups with the Van Buren Buying Office on "Portrait In Black". In the Joan Leslie tie-up, the dress manufacturer has created two black chiffon dresses inspired by the title of the picture which are to be featured in ad spreads. The Joan Leslie line is handled by leading department stores from coast to coast. Mr. John has styled a number of "Mr. John, Jr." creations inspired by the picture which are being merchandised in leading stores around the country. The Van Buren Buying Office, which represents leading womens' specialty stores around the country, has created a special promotional kit enabling their participating stores to tie in their merchandising efforts with the title of the picture.

## THE NEW 1960

## "Showman-of-the-Year"

## CONTEST

●

**Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.**

**At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of**

## $1000.00

## IN PRIZES

**will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.**

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# Filmack Promotion Manual Features Holiday Ideas

**CHICAGO—Filmack Trailer Company announces that its 1960 holiday promotion manual, featuring many money-getting plans for the coming Thanksgiving—Christmas season, is now in preparation and will be in the hands of the country's theatremen by Oct. 15.**

**The booklet contains several new ideas for increasing a theatre's outside revenue during the holidays and is so designed that it can be taken directly to any community's merchants for a perusal of its many advertising features. All of its promotional ideas are prepared so that both the theatre and merchant will benefit from them.**

**The brochure will contain a merchant's holiday greeting plan, details of a special sponsored kiddies' show, Thanksgiving and Christmas giveaways, three different types of holiday merchant's ads and gives detailed information on how each plan may be more effectively presented.**

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

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NO JUNK HERE! New Century intermittents, CinemaScope, $99.50; Vidoscope anamorphic lenses $245.00 pair; Simplex portable projectors, arc lamphouses, complete to operate, heavy pedestals, rebuilt, $1275.00 pair; RCA Brenkert Enarc lamphouses, beautiful, $225.00 pair, with reflectors. STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

CLOSING OUT PROJECTOR HEADS, good condition: Simplex RS $75.00; Super Simplex or E-7, $175.00. Rebuilt RCA Brenkert 70 amp arclamps w/new reflectors $319.50 pair. Time payments. S. O. S., 602 W. 52nd Street, New York 19.

TWO STRONG-MOGUL lamps type 17500-1 70 amp. Excellent condition. Best offer. LOUIS TUNICK THEATRES, 603 Patapsco Avenue, Baltimore 25, Maryland.

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## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

# The A-MAN Corner

**Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.**

**This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!**

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

**ASSISTANT MANAGER,** presently employed, desires change. Married, family, willing to relocate anywhere better opportunity exists. Age 32, thoroughly experienced, heavy on exploitation and advertising. Available two weeks notice, refuse no good offer. **BOX B914, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**THOROUGHLY EXPERIENCED**—Manager or projectionist. Capable of handling any phase of theatre work. Twenty years experience in all situations and types of equipment. Presently located in Florida. Veteran, A-1 references, married, family. **BOX C824, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**PEPPER-UPPER** wants better job challenge. Works with managers, creates displays, ad layouts, promotions, ideas. Pep letters and contests get best from your men. Phila. exchange area. **BOX A914, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER,** presently employed in Wash. D.C. area would like better opportunity in conventional operation, also thoroughly experienced in drive-in and concessions operations. Can book and buy. **BOX C914, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**LIVE-WIRE SEASONED** theatre executive-manager, indoor—drive-in theatres. Available two weeks notice. Heavy on advertising, exploitation. Last position eight years. Hard worker, go anywhere. **BOX A824, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

***Address all correspondence to—*** **The A-MAN Corner** **Motion Picture Exhibitor**
**246 North Clarion St., Phila. 7, Pa.**

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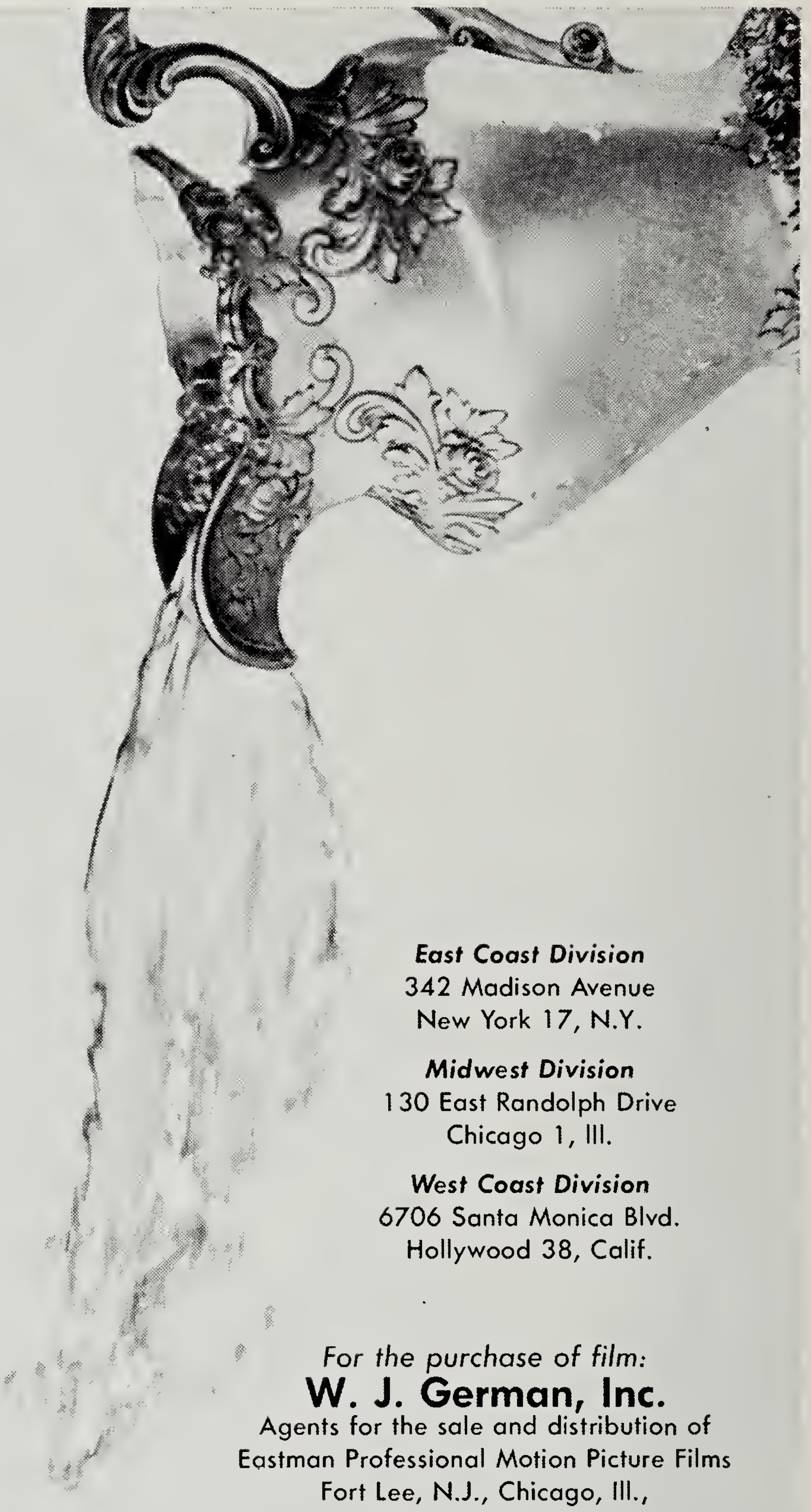

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*Unless you make a practice* of loading with Eastman Film, black-and-white or color, you can never know real security—the sweet satisfaction of being ready for the once-in-a-lifetime shot that comes up every now and then regardless of time, weather, lighting.

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**Spectrum of the Sixties**

MOTION PICTURE

# EXHIBITOR

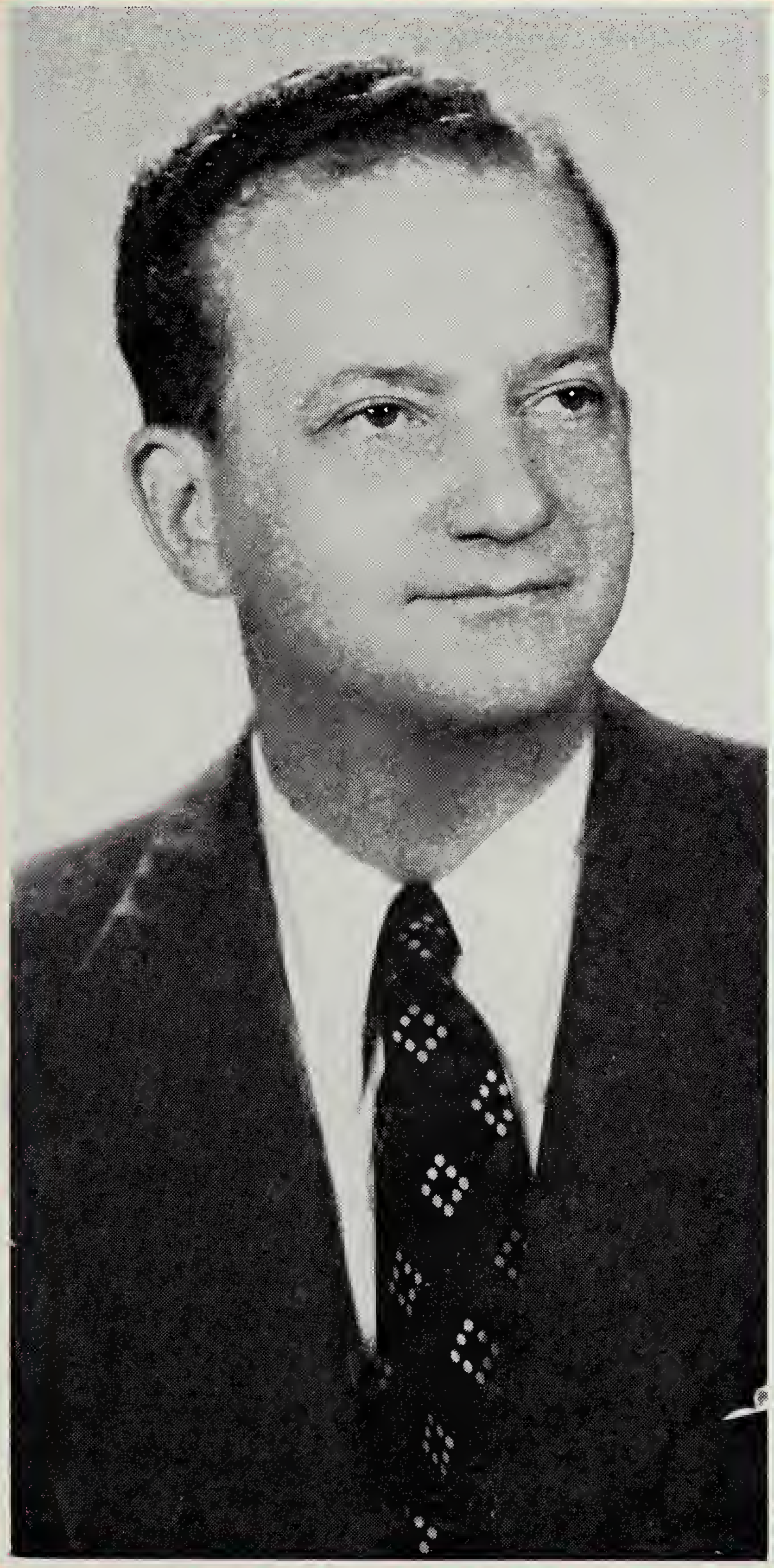
*Plus...*

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

SEPTEMBER 21, 1960 Volume 64 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE



## Mirisch Urges U.S. 'Eady Plan'

*(See Page 8)*

## Times Battles Virginia Censors

*(See Page 9)*

Albert J. Pickus, Stratford, Conn., exhibitor, was returned to office for another term as president of Theatre Owners of America at the group's annual convention in Los Angeles.

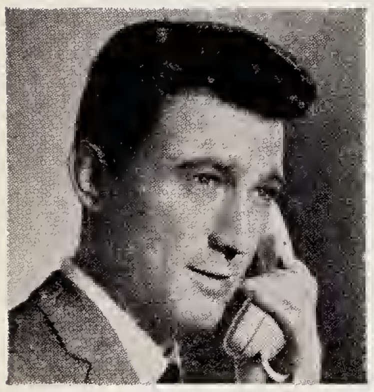
**editorial:** Intra-Industry Foul Play . . . *see page 5*

The most
desirable woman
in town
and the easiest
to find...

just call..
BUtterfield
8

METRO-GOLDWYN-MAYER PRESENTS

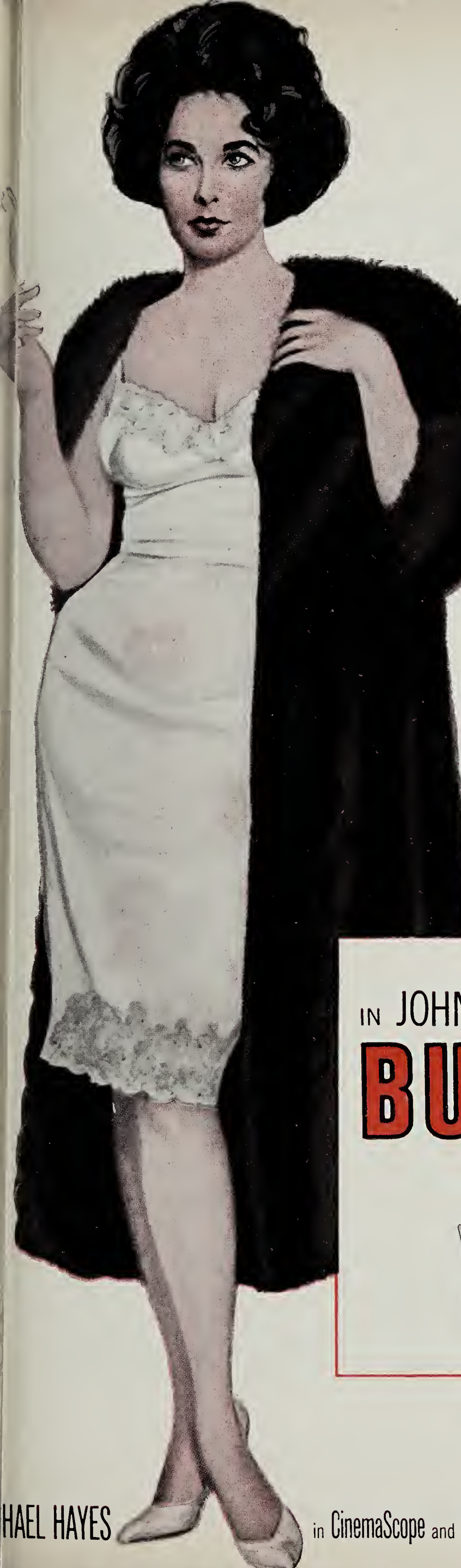
**ELIZABETH TAYLOR**
**LAURENCE HARVEY**
**EDDIE FISHER**


This is Liggett . . . who called Gloria whenever his wife was away!

This is Steve . . . who knew that no one man owned Gloria!

co-starring
DINA MERRILL

with MILDRED DUNNOCK · BETTY FIELD · JEFFREY LYNN · KAY MEDFORD · SUSAN OLIVER · Screen Play by CHARLES SCHNEE and JO



**EXPLODING ACROSS THE NATION IN NOVEMBER!**

For Top Holiday Grosses

Dial ~~"BUtterfield 8"!~~

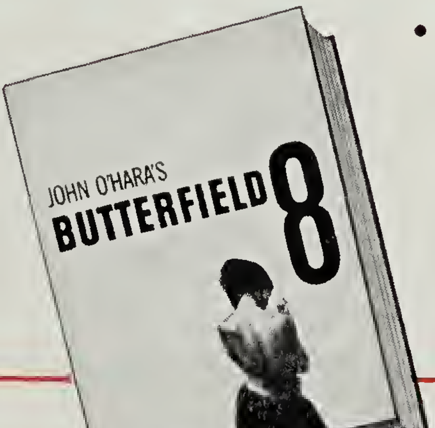
*(Your local M-G-M Branch)*

ABC 2
DEF 3
GHI 4
JKL 5
MNO 6
PRS 7
TUV 8
WXY 9
0 OPERATOR

IN JOHN O'HARA'S

# BUTTERFIELD 8

. . . the best-seller
that tells
Gloria's story
. . . from first
man to last!


JOHN O'HARA'S
BUTTERFIELD 8

HAEL HAYES · in CinemaScope and Metrocolor · Directed by DANIEL MANN · A PANDRO S. BERMAN PRODUCTION

# 20th ALWAYS HAS THE GREATEST STORY EVER TOLD!

**MARILYN MONROE**
*to star in* "Goodbye, Charlie"

*George Cukor to produce and direct the George Axelrod B'way hit!*

……

Producer-Director **GEORGE STEVENS** to discuss
**The Greatest Story Ever Told**
to be made in TODD-AO

*for entire Person-To-Person show on CBS-TV in October!*

……

**DEBBIE REYNOLDS** *will star in*
"CHAMPAGNE COMPLEX" (would you like another title???)

*based on Leslie ("Marriage-Go-Round") Stevens' hit play!*

……

**ELIZABETH** (nuff said) **TAYLOR** as Cleopatra
**PETER** ("Nun's Story") **FINCH** as Caesar
**STEPHEN** ("Ben-Hur") **BOYD** as Mark Antony

*in* **CLEOPATRA**
*starts production in TODD-AO*

……

IRVING WALLACE'S
***THE CHAPMAN REPORT***
Soon to be made by Darryl F. Zanuck Productions!

*still on top of the BEST-SELLER LISTS after 4 MONTHS!*

……

**CAN-CAN**
in TODD-AO

*toppling records wherever it plays, latest click in Stockholm (Holdovers, holdovers everywhere else!)*

……

*World's greatest writers currently scripting future productions!*

**NORMAN CORWIN—"Madison Avenue" • PAUL GALLICO—"The Day Christ Died"**
**JOSEPH L. MANKIEWICZ—"Justine" • CLIFFORD ODETS—"Wild In The Country"**
**ROBERT ANDERSON—"The Night They Burned The Mountain"**

……

TITLE TUNE OF
**NORTH TO ALASKA**

*Zooming to the No. 1 song in the country!*

*and 20th's CURRENT SENSATION is*
Bing Crosby · Fabian · Tuesday Weld · Nicole Maurey in **"HIGH TIME"**

## 42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregar, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecaff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Volume 64 • No. 17

SEPTEMBER 21, 1960

MOTION PICTURE
EXHIBITOR

## INTRA-INDUSTRY FOUL PLAY

We have had a phone call from a well known circuit executive, in which he shouts loud and long about the things some distributors and exhibitors do to one another. And he's awfully right! There seems to be an element in this industry *"who don't mind playing dirty, or taking advantage of the other fellow's hard work, if there are just a few lousy bucks to be made. They never think that there is no patent on such practices, and that it doesn't even require a very clever mind to put themselves on the wrong end of a similar deal in the near future."*

His case in point is a recent fair-sized picture being marketed by an aggressive independent, who poured a lot of advertising dollars and promotional effort into a campaign even though the star had previously been only a minor name. Watching the effort, and for no reason other than to take advantage of it, a competitive distributor dug up an "oldie" with the same star and rushed it into competitive theatres a few days before the better advertised playdates. Result, a confused public and not as big a gross on either picture as expected.

So our circuit friend is blowing his top. He has personally served notice on the competitive distributor to stay out of his booking department for the next six months unless he is ready to apologize and to pledge cleaner future methods. He has also registered his displeasure with the competitive exhibitors, whether or not they are direct competition to his theatres, and has told them not to expect any cooperation or any "breaks" from him while they "reach for such unfair bucks."

We can't blame him. Initiative and effort grease the wheels of exhibition and keep it running. Whenever the coat-tail-hangers are able to hitch a ride on the other fellow's push—and get away with it—future initiative and effort will be minimized. A healthy industry should blackball such hitchhikers.

## FACTS ON THEATRE ASSESSMENTS

Elsewhere in this issue the theatre reader will find a reprint of an address made by Paul J. Greenhalgh, Vice-President and General Manager of this publication, upon invitation of the Tax Assessment Commissioners representing the 67 Counties of the State of Pennsylvania. The occasion was the latter group's annual meeting, held this year at historic Valley Forge, and on the speakers' panel were numerous authorities on shopping centers, motels, natural and mineral deposits, taxing methods, etc.

Drawing from the files of COMPO, and from the 42-year-old records of MOTION PICTURE EHIBITOR, Mr. Greenhalgh sought to portray a true picture of theatre industry conditions, with particular emphasis on conditions inside this particular State. It was also his purpose to show how the ultimate taxes obtained from theatres, even on lower assessed values, would be an improvement over any that might be obtained from any other use to which such single-purpose structures could be converted. The questions and answers that followed indicated that this latter point had a lot of merit and would be considered.

This address can be a model easily adaptable to any other State as well. The national statistics will not change. We will be happy to submit local statistics for any other State requested.

If enough theatremen submit these reasonings, and these Bureau of Census facts, many more *open* theatres will receive some needed tax aid.

*Open* theatres are our business.

## THE THEATRE EFFORT AGAINST TOLL-TV

That kit, containing very simple and very useable material for the battle against Pay-TV, should now be in the hands of all theatremen. Prepared by the JOINT COMMITTEE AGAINST PAY-TV, chairmanned by Phil Harling, there is little question of the influence of such material on legislators if sufficient millions of signatures of interested patrons can be obtained. So the success or failure of this important work now rests squarely in the laps of theatremen themselves. What they do—and how well they do it—will be reflected on this industry's exhibition methods for many years to come.

It seems elemental that—if you value your theatre job—or if you value your theatre investment—it behooves you to do your best to back this JOINT COMMITTEE. You can expect no producer or distributor leadership as in many other campaigns. Exhibition is more-or-less on its own. Is its local leadership sufficient to the task?

## THAT JOE VOGEL MANAGEMENT

If any doubts remained about the M.G.M. successes in the few short years since the management reins of a badly demoralized organization were dropped into the hands of Joe Vogel, they were dispelled by the recently announced dividend increase. The estimated earnings for the fiscal year ending Aug. 31 is now official at $3.75 per share. This is the best result in the past 12 years, even including the earning figures for the years when the now divorced theatre circuit was included with production-distribution. So, confident that a higher dividend rate can be maintained, it has been moved up 33⅓% to $1.60 per year.

All of this has resulted from the making and renting of features to theatres and series shorts to TV, and from the *renting* of old pictures to TV. No short-cut outright sales have been made to anyone.

As Joe Vogel puts it, "We're in the business of making and retailing motion picture entertainment!"

And he sure makes it look like a profitable business!

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From ARUBA, N. W. I.

(By cable) Congratulations on the GOLDEN FIFTY Anniversary of Jay Emanuel.

GERARD DE VEER, Director
De Veer's Chain Theatres

### From CLEVELAND, O.

(Telegram) Heartfelt congratulations on GOLDEN FIFTY Anniversary. Just got a peek at this week's MOTION PICTURE EXHIBITOR. It's a beaut! All of the accolades are deserved twofold.

*BERN BISBECK*
Shaker Theatre

### From SAINT LOUIS, MO.

Please accept my heartiest congratulations on Jay Emanuel's GOLDEN FIFTY Anniversary. And my sincere best wishes for another TWENTY-FIVE active happy and constructive years for the good of his family, himself and his industry.

As evidence of my good will enclosed find check for another three years added to my subscription to MOTION PICTURE EXHIBITOR.

TOMMY JAMES
Comet Theatre

### From SCHROON LAKE, N. Y.

Congratulations on your 50th Anniversary—businesswise!

You say you'd like the next 50 years to be as bright and interesting—and I add, let's hope you and your charming wife live them together in good health.

FRANCES (Mrs. Herman) ROBBINS

*EDITOR'S NOTE: This, from a fine lady, loyal wife and loving mother of the National Screen Service clan, is a doubly appreciated wish.*

### From PHILADELPHIA, PA.

The GOLDEN FIFTY Anniversary of Jay Emanuel is a time to say "Congratulations!" and to thank you for those fine editorials in MOTION PICTURE EXHIBITOR. This trade paper has been an invaluable source of information for all of the years that I have been a member of this group. Many times I have been guided by some article of yours when answering questions of other interested women about better motion pictures.

May you continue the fine work in the years to come.

Our President, Mrs. Arthur Goldsmith, is abroad just now but I know she will join in the above. Most every month she reads important data from MOTION PICTURE EXHIBITOR at our meetings.

ROSE K. (Mrs. Armand G.) LOEB,
Vice-President
Philadelphia Motion Picture Preview Group
Charter Member: Federation of
M. P. Councils, Inc.

*EDITOR'S NOTE: Space does not permit the publication of all of the congratulatory messages that continue to pour in. The above is a typical cross-section.*

### From ELK GROVE VILLAGE, ILL.

For a trade paper that is as complete as MOTION PICTURE EXHIBITOR in all departments, I must wonder why you no longer give the release numbers on Columbia films, and have never given them on A.I.P. and United Artists films? I am keeping a record book that was started back in 1933 and this is one of the reasons for them. I have also missed "BEN HUR" and "CAN CAN."

L. PETERSEN, Former Exhibitor

*EDITOR'S NOTE: These are "blind spots." You'll find them corrected immediately with the 1960-61 film season. "BEN HUR" was reviewed in the December 2, 1959, issue, and "CAN CAN" in the March 16, 1960, issue. If your copies are lost we'll be glad to duplicate.*

### From NAZARETH, PA.

In your June 22 issue a letter from George E. Read of the Kallet Genesee, Syracuse, N.Y. comments on one-column ad mats. I am enclosing proof sheets of mats that I find to be the best available for theatres that need to watch their advertising budget. Unlike many pressbook mats with nothing but lettered titles, these have some kind of picture or scene on every size mat right down to the half-column. Complete sets of one and two-column mats are available on all releases back to 1947, but the half-column mats are only available from 1958 on. They come from Fepco Theatre Advertisers, Omaha, Neb. And I find them to be most helpful and useable.

DUDLEY L. DICKERT
Broad Street Theatre

*EDITOR'S NOTE: Three proof sheets were enclosed on three different shows. Each contained nine different ads (three two-col., five one-col., and one half-col.) Those who aren't satisfied with the attention to smaller sized ads in current pressbooks may find these of interest.*

### From FLORENCE, S. C.

Many thanks for the *two* Achievement Citations received from MOTION PICTURE EXHIBITOR for my promotions on "THUNDER IN CAROLINA" and "FROM THE TERRACE."

It is always rewarding to receive an award that represents trade recognition; but even more so to daily look at my office wall and to know that we did try our best to sell the show.

FLOYD H. GAINOUS, Manager
Florence Theatres, Inc.

*EDITOR'S NOTE: Showmanship and personal initiative are the two prime requisites for good management. Our every-second-week Achievement Citations, for stunts that merited publication in our pink Exploitation section, are physical evidences of good management.*

### From CLINTON, S. C.

You may have already received this data on the Charlotte trial. However, just in case you have not, enclosed are a full set of tear sheets complete with the editorial comments that followed.

The feature was an import "FOR MEMBERS ONLY." The theatre was the Visualite that could be classed as an Art House. And the theatre owner who was found not guilty of an obscenity charge was Robert Schrader.

H. M. KILPATRICK, Manager
Midway Drive-In Theatres

*EDITOR'S NOTE: We are grateful to Mr. Kilpatrick for a most complete record of all newspaper clippings and editoral comments resulting from the recent Charlotte obscenity trial. We are also grateful to several others in that area who sent us particular tear sheets. It is nice to have such good friends in local territories covering for us.*

### From COLUMBUS, O.

The August 31 issue of MOTION PICTURE EXHIBITOR made such a hit that someone swiped my copy already. If possible, may I have two extra ones?

SAM SHUBOUF
Loew's Ohio Theatre

*EDITOR'S NOTE: It couldn't be that fine "How I Would Sell . . . SHOWMANALYSIS on "ALL THE FINE YOUNG CANIBALS," written by Sam Shubouf that made it so popular? Two extra copies sent!*

### From GREENVILLE, S. C.

You have a remarkably good trade weekly. Keep up the good work.

TED BRUCE, Circuit Manager
Baw Theatres, Inc.

### From NEW YORK, N.Y.

Thirty million thanks for running that wonderful ad on behalf of our committee.

PHILIP F. HARLING, Chairman
Joint Committee Against Toll TV

---

## A RESOLUTION . . . from Variety Club (Tent 13) Philadelphia

**WHEREAS, Jay Emanuel was a charter member and Past Chief Barker of Variety Club of Philadelphia, Tent 13.**

**WHEREAS, Jay Emanuel, since the very inception of Variety has given freely of his time, talent and energy to further the activities and charities of Variety, and**

**WHEREAS, Jay Emanuel has completed fifty active and fruitful years as a motion picture exhibitor and publisher.**

**NOW, THEREFORE, it is hereby unanimously resolved that the heartfelt appreciation and congratulations of Tent 13 be extended to Barker Jay Emanuel with every good wish for many more happy and healthy years in show business.**

**I, Martin B. Ellis, Chief Barker of Variety Club of Philadelphia—Tent 13, do hereby certify that the above is a true and correct copy of the original resolution of the Crew passed on August 29, 1960.**

**(Signed) MARTIN B. ELLIS**
**Chief Barker**

# NEWS CAPSULES

## FILM FAMILY ALBUM

### *Arrivals*

**Charles Einfeld**, 20th-Fox vice-president, became a grandfather for the sixth time with the birth to his daughter, **Mrs. John B. Hirsch**, of a daughter, in Louis Weiss Memorial Hospital, Chicago.

**Rufus Brunke**, manager, Dixie Cruise-In, Excello, Ohio, and Colonial, Middletown, Ohio, is the proud father of a son.

**Mrs. Mae Scholle**, office manager, States Film Service, Cincinnati, Ohio, became the grandmother of a girl, **Allison Lee McElfresh**.

**Eugene Taylor**, American International sound department, became the father of a boy, born in Kaiser Hospital, Hollywood, Cal.

### *Gold Bands*

**Mary Ann Hodges**, UA availability clerk, Cincinnati, was married to **Marlon Bringham**.

**Esther Drum**, secretary, Tri-State Theatre Service, Cincinnati, Ohio, became the bride of **Fred Riehle.**

### *Obituaries*

**Sam Gorelick**, 60, pioneer Chicago distribution executive, died here. He was with RKO Radio for some 30 years. He is survived by his wife, a daughter, four brothers, and four sisters.

**Charles Hart**, 81, father of Samuel Hart, Allied Artists publicist, passed away following a short illness. Services were held at Garlick Funeral Home in the Bronx, New York City.

**Mrs. Gussie Mantel**, sister of Samuel Rinzler, president, Randforce Amusement Corporation, New York City, died last fortnight.

## NT&N Reports Loss

BEVERLY HILLS, CALIF.—National Theatres & Television, Inc., in its consolidated statement of income for the 39 weeks ended June 28, today reported net earnings for the period, before provision for loss on its investment in National Telefilm, of $428,726 or 15 cents per share, as compared to $1,431,060, or 53 cents per share in the corresponding 39 week period of 1959. After provision for loss on the investment in National Telefilm, the company reported a net loss of $3,071,274 for the 39 weeks.

Company president B. Gerald Cantor said a profit of approximately $3,000,000 realized from the sale of television and radio station WDAF, Kansas City, Missouri, is not included in the above figures.

According to Cantor, theatre operations earlier this year were seriously handicapped by the strike against all major motion picture studios. In addition to the stoppage of production, there were delays in release of pictures completed prior to the strike which affected business long after a settlement was made with the unions.

On the brighter side, Cantor reported that theatre business for the current quarter was ahead of that for the corresponding period last year. He credited that to stronger product coming to the theatres as studios returned to normal production.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 19**

## Nudist Film In New S. C. Legal Hassle

CHARLOTTE—The Midway Drive-In on U.S. Highway 221-A at Sandy Mush in Rutherford County, N. C., was ordered under court order recently to stop showing a film about nudists, "For Members Only." Ervin Danzig, operator of the drive-in, said a Rutherford County sheriff's deputy showed him the court order before his second show and told him if he showed the film again the film and his equipment would be confiscated. He said the order was signed by Superior Court Judge P. C. Froneberger, who was scheduled to open a term of court in Rutherford County soon.

Solicitor M. Leonard Lowe refused to comment on the court order.

The film is the same one that was attacked early in September in Charlotte under North Carolina's obscenity law which prohibits the dissemination of obscenity and defines "obscenity as anything whose predominant appeal is "prurient interest, i.e., a shameful or morbid interest in nudity, sex or excretion." In Charlotte, theatre operator Robert Schrader was acquitted in Recorder's Court of violating the law by showing the film.

The film opened at Danzig's drive-in on Sept. 11 and two shows were scheduled the following night, but in serving the court order after the first show, the sheriff's deputy turned customers to the second show away, Danzig said.

Following on the heels of the Charlotte ruling, this one will be watched closely by legal folk and industryites both.

Censorship on local levels throughout the country has been taking a beating in recent court decisions, but local law enforcement officials are in the habit of taking censorship duties into their own hands in a number of cases.

## BROADWAY GROSSES

### First-Runs Hold Firm

NEW YORK—With only one opening, the Broadway first-runs continued to hold their own and reported satisfactory business for last week.

**"LET'S MAKE LOVE"** (20th-Fox). Paramount claimed the second session at $40,000.

**"SONG WITHOUT END"** (Columbia). Radio City Music Hall claimed $85,000 for Thursday through Sunday, with the sixth and last week expected to tally $125,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the sixth week at $30,000.

**"PSYCHO"** (Paramount). DeMille claimed $10,000 for the 14th week.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $43,000 for the 43rd week.

**"HIGH TIME"** (20th-Fox). Warner stated the opening week was $25,000.

**"THE APARTMENT"** (UA). Astor did $22,000 on the 14th week.

**"STRANGERS WHEN WE MEET"** (Columbia). Criterion reported $14,500 for the last eight days including the 12th week.

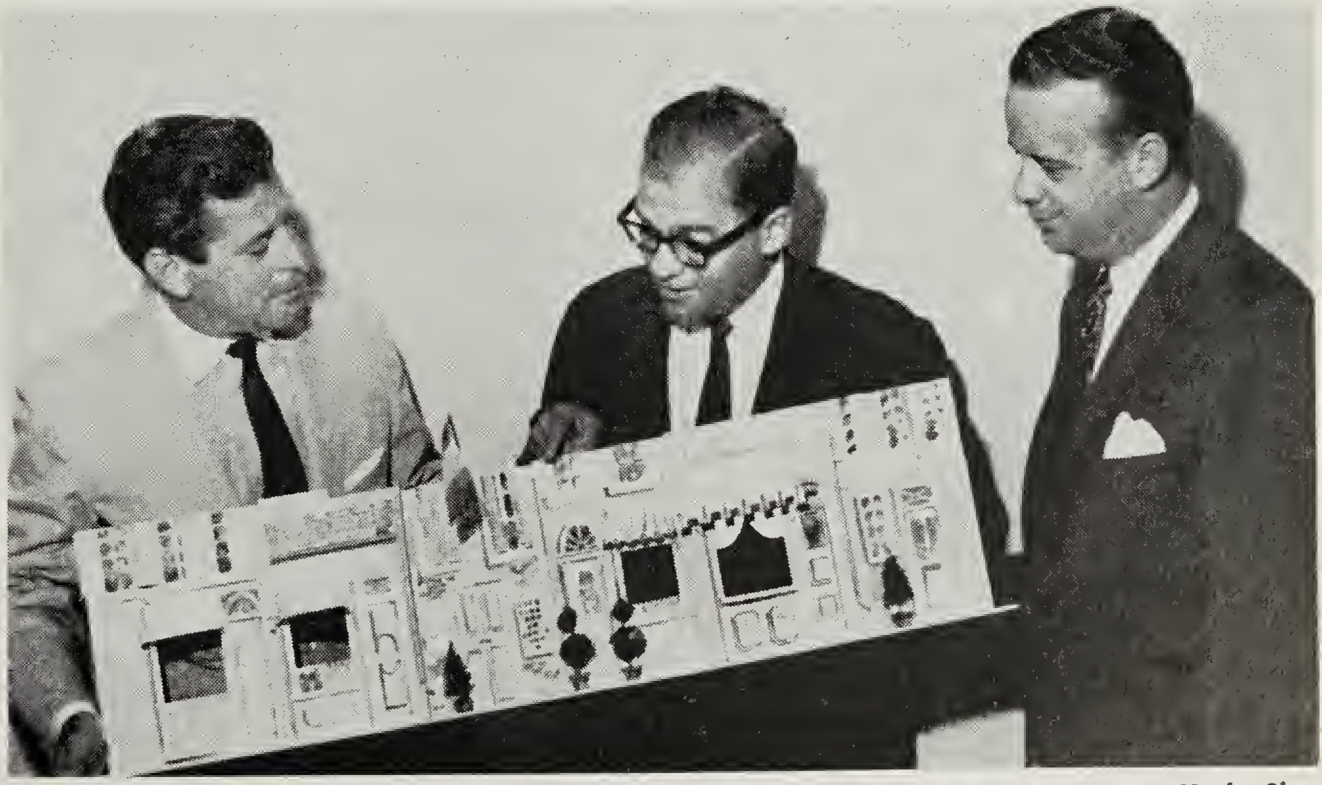
**"CAN-CAN"** (20th-Fox). Rivoli had $24,000 for the 28th week on hard ticket policy.

**"IT STARTED IN NAPLES"** (Paramount). Victoria anticipated the third week at $25,000.

**"ALL THE YOUNG MEN"** (Columbia). Forum was heading toward a $24,000 fourth week, after $25,000 for the third.

## W. Pa. Allied Back In Fold

PITTSBURGH—George Stern, president, and Harry Handel, chairman of the board, announced that Allied Theatre Owners of Western Pennsylvania decided unanimously to accept the invitation of the Allied States board of directors to reaffiliate with the parent organization.



**David Barrett, decorator of the new Trans-Lux 85th Street Cinema Cafe, New York City, shows Richard P. Brandt, president, Trans-Lux Theatres Corporation, and Thomas E. Rodgers, vice-president, a scale model of replicas of Parisian shops which will line a wall of the theatre lobby and contain window display cases. This authenticity will be in keeping with the motif of the theatre lobby, which will represent a street in Paris.**

# TOA Toppers Tackle Tough Problems

## Product, Laws, Pay-TV In Spotlight As 1,000 Exhibitors Attend L. A. Eye On "Tomorrow" Meet

LOS ANGELES—Over 1,000 theatre owners and their wives from throughout the U.S., Mexico, and Canada attended the 13th annual convention and trade show of the Theatre Owners of America last week at the Ambassador Hotel. Representing the majority of the nation's 16,000 motion picture theatres, the theatre owners were welcomed to the organization's third convention in this city, the last being in 1955, by president Albert M. Pickus, Stratford, Conn., who presided over the sessions.

Pickus delivered a report on his first year in office and the state of the industry. He outlined TOA achievements and accomplishments during the year, citing the theme of the convention, "Make Way For Tomorrow."

The TOA's office slate, headed by Pickus. will carry on for the organization during 1960-61. The slate, with only a new secretary, a new vice-president, and several new executive committeemen, was unanimously re-elected by the organization's combined board of directors and executive committee. The nominations were reported to the board by a committee headed by Ernest G. Stellings, Charlotte, a former TOA president. He declared that in view of important industry projects underway, the nominating committee felt it imperative to maintain the present administration to insure continuity. George G. Kerasotes, Springfield, Ill., will continue as chairman of the board, and Roy Cooper, San Francisco, will continue as chairman of the executive committee.

The new secretary is H. F. Kincey, Charlotte, head, Wilby-Kincey Theatres. He succeeds Robert R. Livingston, Lincoln, Nebr., who retired from the post after nearly a decade of service.

John G. Broumas, Chevy Chase, Md., president, Maryland Theatre Owners Association, is the new vice-president.

Eugene Picker, New York City, president, Loew's Theatres; Laurence Tisch, New York, chairman, Loew's board of directors; John Keiler, II, Paducah, Ky.; Lloyd Wineland, Jr., Washington, D.C., Michael Chakeres, Springfield, Ohio; M. S. McCord, Little Rock, Ark.; Louis J. Jablanow, St. Louis; Stacey Wilhite, Cookville, Tenn.; Leonard Gordon, Newport News, Va.; Jack Fuller, Columbia, S.C.; John Q. Adams, Dallas; Roy Richardson, Suffolk, Va.; P. J. Sones, Tampa, Fla.; and Laney Payne, Fredricksburg, Va., are the new members of the executive committee.

Pickus and Jerry Bresler, chairman of a special SPG committee, disclosed that as a result of meetings which started last February, means of obtaining exhibitor evaluation of pictures before they are produced; of getting factual information on picture performance as a guide for future productions; and of bringing distributors into their new liaison program had been found.

"TOA has agreed that it will serve as a clearing house for producers for information which can be of invaluable help in guiding future production. To this end TOA will establish a council or committee which will take synopses of proposed pictures as supplied by the producers, circulate them to TOA's complete membership, and provide the producers with an exhibitor evaluation of the boxoffice potential of the proposed films; circulate to its membership the itinerary of every producer planning a trip anywhere in the country, so he can meet and talk with exhibitors along his route, and so that individual exhibitors can promote, exploit and capitalize on the field trip through the media of press, radio, TV, civic meetings, etc.," the joint committee stated. "The program of the TOA- administered Council for the Improvement of Theatres and Motion Pictures Projection should be reactivated and revitalized; that industry advertising be replanned with the aim of creating new and exciting approach to merchandising mediums; and that a study be undertaken to find means of

(*Continued on page 18*)

**On the team that will lead Theatre Owners of America during the coming year are, front row, left to right, S. H. Fabian, New York City, treasurer; George G. Kerasotes, Springfield, Ill., chairman of the board; Albert M. Pickus, Stratford, Conn., president; Roy Cooper, San Francisco, chairman of the executive committee; Samuel Pinanski, Boston, honorary chairman of the board; Robert W. Selig, Denver, vice-president; and standing, left to right, J. J. Rosenfield, Spokane, Wash.; John H. Stembler, Atlanta; John H. Rowley, Dallas; and Sumner M. Redsone, Boston, all assistants to the president; Herman M. Levy, New Haven, general counsel; and Joseph G. Alterman, New York, assistant secretary. Missing when the picture was taken were H. F. Kincey, Charlotte, the new secretary, and four assistants to the president, Philip F. Harling, New York; M. Spencer Leve, Los Angeles; John H. Rowley, Dallas; and John B. Schuyler, Butler, Wisc.**

## Fox Stockholders Vote On Proposed Studio Sale

**NEW YORK—A special stockholders' meeting of 20th-Fox set for Oct. 17 at the home office will vote on the sale of the company's main studio property.**

**Fox Realty Corporation of California, a subsidiary, has already received $5,000,000, against a cash purchase price of $43,000,000 from the buyer, the 91091 Corporation, sponsored by Webb and Knapp, Inc.**

**If the stockholders approve a new all-cash deal, the closing for the 260-acre studio property will take place on or before April 17, 1961, with 20th-Fox receiving an additional $48,000,000. This deal replaced the previously-approved sale to the 91091 Corporation at a price of $56,110,000, payable over a 10 to 20 year period.**

**The all-cash deal is termed "more desirable economically than the contract for the sale of the property over a period of years" considering the "immediate right to the use of the money and the elimination of the risks involved in deferred payments."**

## Mirisch Proposes "Eady Plan" For U.S.

LOS ANGELES—Walter Mirisch, president, Screen Producers Guild, called on delegates to the TOA convention here to consider an American version of England's Eady Plan.

Mirisch said a new and radical approach was needed to solve the product shortage and stimulate production of quality features in these days of sharply rising production costs. Exhibitor financing of films and guaranteed playing time could affect only a relatively few pictures and producers.

The Eady Plan originated as a voluntary tax collected at theatre boxoffices and paid by exhibitors to producers of locally made films. The bonus paid to individual producers is based on the proportion of any given film's gross to the overall annual national theatre gross and payments are made to a central fund out of the theatre's gross receipts.

The Eady Plan has been credited with stimulating a sagging British film industry and increasing the flow of films to that nation's theatres. Translating the plan into American terms, Mirisch pointed out that the national gross of the U.S. motion picture business has averaged out at about $1,300,000,000 per year. A contribution of three per cent of this total, he estimated, would establish a fund of roughly $40,000,000 per year, sufficient to produce 10 more blockbusters or 20 more major pictures. The fund, Mirisch said, could be administered by representatives of the producers, exhibitors and other neutral parties.

Mirisch asked that an appropriate committee of TOA study his proposal and give it serious consideration.

Turning to distribution, Mirisch said some streamlining was certainly necessary. He called attention to the Columbia-Paramount merger in Canada and the cooperative distribution setup some of the majors have in certain foreign markets.

He also called for an increased flow of suggestions, ideas, and information among representatives of exhibition, distribution, production, and the trade press.

Mirisch also touched on the need to find new stars and new ways to combat the competition of TV. On the censorship front, he thought some classification system might be in the industry's future to assist in combating censorship.

## Times Seeks To End Virginia Censorship

NEW YORK—Felix J. Bilgrey, counsel for Times Film Corporation, will appear in the Circuit Court of Richmond, Va., to seek a declaratory judgment to have the Virginia State licensing and censorship of motion pictures declared invalid.

Bilgrey will take issue with the State's Division of Motion Picture Censorship, which denied the distributing company a license to exhibit "The Respectful Prostitute" (submitted under the title, "The Respectful Tramp") on the ground that public showing of the picture would tend to incite to riot.

The picture, adapted from Jean Paul Sartre's widely acclaimed play, deals with a white woman who gives haven to a Negro wrongly accused of murder. The feature is an English-language film, made in France and starring Barbara Laage in the title role.

The company contends that content of the picture is not a factor in its current action, that the fight is against prior censorship as an infringement on the First Amendment rights of free speech.

"Censorship in any form is an evil that tends to inhibit all forms of expression," Bilgrey said. "Virginia is one of the few remaining states which requires prior submission of a film to a board of censors, thus seeking to make a privilege of what the Constitution guarantees as a right."

## Miss Long Heads WOMPI

TORONTO—At the seventh annual convention of The Association of Women Of The Motion Pictue Industry, Florence Long, Toronto, was elected president. Others elected to office were Mrs. Mary Hart, Jacksonville, vice-president; Mrs. Myrtle Cain, Kansas City, recording secretary; Mary Askaki, Toronto, corresponding secretary; and Anna Belle Millen, Denver, treasurer. Mrs. Mabel Guinan, Dallas, retiring president, was elected a director of the organization.

Awards given WOMPI units were service, New Orleans; publicity, Denver; attendance, Dallas; and the R. J. O'Donnell public relations award, Dallas.

WOMPI presented $2,000 to the Will Rogers Memorial Hospital, Saranac Lake, N.Y., to sponsor a room. Another $1,000 was sent to the hospital by Dallas WOMPI in memory of O'Donnell, the unit's godfather. International WOMPI voted to continue to support the hospital.

The WOMPI organization now has over 550 members and plans have been made to charter new units in New York, Chicago, Oklahoma City, Indianapolis, and Cincinnati.

The 1961 convention will be held at Charlotte, and the 1962 meeting is scheduled for Kansas City.

## "Alamo" Bow Aids MEDICO

NEW YORK—The New York premiere of John Wayne's $12,000,000 production of "The Alamo" at the Rivoli on Oct. 26 will be sponsored by MEDICO (Medical International Cooperation Organization), it was announced by Wayne and William J. Heineman, Vice President of United Artists.

MEDICO, founded in 1958 by Dr. Thomas A. Dooley, the internationally famous American physician and scientist, and by Dr. Peter D. Comanduras, is a non-profit organization which works to establish hospitals and clinics in newly developed areas of the world and to staff them with American physicians and para-medical personnel.

# *COMPO Warns Of New Wage Efforts Due For Next Session Of Congress*

NEW YORK—Reporting on the recent minimum wage campaign, the COMPO national campaign committee gave vigorous warning that new minimum wage legislation is certain to be introduced at the next session of Congress and that another campaign will be a virtual necessity. The committee recommends that COMPO again direct the effort.

In its "final report for 1960," which was sent to the members of the COMPO governing and executive committees and to all minimum wage campaign committees throughout the country, the committee expressed its gratitude to the members of both Houses of Congress who gave support to the industry's campaign. This campaign resulted in the inclusion of clauses specifically exempting motion picture theatre employees from separate bills passed by the Senate and House of Representatives. Both bills died when Senate and House conferees failed to agree on a compromise.

The committee urged all members of the industry to give "concrete evidence of their gratitude to Senators and Congressmen, especially to the members of the House Labor Committee's subcommittee." All members of the House of Representatives and one third of the Senate membership are up for election this fall.

The report described the campaign as "a classic demonstration of the effectiveness of that united industry action which is the essence of the COMPO concept."

Because of this unity, the report stated, "your committee was able to operate with speed and vigor in obtaining pertinent statistics and organizing campaign committees in each of the 50 states and in nearly all of the country's 437 Congressional districts."

Commending the country's exhibitors for their cooperation, the report says:

"To the extent that they won exemption of theatre employees from the provisions of the two bills passed by the Senate and House of Representatives they scored a magnificent success. and for this they deserve the greatest credit."

The committee report was signed by C. Elmer Nolte, Jr., representing National Allied, and LaMar Sarra, representing TOA, co-chairmen; Edward Cooper, representing MPAA; Emanuel Frisch, representing MMPTA; William Namenson. representing ITOA; and Charles E. McCarthy, representing COMPO.

## AFM Recaptures Studio Jurisdiction From MGA

**HOLLYWOOD—The American Federation of Musicians recaptured jurisdiction over the picture scoring in the major studios from the Musicians' Guild of America, which won out in another National Labor Relations Board election on Sept. 3, 1958. The vote was 473 to 408.**

**In a separate election, musicians employed by Universal-International, which had separated itself from the Association of Motion Picture Producers during the MGA period of contract, voted 97 to 85 in favor of the AFM.**

**Due to the closeness of the voting there was some question as to whether MGA would challenge the election, or demand a recount. Cecil Read, MGA head, said, "No, when Washington certifies the election, the MGA is through and the AFM takes over. MGA, however, will not disband. Our contracts with the Alliance of Television Film Producers is not affected, and we will continue our representation in that field and the recording field. We in MGA hope the AFM does a good job."**

## House Sues For First-Run

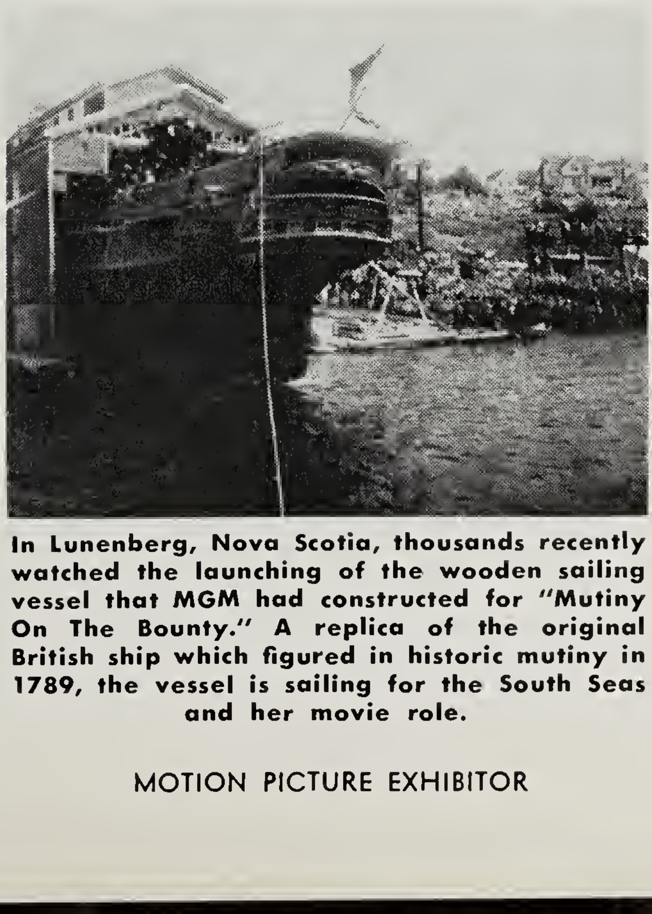
ST. LOUIS—Esquire Theatre, Clayton, Mo., filed suit in United States District Court here to force 20th-Fox to allow it to bid on first-run motion pictures. The Esquire contended that it had been prevented from doing so for more than four years because of a conspiracy among 20th-Fox and other movie producers.

The suit alleged that one reason was an interest in other movie houses here by Spyros Skouras, president of the defendant company, or his relatives.

The Esquire previously had sued other major producers to gain access to first-run pictures and reached a settlement with them last year.

## Fox Exec In College Post

NEW YORK—Donald A. Henderson, treasurer of 20th-Fox, has been elected treasurer and chairman of the finance committee of Athens College, Greece, by the board of trustees.



**In Lunenberg, Nova Scotia, thousands recently watched the launching of the wooden sailing vessel that MGM had constructed for "Mutiny On The Bounty." A replica of the original British ship which figured in historic mutiny in 1789, the vessel is sailing for the South Seas and her movie role.**

## Scully Chairs VC Meet

MIAMI, FLA.—William A. Scully, industry veteran and one of the most active members of Variety Clubs organization, has been named general chairman of the 34th international convention to be held by Variety Clubs International here on April 25-29, 1961.

Announcement of Scully's acceptance was made jointly by Edward Melniker, chief barker of the host tent, and International Chief Barker Edward Emanuel.

## Allied Urges Trailer Cuts

WASHINGTON, D.C.—The Emergency Defense Committee of National Allied in a recent bulletin urged exhibitors to "cut trailers of objectional elements to avoid offending patrons."

"If our suggestion is followed," the bulletin says, "your trailer offerings will sell, not repel."

# Seven Arts Firm Details Activity In All Branches Of Entertainment

NEW YORK—Seven Arts Productions, Limited, of Toronto, Canada, revealed details of a broad-based schedule of activities that covered the whole entertainment industry, from motion pictures and literary properties to feature films for TV.

David B. Stillman, president, detailed the steps by which the Canadian company, formerly "Creative Telefilm and Artists, Limited," acquired the name and properties of the American company founded by Eliot Hyman, Seven Arts Productions, Inc.

The wholly owned American subsidiary under Hyman as president brings to the parent Canadian company extensive properties and distribution facilities, unsurpassed in the industry. Included are the following motion pictures in production:

"The Misfits": Starring Marilyn Monroe, Clark Gable, Montgomery Clift, Thelma Ritter, and Eli Wallach. The director is John Huston. It is based upon an original story and screenplay by Arthur Miller. It will be distributed by United Artists.

"Two For The Seesaw": Starring Elizabeth Taylor, and produced by Seven Arts with the Mirisch Company, Inc., for distribution by United Artists.

"West Side Story": Starring Natalie Wood. Produced by Robert Wise, and co-directed by Wise and Jerome Robbins. Now being produced by Seven Arts in association with the Mirisch Company, Inc., for distribution by United Artists.

"By Love Possessed": James Gould Cozzens' best seller will star Lana Turner, to be produced by Seven Arts in association with the Mirisch Company, Inc.

Other pictures in which Seven Arts will be co-producers or will participate include:

"The Roman Spring Of Mrs. Stone": Based on the novel by Tennessee Williams, this will star Vivian Leigh, to be produced by Louis De Rochemont and distributed by Warner Brothers.

Listed also by Stillman are literary properties from which motion pictures will be produced, including "The Sergeant," "Powder Keg," and "The Watch That Ends The Night."

Under the executive direction of Hyman, the "Fabulous Fifties" post-'48 Warner Brothers Library will be distributed to television stations throughout the United States and Canada by Seven Arts Associated.

Louis A. Chesler financed the first acquisition from Warner Brothers; he was chairman of the board of Associated Artists Productions, as he is now chairman of the parent Canadian company, Seven Arts Productions, Ltd.

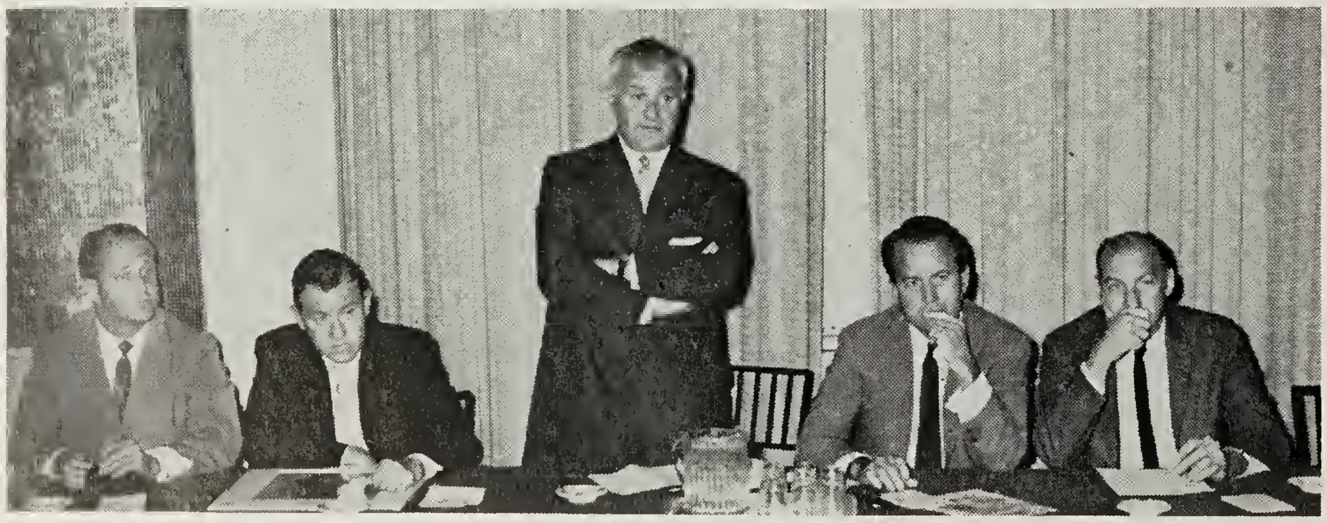
Drawing on Chesler's experience in home development, Seven Arts has announced that the company will make substantial investment in the development of resort areas in the Bahamas off the Coast of Florida.

The Seven Arts Television distribution organization (Seven Arts Associated) has been formed and its sales staff is headed by Robert Rich, formerly vice-president and general sales manager of United Artists Associated, Inc., and Donald Klauber, formerly national sales manager at United Artists Associated, Inc.

As soon as a definite number of pictures can be set on a long-term basis, the organization will open its own distribution set-up with offices in a limited number of cities to take care of the top 70 per cent of theatre accounts which are the most profitable, and presumably turning over the films to others for the smaller accounts and for mopping-up.

The company will presumably be involved with the production of about 15 features between now and the end of 1961 for theatrical exhibition, with total investments of up to 30 millions. Seven Arts will put up about 17 millions with United Artists putting up the balance for four or five of the features.

Stillman reported that an announcement will be forthcoming within the next few months on production plans.



**Seven Arts Productions, Ltd., of Toronto, Canada, recently revealed details of a broad schedule of entertainment activities, including extensive theatre film production. Seen, left to right, are Donald Klauber, vice-president and national sales manager; W. Robert Rich, vice-president and general sales manager; David B. Stillman, president; Tex McCrary; and William Blowitz.**

## Seven Member Committee To Head Video Circuit

**OKLAHOMA CITY—Directors of Video Independent Theatres, Inc., decided last fortnight not to name a new president to replace the late Henry S. Griffing, but instead selected a seven-member executive committee for the top managemnt function. This will leave all officials of the firm in their present posts.**

**The executive committee will include J. Carlton Updike, certified public accountant who is executor of the Griffing Estate, as chairman; C. O. Fulgham and C. F. Motley, both vice-presidents; Mrs. Lois McColgin, Video secretary; Jack Brooks, treasurer; Ernest L. Williamson, controller; and Larry Boggs, vice-president, Vumore, Inc., Video's community antenna organization.**

## Schine Expansion Brings Promotions

GLOVERSVILLE, N.Y.—G. David Schine, president, Schine Enterprises, announced that in keeping with their expansion program, the Schine executive offices at 375 Park Avenue, New York City, were being enlarged and an increased staff would be based there.

EVANS

Heading the Hotel Division advertising, publicity and promotion department will be Seymour L. Morris, who moves to the New York office from the Gloversville Theatre Division, where he has been director of advertising and publicity for the Schine Theatre Circuit for 20 years.

Taking over as director of the Schine Theatres' advertising and publicity department in the Gloversville office will be Seymour H. Evans, who has been assistant director for the past nine years.

Prior to his moving to Gloversville, Morris was district manager for the Schine Theatres, and his affiliation with the organization totals more than 28 years. A veteran of 35 years in the motion picture industry, he was previously affiliated with the Fox and Skouras circuits, and for several years ran a circuit of his own theatres. His publicity and exploitation experience goes back to the C.B.C. Film Corp. in 1924, and he was also connected with several other distributors before going into the exhibition field.

Evans joined the Schine Theatre Circuit in 1951 as assistant advertising and publicity director. Earlier, he was a member of the exploitation department of Universal-International in New York.

Schine Enterprises were the first of the theatre circuits to diversify when in 1946 they entered into the hotel field by purchasing the Roney Plaza, Miami Beach, first of their many interests in this field.

The Bowling Division is another rapidly expanding division of Schine Enterprises. Jack Mitchell, former Schine Theatre zone manager, now heads the bowling division after having spent the past year visiting bowling alleys from coast to coast and attending the Brunswick and AMF bowling schools.

## Kramer Plans Comedy

NEW YORK—Stanley Kramer's next project following "Judgment at Nuremberg," will be a switch to comedy with a farce entitled "Something A Little Less Serious," the producer-director announced at an industry press conference. Both films will be released by United Artists.

"Judgment at Nuremberg," which will go before the cameras in Germany in January of next year, stars Spencer Tracy, Sir Laurence Olivier, and Maximilan Schell.

A third Kramer project for UA release will be "My Glorious Brothers," to be directed by Richard Fleischer on location in Israel.

## Teens Want Movie News

NEW YORK—Pointing out that a recent survey showed that 99 percent of high school students queried read newspapers and that 82 percent of them, the highest percentage listed, were interested in amusement news, the 120th in the series of COMPO ads in Editor & Publisher suggested that newspapers which neglect this profitable field of reader interest should review their editorial policies.

THE BIGGEST NEWS IN OUR INDUSTRY TODAY IS

PARAMOUNT

the rat race

The Bellboy

PSYCHO

IT STARTED IN NAPLES

THE

HOT

Paramount Pictures

COMPANY

*—and getting hotter!!!*

# *yes,* PARAMOUNT *is* HOT

## for the rest of

A RAY STARK
production
THE WORLD OF
**SUZIE WONG**
starring
WILLIAM HOLDEN
and
NANCY KWAN
in TECHNICOLOR®

A HAL WALLIS
production
**G·I· BLUES**
starring
ELVIS PRESLEY
and
JULIET PROWSE
in TECHNICOLOR®

A HAL WALLIS
production
**All In A Night's Work**
starring
DEAN MARTIN
and
SHIRLEY MACLAINE
in TECHNICOLOR®

A PERLBERG-SEATON
production
**The Counterfeit Traitor**
starring
WILLIAM HOLDEN
and
LILLI PALMER
in TECHNICOLOR®

PONTI-GIROSI's
production
**A BREATH of SCANDAL**
starring
SOPHIA LOREN,
MAURICE CHEVALIER,
and
JOHN GAVIN
in TECHNICOLOR®

*and*
*etting*
*even*

# HOTTER

# 0 and for '61!

A JERRY LEWIS
production

## INDERFELLA

starring
JERRY LEWIS
ED WYNN
and
ANNA MARIA
ALBERGHETTI
in TECHNICOLOR®

A PENNEBAKER
production

## ONE-EYED JACKS

starring
MARLON BRANDO
and
KARL MALDEN
in TECHNICOLOR®
VISTAVISION®

A DINO DE LAURENTIIS
production

## UNDER TEN FLAGS

starring
VAN HEFLIN,
CHARLES LAUGHTON
and
MYLENE DEMONGEOT

MALENO MALENOTTI
production

## HE SAVAGE NNOCENTS

starring
NTHONY QUINN
and YOKO TANI
in TECHNICOLOR®
TECHNIRAMA®

A PERLBERG-SEATON
production

## the Pleasure of his company

starring
FRED ASTAIRE,
DEBBIE REYNOLDS,
LILLI PALMER
and TAB HUNTER
in TECHNICOLOR®

# AND HOT IN PRODUCTION!

A JUROW-SHEPHERD
production

**Breakfast at Tiffany's**

starring
AUDREY HEPBURN
and
GEORGE PEPPARD
in TECHNICOLOR®

A HAL WALLIS
production

**summer and smoke**

starring
LAURENCE HARVEY
and
GERALDINE PAGE
in PANAVISION®

A HOWARD HAWKS
production

**HATARI!**

starring
JOHN WAYNE
in TECHNICOLOR®

A SHAVELSON-ROSE
production

**ON THE DOUBLE**

starring
DANNY KAYE
in TECHNICOLOR®
PANAVISION®

A JERRY LEWIS
production

**LADIES' MAN**

starring
JERRY LEWIS
and
HELEN TRAUBEL

A STEVE PARKER
production

**My Geisha**

starring
SHIRLEY MacLAINE
in TECHNICOLOR®
PANAVISION®

# ...ALL FROM PARAMOUNT!!!

PRINTED IN

## Modern Considerations Influencing

# Tax Assessment of Theatres

**Address by PAUL J. GREENHALGH, Vice-President and General Manager, MOTION PICTURE EXHIBITOR, to Municipal Assessors of Penna.**

**GREENHALGH**

First of all, I would like to very freely admit that I don't know the first blessed thing about real estate assessing, about how to arrive at a fair assessment or about how to revise an unfair one. By contrast, after more than 38 years of intimate day-to-day association with the motion picture theatre industry, nearly 30 of it as general manager of one of the leading industry trade weeklies serving theatres, I do feel that I know theatres and theatre business, and am qualified to make statements about theatres.

Just recently, in the New York Times, Bosley Crowther very aptly described my industry's people. He said: *"People in the motion picture business are eternal optimists, despite their familiar disposition to cry frequently into their beer. Let so much as a rumor of a slight improvement in the 'take' of theatres in, say, Bridgeport, Conn., circulate in the trade and a gleam of anticipation will flash in every distributor's eye. Statistics will be formulated to show that 'this year should be better than last' and 'a substantial step-up' in production will be considered by every studio. So responsive are movie people to the faintest stimulus of hope that their right eyes may be flashing signals brightly while their left ones are still watering down their beers."*

Mr. Crowther goes on to say: *"We in the business of transmitting information about the movies to the world are regularly made aware of this eagerness to see the brighter side. Scarcely a picture of any consequence opens, without the management of the theatre announcing happily that it has broken some sort of record for the house. It may only be the record for the number of tickets sold to people of Oriental extraction between noon and 2 P.M. on opening day, but it always is a record of which the distributor of the picture can boast in the trade-paper advertisement headed 'House Record Broken in N.Y."*

So much for Mr. Crowther! But after a lifetime in my industry I freely admit that it is this optimism, and this wish to always see better business ahead, that is its greatest charm, and the reason why most of us in the industry love it. Loving it, it is just a little hard for me to come before you today and to admit that business has in fact been going downhill for the past 14 years. And that, while steadily rising admission prices and more big road-show pictures have tended to offset the drop in total gross revenues, gross admissions in an era of mushrooming population have actually declined dramatically.

Without further ado, gentlemen—here are the facts.

Unlike most industries, which have enjoyed a period of high prosperity during the past decade, motion picture theatres are still in a distress situation. Intense competition from free-TV, inflationary costs of theatre operations, steadily increasing real estate and other taxes, plus competition from a whole variety of other means of recreation both private and public—unheard of in our childhood—, are some of the contributing factors. On four occasions during the last seven years Congress has taken cognizance of our industry's distress by voting Federal admission tax relief. Unfortunately, most of the helps thus realized have been nullified by rising costs.

I now quote directly from testimony by two veteran theatremen, representing the two largest theatre owner organizations (T.O.A. and ALLIED) before the Committee on Labor and Education of the U. S. House of Representatives on May 3 of this year. These gentlemen, speaking under the auspices of the Council of Motion Picture Organizations, Inc., in opposition to the proposed $1.25 minimum wage applying to theatre employees, testified as follows:

*"In 1946, before the sensational growth of home TV, and when the U.S. national population was 140,000,000, there were 19,019 theatres serving this country. More than 6000 (roofed) theatres were closed in the next eight years. The reopening of a small number of these 4-wall theatres due to the granting of tax relief, and the rapid expansion of drive-in theatres, brought the number of theatres in operation at the end of 1954 to 18,513, according to U. S. Bureau of Census figures. Since then, despite the increases in our national population and in our national income, the number of theatres has steadily declined. By the end of 1958, when our national population had reached nearly 175,000,000 (up 25%) the number of theatres in operation had dropped to 15,694 (down 17½%).*

*"Between 1954 and 1958, for instance, the number of theatres in Georgia declined from 466 to 351 (down 24.7%), in Illinois from 785 to 631 (down 19.6%), in New York from 1159 to 1001 (down 13.6%), and in Pennsylvania from 941 to 820 (down 12.8%). All of this, mind you, is drawn from U. S. Bureau of Census figures issued in January and February 1960. Although Bureau figures are not available for the past 14 months, our own industry reports indicate a further substantial decrease during that period."*

Now, the closing of a theatre is not only a loss to its owner but is a serious economic set-back to the entire community it serves. Many neighboring merchants, who depend in large part on the patronage of the Friday night and Saturday visitors from adjoining farm lands, know from personal experience that a town without a theatre is a "dead town". Even those who don't patronize the theatre recognize the excitement and thrill of the lighted theatre marquee on "Main Street". Many such closed theatres are torn down and the sites converted to parking lots, or are taken over by non-tax-paying institutions to which they are suited. This compounds the loss to the community, to the state and to the nation, through both loss of jobs and loss in various taxes.

Just to cross-check the above numbers of theatre closings, let us again refer to U. S. Census Bureau figures relating to gross receipts. While the gross national product of the nation reached the highest level in history in 1959, motion picture theatre receipts dropped to their lowest level in 15 years. In those same four Census Bureau years between 1954 and 1958 gross receipts dropped from $1,408,406,000 to $1,093,435,000. This, gentlemen, was a four year decline of $314,971,000 or 22 percent. Here in the state of Pennsylvania the drop was from $77,626,000 to $57,883,000 or just under 25%. And we all know that this represents an even greater industry loss, because the costs of operating and doing business kept

(*Continued on Page 16*)

## TAX ASSESSMENTS *(Continued from page 15)*

steadily rising during those years.

Still a further cross-check is provided by the 1960 U. S. Bureau of Census reports on employment. In 1954 there were a total of 157,536 paid employees in 18,513 theatres. In 1958 there were a total of 129,557 paid employees in 15,694 theatres. Down 27,979 or 17.8%. Here in the state of Pennsylvania the number of employees dropped from 8912 to 7372, or just over 17%.

So, I believe I have made my point that theatre business is not in good shape—and that it deserves any assistance that you gentlemen can give it. Taxes generally have a practice of going up and up. It is only through the assessed value of any business that you have an opportunity to differentiate between the business that is in financial trouble and the business that is in financial clover.

Lack of parking facilities, changing neighborhoods, general obsolescence and changing shopping habits, have already permanently removed many of our former roofed theatres from the economic picture. In Harrisburg the great Loew's Circuit just the other day sold the Loew theatre to a group of local merchants who will tear it down in order to make a parking lot out of the site. The Chelten Theatre, in the Germantown section of Philadelphia became a Church in which they show religious films only. Other theatres have become furniture warehouses, catering headquarters, paper storage centers for neighboring printers, CYO recreation halls, etc. But seldom if ever do they convert into any establishment that can be assessed at anything like their former theatre assessment. May it not be good business—as well as good judgment—to make every effort to meet the remaining theatres halfway in their individual struggle to survive as tax paying members of their local communities?

Some of you, I am sure, are speculating on the growth of drive-in theatres during these same 14 years—and wondering whether they didn't in some way offset the roofed theatre losses. In actual fact, drive-ins are a pretty special breed that need special and separate consideration.

Drive-ins certainly answer the parking problem. And in order to have a place to park that inseparable automobile, the patron puts up with a picture on the screen, and with sound in his car, that falls far short of that in regular theatres. The drive-in theatres in the South and in the Southwest have in fact replaced many a neighboring roofed one. But in the North, Northeast and Mid-west drive-ins are a completely seasonal business. Their season starts with the first day of Summer vacation in local schools, and their season ends with the first day of school the following Fall. In those two and one-half months they must make their entire profit for the year. The other nine and one-half months represent each theatre's battle to meet overhead and taxes, and to hold together a trained theatre staff that may be irreplaceable the following June. Any losses in that battle will result in dipping into the two and one-half months' profit.

It is for this reason that you will observe drive-in theatres in your local area operating Friday and Saturday, or Friday, Saturday and Sunday, from mid-September on. You may even find that this policy only operates until snow flies, and then they will close completely. Or you will see them advertising "free heaters", "dollar-a-carload" nights, "free coffee", "lucky license number" nights, etc. All of these are merely a showman's effort to attract a little traffic that will offset his losses during his off-season months. So, while drive-ins are a most appreciated addition to our industry, and one that managed to hold the industry together during some of the pretty bleak recent years, here in Pennsylvania they can only be considered a seasonal "shot-in-the-arm" and not a basic all-year business. While drive-ins had been introduced prior to World War II, during the War itself there were only 148 drive-ins in operation in the entire U.S.A. Their real growth started in 1946 with the introduction of the in-car speaker and by 1954 we did an exhaustive study and published a detailed list of the name, address, ownership and car capacity of 4340 of them. 198 of these were in the state of Pennsylvania. Growth has been slower since then, but according to our records there were about 4800 of these splinter-season drive-in operations included in those 15,694 theatres that the Bureau of Census credited the industry with in 1958. They don't truly offset roofed theatre losses.

In this discussion I have tried to give you a true picture of business conditions in the nation's theatres, with particular reference to those in Pennsylvania. Much of the data that I have quoted, I have with me in its entirety if any of you would like to inspect it. I will also try to answer any pertinent questions that you might like to ask.

I can only hope that I have impressed you with the need to give some special consideration to the assessment of theatres. Otherwise, I can assure you, you are going to have a lot less theatres to assess. And a lot less neighboring business establishments, too.

That's for sure.

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## Industry Triumphs At Fair

DETROIT—The big news here is the result of the industry's experiment in becoming the first to participate as an exhibitor in a State Fair. Many believed that the concept of treating the public to shows composed, aside from one cartoon, of trailers, would not work. Further, it having been a last-miinute deal, virtually all preparations had to be made within 48 hours of the Fair's opening.

With these and many other handicaps, a dim view of the project seemed to have been justified. However, the results should be a lesson, if such is needed, to the industry nationally. While accurate count was impossible, estimates of attendance for the 10 days range between 75,000 and 90,000 persons who were exposed to paper and trailers on 25 current and coming films for the full half hour. Optimistic predictions had been that 5,000 would be sufficiently rewarding.

## Col. Int. Names Jordan

NEW YORK—Marion Jordan has been elected a vice-president of Columbia Pictures International at a meeting of the board of directors, it was announced by Mo Rothman, executive vice-president of the international organization.

Jordan recently joined Columbia as Continental manager with offices in Paris after serving for many years in a similar capacity with Universal Pictures.

## FPCC Profit Slips

MONTREAL—Famous Players Canadian Corporation, Ltd.'s net profit in the first half of 1960 was almost 17 per cent lower than in the corresponding 1959 period, the company reported last week.

In the January-June 1960 period the company earned $914,764, equal to 53 cents per share. This compares with $1,104,906 or 63 cents per share in the first half of 1959.

## UA First-Half Net Up

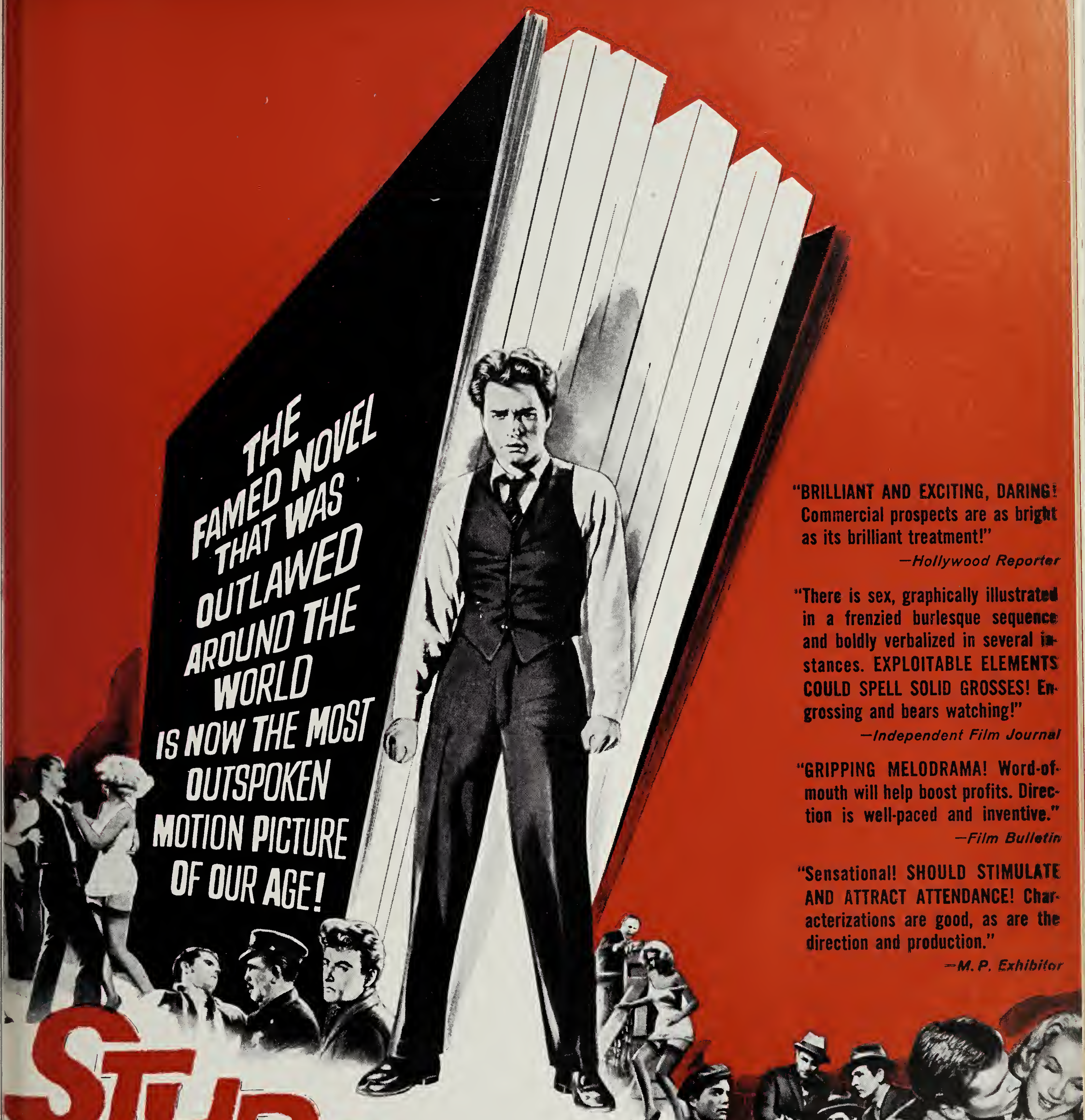
NEW YORK—The first-half net earnings for 1960 of United Artists Corporation, after provision for taxes of $1,290,000, were $1,678,000, compared with $1,597,000 for the comparable period of the previous year it was announced by Robert S. Benjamin, chairman of the board.

UA's gross world-wide income for the first half of 1960 totalled $51,426,000 against $44,844,000 for the same period in 1959.

The six-month net represents earnings of $1.01 per share compared with 96 cents per share for the first half of 1959.

## Goit Joins Fox TV

NEW YORK—Charles W. Goit, formerly national sales manager of Independent Television Corp., has joined 20th-Fox Television, Inc., it was announced by Peter G. Levathes, president.


THE FAMED NOVEL THAT WAS OUTLAWED AROUND THE WORLD IS NOW THE MOST OUTSPOKEN MOTION PICTURE OF OUR AGE!

"BRILLIANT AND EXCITING, DARING! Commercial prospects are as bright as its brilliant treatment!"
—*Hollywood Reporter*

"There is sex, graphically illustrated in a frenzied burlesque sequence and boldly verbalized in several instances. EXPLOITABLE ELEMENTS COULD SPELL SOLID GROSSES! Engrossing and bears watching!"
—*Independent Film Journal*

"GRIPPING MELODRAMA! Word-of-mouth will help boost profits. Direction is well-paced and inventive."
—*Film Bulletin*

"Sensational! SHOULD STIMULATE AND ATTRACT ATTENDANCE! Characterizations are good, as are the direction and production."
—*M. P. Exhibitor*

PHILIP YORDAN presents

# STUDS LONIGAN

A LONGRIDGE ENTERPRISES, INC. Production

starring
CHRISTOPHER
**KNIGHT**
and
DICK FORAN · VENETIA STEVENSON · JAY C. FLIPPEN

Based on the novel by JAMES T. FARRELL · Written and Produced by PHILIP YORDAN · Directed by IRVING LERNER

BOOK IT NOW!

THRU UA

***TOA*** *(Continued from page 8)*

bringing modern comfortable theatres to new communities still without motion picture facilities, due to exhibition not keeping pace with the population changes of the nation."

The committee also stated, "We also wish to restate our conviction that star names alone are not the vital ingredient of motion pictures; it is the subject matter which is of prime importance . . . We need good subject matter, and we need more new names and new faces. To this end TOA has agreed to help producers in all possible ways to effect pictures that have good subject matter, and by this quality, will help to build new names and new faces."

E. LaMar Sarra, chairman, TOA state and local legislation committee, stated that the impact of proposed and enacted legislation on censorship, classification of films, taxes and blue laws was the heaviest in years, with the trend continuing for 1961. Workmens' compensation and unemployment compensation and minimum wage bills were also introduced, along with discrimination in employment bills. He acknowledged the assistance of all elements of the industry, especially that given by MPAA's Washington office, in working to combat any and all legislation adversely affecting the industry.

Producer Jerry Wald, as a member of the panel discussion on legislation and taxation, said, "I think the Motion Picture Code has been a wonderful instrument to minimize the dangers of local and governmental censorship. . . . It has helped us immeasurably to keep censorship and efforts at censhorship to a minimum. . . . The largest segment of the public wants their entertainment to be morally decent. . . . It is my sincere conviction as a producer that there is no subject that cannot be handled on the screen as long as it is in good taste. . . . I don't think we should feel that we are hampered by some stern and immutable censor. . . . True freedom does not involve catering to low taste, and indulging in an orgy of sexual sensationalism for its own sake. Freedom is something that has to be preserved and fought for with integrity, taste and perception. As long as those are the tenets that guide a producer, I think the censorship problem will be held to a minimum. . . . The motion picture is too powerful a medium, too emotionally charged, appealing to all kinds of poeople of all ages, for a producer to ignore his moral responsibility towards the public. . . . No one has ever stayed away from a great picture because it was great nor has anyone ever patronized a bad picture because it was bad. . . . The skillful producer can always, with the application of good taste, common sense and creativeness tell any good story that has ever been written. The imoprtant thing is not to offend the innocent nor frustrate the intelligent moviegoer. If you look at the really successful films you will see this is just what the producer has done. And the danger of censorship is averted."

Samuel Pinanski, representative of TOA to the governing board of COMPO, reported that COMPO's principal activity had been in the fields of minimum wage and censorship.

The activities of the American Congress of Exhibitors were explained by S. H. Fabian, chairman of ACE and head of its committee on more production. He said, "In addition to getting more product on the market we are concerned with post-48's, industry research, toll-TV, industry-government relations and producer-exhibitor relations." Adding that "we struck out on conciliation," Fabian continued, "The production crisis has grown steadily worse . . . Some 25 per cent of the 1960 releases were made by European companies, most of them having no sizeable built-in American boxoffice potential for the general run of theatres. The studios think they can strike an inexhaustible gold mine by spending more money on fewer pictures to make more big pictures and bigger profits. That could be wonderful for the distribution business; but what about us—the theatre industry? . . . How does a production concentration on block-busters alone fit the industry? With a limited number of releases coming off the regular first run and sub-run theatres how do we keep theatres open in the neighborhoods and thousands of towns across the U.S., under such a restricted film diet? How do you keep solvent the two and a half billion dollar investment and continue paying $285,000,000 in salaries to 150,000 employees?

**U-I's "Spartacus" sign in the Piazza dei Cinquecento, Rome's busiest square, illustrates the extensive advance publicity the film is receiving in Italy.**

"The ACE executive committee determined that self-help was the remedy and thus began the moves to start up ACE productions . . . The five national circuits put up $2,000,000 and we then made a very limited number of solicitations obtaining another $1,000,000 in the bank—and are on our way to the fourth million; but without the enthusiasm and money of the TOA membership, ACE Productions would never have been born. . . . The company will be in the hands of the entire exhibition business. Every exhibitor a stockholder will be our objective, but we are not ready to invite, nor are we soliciting an avalanche of subscribers . . . When we are further along in our program and when a registration statement with the SEC has become effective, all will have adequate opportunity to examine the prospectus and to decide whether or not to invest and to what extent . . . One of the main objectives of ACE is to bring peace and prosperity to a battling industry. If we could once have peace, we could together and as a united industry, achieve almost any objective we set out to accomplish in the field of government assistance, public relations or world influence . . . Even without negotiated relief of the hardships that beset us in the form of trade policies and practices, it is the unanimous opinion of the ACE executive committee that once our exhibitor-sponsored production hits the market, conditions will begin to change. The repercussions of an adequate feature supply should relax tensions and troubles. Our vast audience potential, waiting for the pictures of their choice, will respond to a larger variety of features showing in theatres. The strains of transition to a new theatre industry will ease and changing exhibition will profitably serve the new era of leisure."

Irving M. Levin, San Francisco, chairman TOA's foreign film committee, reported that it was the committee's belief that "the day will soon come when all good imported films will be dubbed and played in the majority of the theatres in the U.S. The product shortage will make it mandatory that commercial theatres present this product, so that these commercial theatres will be competing with foreign film theatres for this product . . . Foreign film imports have increased to about 230 per year, and I predict that they will continue to increase . . . The art house operator will have to play many of these films day-and-date with the big commercial theatres; but he will be able to show the film in its original language with English subtitles, while the big commercial theatres present the dubbed version. In our expanding American culture, foreign films will continue to grow in popularity, particularly as long as the current product shortage continues. Your committee feels this acceptance of foreign product is good, and predicts that for many commercial theatres these imported films will earn increasingly larger grosses."

Philip F. Harling, chairman, TOA anti-toll-TV committee, pointed out that "the entire coin-in-the-slot-television situation is at a much more critical stage than it ever was . . . The fate of Pay-TV now lies in the hands of the House Interstate and Foreign Commerce Committee, of which Oren Harris, of Arkansas, is chairman . . . By petitioning Congress we may effect our salvation and to this means all our efforts must be directed in our fight against pay-TV. Toward this end we have placed in motion a national campaign to obtain 30 million signatures from people of all walks of life, directed to every Senator and Congressman in the nation, telling him in simple, direct language that we don't want pay-TV; that it is not in the public interest; that it should be banned in whatever form it takes, whether by air or by wire; and that the air-waves are free and should remain free. . . . If it were not for exhibition's efforts Paramount's Telemeter would not have gone across the border, into Canada, to test its costly coin-in-the-slot system; it would have run the test right here in the U.S. . . . Pay-TV would destroy Free-TV . . . We now know that we exhibitors are the only ones actively combatting pay-TV; that we must carry the load, just as we have for these many years.

"In the U.S., pay-TV through the air was effectively delayed thanks to public hearings held by Congressman Harris. The FCC issued what is known as its Third Report, which sets forth the conditions under which over-the-air tests of subscription television may be made. This in effect summarizes all the elements of Rep. Harris' Bill HJR #130. When the report was adopted, Harris appeared before the entire House of Representatives and stated, 'Under no circumstances can the action of the Federal Communications Commission and the action of the Committee on Interstate and Foreign Commerce be construed to place a stamp of approval on subscription television as a permanent service. All that is authorized is a conduct of limited tests sufficient to determine the feasibility of subscription television, but not so extensive that it would permit, without further action by Congress and the Commission, the development of a new subscription television service on a permanent basis.'

"When Zenith and RKO General first announced their plans for Hartford, Conn., they stated, 'The cost of the individual programs will vary, but will approximate that of a single admission to a first-run film. The subscriber will know in advance what each program will be and how much it will cost. Subscribers will pay only for programs

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**TOA** *(Continued from page 18)*

viewed.'

"The kind of programs Zenith and RKO General will put over the air are going to be made by Hollywood film producers, the same companies who are today furnishing us our limited inventories.

"In Connecticut, all exhibitors have banded together. They have assessed themselves 10 cents per seat for conventional theatres, and 10 cents per speaker for drive-ins. They will use this money to hire legal counsel in Washington to oppose the Zenith-RKO application for a test permit, both on legal and moral grounds. They will hire a public relations expert to help them tell the public the true costs of pay-TV, and the effects of pay-TV on their pocket-books. In this effort they will and are receiving the full support of our national committee.

"On a national scale, it is the opinion of your committee that our only aggressive practical offensive against pay-TV must be a grass roots campaign to ban all forms of pay-TV as being against the public interest and that campaign is now in full progress. Your contributions to the Joint Committee Campaign Fund will be used to keep the pressure on Congressmen and Senators with requests for assistance in getting the necessary bills passed. Only in this way can we effectively, legally and legislatively, block pay-TV in the U.S. . . . It is a preservation campaign for you and for the public; it is a service."

Mitchell Wolfson, president, Wometco Enterprises and past president, TOA, also spoke at the anti-pay TV forum at the convention.

Pickus in his report on TOA's activity during the year of his presidency touched upon the organization's great growth in membership and stature. He dwelt at length on "our greatest problem"—the product shortage.

"As a result of our new Hollywood liaison with the Screen Producers Guild," he said, "The America Corporation came to us a few months ago and told us that it was ready and able to finance new pictures, using recognized producers and available film packages, if we would ask our members to play these pictures. It wants no money from us, just playdates. We told America we were not producers; but we think we know what type of pictures can make money; that we wanted product we could show, without apology, in our average theatres, to be sold to us at a rental at least no greater than what we now pay. To accomplish this we proposed to America that a small committee of TOA and America be set up to approve each proposed film package America secures; only after this approval would we recommend that our members play the picture. We have recommended to America that it set up a distribution organization, which, without the overhead of the major companies, could service pictures to us at far less than a major company would charge. This it has done, organizing the Alpha Distributing Company to handle the production and distribution work."

Budd Rogers, who has been appointed president and general manager in charge of sales and distribution of Alpha Distributing Corporation by Gordon K. Greenfield, president, America Corporation, parent company of Alpha, Pathe Laboratories, and several companies in non-theatrical fields, addressed the convention, and asked the assembled exhibitors for support.

Rogers has resigned, effective immediately, as executive vice president of Joseph Le-

*(Continued on page 21)*

# The NEW YORK Scene

## By Mel Konecoff

DORE SCHARY, writer-producer of "Sunrise at Campobello," took time out from directing the forthcoming Broadway musical, "The Unsinkable Molly Brown," to have some lunch and talk. About the film, he felt that he was able to tell a better and fuller story than on stage, and he also paid tribute to the performers, who were fine. He thought that the film was an important one containing excitement, emotion, and entertainment, and a lack of violence, sex, etc., of which there has been too much on the screen lately.

His future includes making a play out of "The Devil's Advocate" next January, with a possible pre-production picture deal of the property. It may be filmed in Italy because the story calls for it. Touching on "runaway production," which is the making of films abroad to avoid the high cost of labor or because of the tax angles, he felt embarrassed and chagrined at the larger numbers of people who have left this country to avoid taxes. He didn't think that they carried their share of their American citizenship, nor did they participate in the battle against Communism.

Regarding the business, he thought it would change even more in the future. If pay-TV is ever a reality, he thought that there would be a burst of production at the big studios, otherwise, these studios will cease to exist as they have in the past. He personally thought that pay-TV was not as close as some people think. Asked whether he was for or against it, he replied, "Frankly, at the moment I don't give a damn."

As far as the road showing of films is concerned, he thought that it made picture going more of an event but admitted that it can be overdone. He admired the way that "Psycho" was sold, and he thought that its method of presentation should catch on.

Dick Lederer, Warners advertising and publicity director, announced that the company would present "Campobello" on a reserved performance basis in key theatres across the country as the second stage of its releasing program for the film, following five initial reserved-seat engagements in New York, Boston, Los Angeles, San Francisco, and Washington, D.C.

The distribution policy, devised by general sales manager Charles Boasberg, will make the film a Thanksgiving Day attraction in major cities from coast-to-coast. It guarantees a general admission seat for every patron without giving him a reserved seat. Each ticket will be good for a single performance, and theatres will sell for each performance only as many tickets as there are seats.

**THEY'RE OFF AND RUNNING: The other day, friendly Harold Rand, that cheerful publicity manager over at Paramount Pictures, invited us out to the track—not because we like to play the nags but because it was official business. So we put in a call to Louie the Goniff, one of the few characters left from the Damon Runyon era, and we asked him for a couple of good ones running at Aquaduct, known to the more initiated as The Big A.**

**Lonie sez: "Tell you what—there's a couple of dogs in the first and second with Eddie Arcaro on top, and if ya have to trow the loot away dat's the way to do it."**

**The reason for the visit was a special press premiere of "The Big A," second short in the new Eastman color "Sports Illustrated" series, which was held in the track screening room where jockeys and stewards regularly view films made of each race. Also, it was the first anniversary of the multi-million dollar racing park. In addition to the press, Leslie Winik, executive producer of the series, was on hand with executives of the New York Racing Association.**

PRODUCER SPEAKS: George Sidney just got through producing a picture with Marie Moreno, and Columbia intends releasing same on a roadshow basis in a few spots around Christmas. It's been in the works for three years, and the end result will run well over three hours. Mr. Moreno, who is sometimes known as Cantinflas, encounters some 35 Hollywood stars in his adventures in color and wide-screen.

The story line as outlined by Sidney is as follows: Boy loses horse; boy loves horse; boy gets horse. The negative cost thus far comes to five millions.

Sidney believed that a roadshow policy was necessary for a film like this because it marks it as something special. Also, roadshowing works for the theatre, bringing it back to its proper level, he believed. The roadshow is the thing of the immediate future, especially since the industry is trying to come out with better pictures—a lesser number but better.

What happens to those theatres that can't or don't get to play roadshow attractions? The exhibitor had boxed himself into this situation, said Sidney, by wanting to bid for films—if he wants to play it, then he'll bid for it.

The next phase for the industry will see the producer doing more with the screen and on it than ever before, and the roadshow policy gives him the money to work up something special. Sidney was sure there would always be film for smaller theatres, but it will get tougher. He reminded that they will also have to face the TV release of the post-48's, which are pretty good.

Sidney opined that 70 mm is not the ultimate, and he wouldn't be surprised if the future saw 100 mm film being utilized. He hoped theatremen wouldn't try to hold us back. We shouldn't be confined, said Sidney. When the theatre of the future is built it will look a lot different from the theatre of today. This kind of activity plus stereo sound will keep movies ahead of TV.

The name of his film, by the way, is "Pepe."

**The movie first-runs, along with all business in the city, was adversely affected by the gale winds and downpour of rain resulting from the backlash of Hurricane Donna. Most deluxers were lonely spots indeed, until the rain and wind tapered off at night.**

# CANADIAN Highlights

## *By Harry Allen, Jr.*

A SUBCOMMITTEE of the Canadian Bar Association said that censorship of motion pictures in Canada by provincial agencies opens the doorway to the dangers of thought control and should be discontinued. The report on legislation banning works of art and entertainment on grounds of obscenity said the subject bears directly on the freedom of the individual. Changes were needed to throw light on, rather than obscure, the dividing line between public, punishable wrongs and private tastes that should be corrected in the home, the school, and the church.

"Censorship of films by provincial agencies ought to be discontinued," the report said, "and, if boards of review are to continue, their function should be confined to the classification of films with the object of considering their moral effect upon young persons alone."

The report was presented during the annual meeting of lawyers. No vote was taken on the report since there is an appeal now before the courts concerning condemnation of "Lady Chatterley's Lover." Discussion by the lawyers was put off until next year when a decision will be rendered.

**JAPAN'S "Ikiru" was voted best picture in the Stratford Film Festival. Trevor Howard was named best actor for his performance in "Sons and Lovers" and Emmanuella Riva best actress for her work in "Hiroshima Mon Amour." The Festival is non-competitive, but a group of critics who had covered all 23 of the matinee and evening showings held during the Festival's two-week duration decided among themselves that some sort of recognition for merit should be made.**

**A spokesman for the critics said that because of the large number of excellent pictures shown at the Festival, decisions were extremely difficult to reach. Rather than dismiss all pictures but the winner, they voted to accord special commendation to four other pictures—"Hiroshima Mon Amour" (France); "Serge" (USSR); "Wild Strawberries" (Sweden); and "The World of Apu" (India).**

FAMOUS PLAYERS Canadian Corp. held its second coast-to-coast convention in its history Sept. 12-15 in the Park Plaza Hotel, Toronto. The first one took place just over 20 years ago in Niagara Falls. Every phase of the company's interests was thoroughly discussed. The first two days were given over to reports on product by representatives of the different distributors, some of whom were accompanied by their publicity directors. Among these participating were from Columbia, Abe Montague, executive vice president; Rube Jackter, general sales manager; and Bob Ferguson, ad-pub chief, as well as Louis Rosenfeld, vice-president and managing director of the Canadian company, and Harvey Harnick, its general sales manager.

Others attending included Sidney G. Deneau, Paramount executive from New York, and Gordon Lightstone, general manager in Canada's Paramount company; also Robert Mochrie, MGM's world sales chief, and Hillis Cass, Canadian general manager; and Frank McCarthy, assistant general sales manager of Universal.

### Jury Finds For Distribs

ATLANTA—A jury required only 10 minutes to return a verdict in favor of the major distributors and Wilby-Kincey Theatres.

The jury threw out a $3,000,000 claim filed in 1955 by the plaintiff, B. & B. Theatres (Ellis Blumenthal), for antitrust violations against its Peachtree Art Theatre.

Plaintiff was represented by George F. Ryan, the distributors by Robert S. Sams, and Wilby-Kincey by Colquitt Carter.

A feature of the case was the payment by the plaintiff a few days before trial of $16,000 on distributors' counterclaims for fraudulent reporting of box-office receipts.

### Para. Names Krassner

NEW YORK—Ted Krassner has been appointed to the newly-created post of national drive-in contract analyst, it was announced by George Weltner, president, Paramount Film Distributing Corp.

Overall drive-in sales will continue under the direction of vice-presidents Hugh Owen, for the east, and Sidney Deneau, for the west, with Krassner handling the home office administration.

### MGM Ups Capps

BOSTON—Robert Capps has been promoted to assistant branch manager here, Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager, announced.

Capps has been a salesman in Jacksonville since 1951.

## Molitch Appointed Clark Wash. Head

WASHINGTON, D.C. — Appointment of Matthew T. Molitch as manager of the Washington division of Clark Transfer, Inc., national theatrical transportation company, has been announced by James P. Clark, Philadelphia, president.

MOLICH

The Washington office supervises operations in Maryland, Delaware, Virginia, and eastern West Virginia.

Motitch has been associated with Clark Transfer, Inc., since his graduation from New York University in 1957 with a Bachelor of Science degree in Transportation.

He is executive secretary of the Film Carriers Conference of the American Trucking Association and a member of the board of directors of Air Dispatch, Inc., a domestic airfreight forwarder.

He succeeds Ralph Binns, who has retired, after 23 years as division manager.

Molitch is married, has two children, and lives in Hyattsville, Md.

Clark Transfer and Clark Film Service handle much industry work in the eastern exchange areas.

## Affiliated (Col. & Para.) Launched In Canada

TORONTO—The first national sales meeting of the new Affiliated Pictures Corp., Ltd., formed by Columbia Pictures and Paramount Pictures to handle Canadian distribution of their product, took place here last week.

The new organization will officially begin its history-making operations on Oct. 1. In a joint statement here, executives of the parent companies said that Affiliated Pictures "will offer to Canadian exhibition greater efficiency, top quality service and the strongest lineup of product in industry history so that all concerned will profit greatly from this unprecedented move in film distribution."

Here from New York for the first meeting of the new company were Columbia executive vice-president A. Montague and vice-president and general sales manager Rube Jackter and Paramount Film Distributing Co. vice-president Sidney Deneau. Also present were Columbia home office executive Bernard Birnbaum and director of advertising and publicity Robert S. Ferguson, and the respective branch operations managers, H. C. Kaufman for Columbia and Martin Shank for Paramount.

Heading the Canadian delegation were Gordon Lightstone, who will be managing director of Affiliated; Harvey Harnick, general sales manager of the new company; and Mickey Stevenson, who will assume the duties of assistant to the general sales manager.

### U-I Earnings Soar

NEW YORK—Universal Pictures Company, Inc., reports for the 39 weeks ended July 30 consolidated net earnings of $5,204,224, after a provision of $5,280,000 for Federal taxes on income. After dividends on preferred stock, such consolidated net earnings amounted to $5.71 per share on 889,390 shares of common stock outstanding.

For the similar period last year, the company reported consolidated net earnings of $104,647 after provision of $450,000 for Federal taxes on income, which, after providing for dividends on preferred stock, resulted in a loss of three cents per share on 899,802 shares of common stock outstanding.

This profit is exclusive of a profit of $3,667,387 net of taxes, resulting from the sale of the studio.

### Bea Ross Joins Murray

NEW YORK—The appointment of Beatrice Ross as director of advertising and publicity of K. Gordon Murray Productions was announced by the company president.

Murray, who is launching "Santa Claus" as the first feature on his schedule of regular releases, plans a concentrated promotion campaign to augment newspaper, radio, television, and trailer saturation now being scheduled for the initial multiple-run engagements.

Miss Ross was formerly director of advertising and publicity of Republic Pictures Corporation, following 11 years with the company as its exploitation manager.

### Decca Sets Dividend

NEW YORK—Directors of Decca Records Inc. declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Sept. 30 to stockholders of record Sept. 19.

**TOA** *(Continued from page 19)*

vine's Embassy Pictures Corporation, with which he has been associated for 14 years. He will maintain his position on the board of directors of Universal Pictures Corporation, a post he has held for 24 years.

He said James S. Burkett will continue in charge of selecting production packages which Alpha will finance and present to theatre owners for their approval.

Rogers claimed that for its first year Alpha would produce and release 14 pictures. Maureen O'Hara, first announced Alpha star, appeared in person and promised the convention that she would "hit the road and help sell the pictures she appears in."

Sumner M. Redstone, assistant to the TOA president, spoke on "Pay Television—Fact or Fiction—Life Or Death." He digressed from reported statements of Spyros Skouras, 20th-Fox head, and Barney Balaban, Paramount Pictures president, that "motion picture theatre exhibition can live in harmony side by side with pay television." He also disagreed with Balaban, who in his report to his company stockholders, and relying in part on the Canadian telemeter experiments, stated that telemeter movie viewing is a supplement to theatre attendance . . . "

He added, "One need only refer to the impact that old pictures on television had on the motion picture theatre boxoffice to begin to foresee the disastrous impact of current pictures on television."

Edward S. Redstone, Northeast Drive-In Theatres, Boston, addressed the convention on the "manpower" subject and the tremendous shortage of competent personnel for theatre operation.

He said, "We have talked down our industry and bounced it about so much that I am convinced that, not only has it been a major factor in our not attracting good men, but possibly a contributing psychological factor in the drop in attendance at our theatres. Let's stop eulogizing our industry and start talking it up so that young men will once again want to be associated with motion picture exhibition . . . We need quality manpower today and for the tomorrows to keep the life-line of our business operating with enthusiasm and good judgment. In-theatre training can be effective; but TOA can and is willing to help its affiliates establish theatre training courses in vocational schools and universities which offer night extension courses. . . . Exhibitors should forget about the past and look to the future with enthusiasm and the proper forecasting of our present and future manpower needs."

Burton E. Robbins, National Screen Service vice president, stated that over the years the NSS Weekly Service Plan has "saved exhibitors thousands of dollars each week, as against a Per Trailer purchase agreement." He added that although NSS will not hold exhibitors to their existing Weekly Service Contracts if they should prefer to change to the Per Trailer plan, such a change would afford them no economies and would undoubtedly prove most costly.

Robbins' answer to the question in exhibitors' minds, since Columbia Pictures announced that as of Sept. 1 they would assume the distribution of their own trailers, took place at NSS hosted luncheon. He pledged the support of NSS to TOA's "Make Way For Tomorrow" campaign, asserting that "NSS facilities were available for any national industry effort."

In explaining their economic need for a weekly service plan in providing a national distribution agency for the industry, Robbins said that "you exhibitors pay NSS for a service . . . rather than a trailer." He conceded Columbia's "right" to distribute their own trailers, but decried the suggestion that NSS should be penalized for any increase in exhibitors' costs caused by Columbia's action. He termed the suggestion "unjust."

He called attention to the fact that NSS was displaying their new trailers on Columbia's pictures via a continuous-projection machine in their booth at the TOA trade show, and said that "some exhibitors have been pleading for new trailer techniques for years." Detailing National Screen's value to the industry over 40 years and the value to the individual exhibitor of having this national organization as a central source of supply, Robbins called upon the TOA membership for their support, pointing out that this action on their part served their best interests, as well.

Resolutions eulogizing the late Ted R. Gamble and the late Gus Kerasotes, Springfield, Ill., were passed by the board of directors and executive committee.

As a result of a survey, the TOA "convention handbook" revealed that "the era of the two-man booth" is rapidly disappearing except in the larger cities, particularly in the east, in some larger, newer drive-ins, and in road-show operated houses." Al Floersheimer, TOA's director of public relations, commented that "this has resulted in substantial savings for theatres because in the average operation the booth constitutes a major portion of the operating 'nut'."

The survey, reputed to be the first ever made nationally on the booth situation, covered many thousands of theatres and showed that, except for some big cities, the south has always had one-man booths. The changeover for most of the rest of the country has come within the last 10 years.

"In the majority of instances the IATSE recognized the plight of the theatres and reluctantly but realistically agreed to the reduction," the survey showed.

It was further revealed that "technicians quickly point out that the switch from the inflammable nitrate film to the safer acetate stock has also been an important factor in the gradual elimination of two-man operations."

The handbook pays tribute to the trade press. "Without the cohesion of a trade press," continues the TOA statement, "ours would be a much more fragmented industry, and TOA's continued growth would have been a much more difficult effort."

Sol A. Schwartz, president, RKO Theatres, and Pickus revealed that the 80-theatre RKO Circuit had joined TOA.

RKO became the fifth and last of the five major circuits to join, following Loew's Theatres into membership by a few months.

# LONDON Observations

## *by Jock MacGregor*

JUDGING BY returning travellers' tales the Venice Film Festival hit a new low and the best the organizers can hope for now is a last chance next year. They may even be lucky to get that. Once, set at the beginning of September as it is, it was a wonderful promotion. Serious appraisals of films in intelligent publications combined with vast pictorial spreads of bikini'd starlets in the popular press to spotlight motion pictures internationally. They drew the public's interest back from the beaches to the theatres just as the fall audience drives began.

With choppings and changings and bickerings, scant coverages have resulted from Venice, and what there have been have mainly been of a carping downbeat nature. The event from afar frankly appears to have been excessively dull and ill tempered. That can do nothing but harm to our industry, and several national producers' associations are wondering why they should go on spending large sums to boost local tourism. For the coverages received this year they might well have done better to buy the space instead of invest in the festival.

Hardly a feature, from the initial choice of selectors to the final verdict of the judges, has escaped criticism, and more than ever the value of the awards is being queried—John Mills and Shirley MacLaine were named best actor and actress for "Tunes of Glory" and "The Apartment" respectively. The greatest gaff appears to have been the acceptance of no less than four Italian entries against the one per country rule to cause many to query whether Venice is being used as a shop window for Italian pictures at the expense of other producers. The time has surely come to shout "halt" to this jamboree and to roll up the Venetian Blind, if not forever, at least until an acceptable formula is found.

**IT IS LIKE the good old days down at Elstree. Things are really humming. With three studios and 20 stages within walking distance the Red Lion public house at lunchetime presents a scene to surprise the most sophisticated eye. Here I recently spotted biblical characters from "The Story of David," jungle camouflaged soldiers from "The Long, the Short and the Tall," and some knights of old from a TV commercial to say nothing of artists in immaculate evening dress enjoying a beer and a game of darts with overalled workers from nearby factories. Everyone is so used to such characters in the bars and nearby stores that no one bats an eyelid. . . . The color coverages appearing with increasing regularity in Pathe and Movietone newsreels are proving popular business builders. Color provides added impact to events which have probably been widely covered by TV, and theatres are plugging the fact in advertising. Now 20th-Fox's Jim Pattinson has gone further and is making one reelers of the various color clips for distribution in South Africa and elsewhere. . . . Further delays through an exterior set collapsing at Shepperton has got the studio wits querying whether Carl Foreman will ever get "The Guns of Navarone" firing. . . . Elizabeth Taylor has arrived for "Cleopatra" and seems to be maintaining her battle with the British press.**

## New Distrib Firm Set

NEW YORK—John Alexander, former circuit and division manager for Republic Pictures, has formed John Alexander Associates, distributors of motion pictures for theatrical and television exhibition. Offices are located at Palace Theatre Building.

First picture to be handled for New York territory is "Santa Claus," color feature soon to be released.

## ALBANY

Variety Club Tent Nine at a meeting discussed possible sale of its State Street headquarters, and the continuation of its Camp Thacher Heart Fund project. . . . A late-season takeover of Skyline Drive-In, Crown Point, was effected by John Rossi, lessee of Essex, Port Henry. In purchasing the relatively small capacity drive-in from Joseph Mirasola, owner, Beach 9-L Drive-In, Lake George Village; and Glendale Drive-In, Pottersville, Rossi wiped out the 28-day clearance which the Essex held over the Skyline. Rossi, who also operates the Strand, Schroon Lake, is assisted in his operations by his family, as well as by Henry La Rose at Port Henry. . . . Rockey Segar is managing the American, Canton, which he and associate, Anthony Scalise, bought from Aleck Papayanakos, who went back to his native Greece after 40 years of exhibition here. Scalise and Donald Gilson, partner in a hardtop and an ozoner at Alexandria Bay, Thousand Islands, assumed ownership of Ideal Drive-In, near Canton, which also had been a Papayanakos property. . . . In still another North Country spot, at Rouses Point, James L. Morgan and William Kennedy, owner of a Rouses Point conventional, opened the 820-car Northway Drive-In. . . . George Thornton, operating the Orpheum, Saugerties; the Orpheum in Tannersville; and Windham in Windham, planned to double between Saugerties and Windham, after his son, Thomas, entered his third year of study at Rensselaer Polytechnic Institute, Troy. The young man had managed Windham since June, as he did last year. Thornton's Nephew, William D. Thornton, manager, Tannersville, will take another position since the Orpheum is only a summer situation. . . . Several Schine houses in Mohawk Valley played "Midnight stage and screen Horror Shows." . . . SW Madison, Albany; and Proctor's, Schenectady, held "Back To School" shows. . . . Alan Iselin's lengthy promotion campaign with Gulf Oil for Auto-Vision, East Greenbush; Turnpike, Westmere; and Super 50, near Ballston Spa., ended with awarding of grand prizes including a Daphine-Renault, courtesy Kaye Motor Company, etc.

## ATLANTA

J. S. Laird, son of Sidney Laird, A. Dunn Amusement Company, West Point, Ga., was married to Deanne C. Culperper. . . . William A. Jackson, for many years projectionist at the Decatur, died following surgery. . . . Joan Puckett, daughter of Mrs. Molly Puckett, secretary, Capital Releasing Corporation, was married to Kenneth Lavender. . . . The screen tower of the Wawasenta Drive-In, Scottsboro, Ala., was destroyed by fire. . . . Mrs. Lester Neely, for many years owner, Neely, Uniontown, Ala., has closed the house. . . . Danah, daughter of Mr. and Mrs. H. H. Diggs, Twin City Drive-In, Bluff City, Tenn., was the victim of a freak accident at a local motel swimming pool. . . . Mrs. Helene Spears, WOMPI vice-president; and Tillie Shapiro, Marcelle Kohn, Lois Cone, Opal Tate, Bernice Hinton and Elizabeth Wallace attended the WOMPI convention in Toronto, along with Atlanta delegates Mrs. Mullis and Mrs. Johnnie Barnes, with Mrs. Nell Middleton and Mrs. Martha Chandler, alternates.

## BOSTON

Harry Rogovin, district manager of Columbia, became the grandfather of twin daughters named Carol and Martha Rogovin. With two older brothers, the babies are the daughters of Mr. and Mrs. Gerald Rogovin. . . . Elmer Hollander, Lopert Films, came on from New York to attend the trade screening of Jules Dassin's Greek film, "Never On Sunday," at the Universal screening room for the top exhibitors and independent film buyers and bookers in the area. . . . Stan Davis, district manager, Continental Films for New England and upper New York State, attended the first general sales convention for Continental's product at Walter Reade, Jr.'s Asbury Park, N. J., headquarters. . . . UA's "Inherit The Wind" is booked into Ben Sack's Capri for a Nov. 2 opening date. . . . The Boston office of Warner Brothers Film Distributors at 133 Arlington Street has been sold to Sackel, Jackson Co., Inc., a Boston advertising agency, and after Oct. 1, Warners headquarters will be on the sixth floor of the Salada Tea Company building at 330 Stuart Street, where they have taken a lease on 3500 square feet of space. . . . Art Moger, former New England publicist for Warners, who has been engaged in other activities for the past few years, has returned to the exploitation field for Allied Artists. His first assignment was "Hell To Eternity" for New England and upper New York State, to be followed by "Pay Or Die" in the same territory. . . . Two new playdates have been set for MGM's "Ben-Hur" in this area, both opening Sept. 29 on a reserved seat policy. The Center, Fall River, and the Arcade, Springfield, will show the feature for an extended engagement starting on that date. . . . Paul McBeath has resigned as manager of the South Shore Plaza Twin Drive-In to take over the lease on the Wollaston, Wollaston, which he and Mrs. McBeath will operate late in September. Replacing him at the drive-in is Robert Galligan. . . . Betty Gillen, switchboard operator at MGM, was married at St. Matthews Church, Dorchester, to James A. MacDonald of Winthrop. After a wedding trip to Florida, Betty will return to her desk at the MGM exchange.

## BUFFALO

Les Pollock, manager, Loew's, Rochester, put on a big cartoon and prize show on Saturday, Sept. 3, when he showed 25 cartoons and promoted $800 in prizes from the Noah's Ark stores in town. The kids were hanging from the chandeliers. . . . The Kodak Research Library in Rochester has a new librarian, Mrs. Elizabeth Tapia, who succeeds Elsie Garvin, recently retired. . . . Identical twin ushers at the Riviera, Rochester, often cause a lot of confusion in the house. Dennis Gerzseny, 17, is head usher and his twin brother, David, is second usher. Even the management of the theatre is occasionally baffled, and perpetually uncertain as to who is who. "We just don't know which is which," said Frank Bassett, city manager for Schine Theatres in Kodak Town. The boys both answer to either first name. Each claims to have seen "Ben-Hur," the long-running spectacle in the Riviera, 97 times. "We know it by heart, backwards," said Dennis, or was it David? . . . Charlie Funk, manager, Century, is back on the job after a brief stay in a local hospital following what was at first supposed to be heart attack. Examination in the hospital brought the report that it was not a heart attack, but some kind of intestinal upset. . . . Aleck Papayanakos, who has operated the American, Canton, N. Y., since 1923, and the Ideal out-doorer just outside the same town since 1950, has sold both of these stands and is leaving the end of September to make his home in Sparta, Greece. . . . Art Moger, exploitation representative for Warner Bros. for several years, who retired from the industry to go in business for himself in the Boston area, is now back in the film business as exploitation representative for Allied Artists. . . . Corporation Counsel Anthony Manguso has decided against any immediate legal action by the city of Buffalo against Michael D. Perna, owner, Keith's. The building's upper floors have been boarded up since a three-alarm fire Feb. 21. The Building Division had ordered Perna to repair or demolish the building. "The Building Division has ruled that the structure is not unsafe," Manguso pointed out. "Since Mr. Perna has made some effort to repair the building, I believe he is entitled to a reasonable time in which to try to sell it."

## CHICAGO

Len Worley, district manager, Great States, retired after 25 years service. . . . Roy Marietta, former manager, Palace, died. . . . The Garrick dispute brought forth two opposite views at a hearing before Superior Court Judge Donald S. McKinlay, who toured the B & K property to see it for himself before deciding whether to permit its wrecking or its preservation as a "historical edifice". . . . Walter Ely, formerly on the staff of DeLuxe Drive-In, Clermont, Ind., has moved with his family to Louisville, Ky., where he will take over management of the Dixie and East Drive-Ins. . . . Julian Portman, Dan Goldberg and Bill Margolis, Variety Club, which sponsored the "Miss Chicago" contest, claimed Margaret McDowell, Evanston, Ill., winner of the affair, had a good chance of becoming "Miss America". . . . Frisina Amusement Company has purchased the Times, Jacksonville, Ill., and the theatre will be remodelled. . . . The Lyric, Casey, Ill., closed for a year, was reported to be reopening. . . . Jerome Feinberg, formerly with Universal, is now with Bonded TV Film Service. . . . A fire in a hotel next to the Palace failed to rout a "Can-Can" audience; but patrons ran into a traffic jam when the performance ended. . . . Construction of the new Oasis Drive-In, near Touhy and Higgins Road, which will accommodate 1546 cars and have an air-conditioned seating area to accommodate 200 more walk-in patrons, is being rushed. . . . The Royal, Danville, Ind., closed for several months, was reported by Robert Ahart. . . . The Lincoln, Decatur, Ill., damaged by fire in five large buildings, has reopened. John Wendell, manager, said the house was saved from serious damage by a 24-inch fire wall. . . . The Car Breeze Drive-In suffered $15,000 storm damage with wind blowing down the large screen, tower and fence. . . . Vic Fisher, manager, Varsity, Evanston, Ill., was hospitalized recovering from a heart attack. . . . Walter Lyons, assistant manager, Uptown, resigned to take up residence in California. . . . Charles McQuade, Lake Theatre founder and vice-president of the Green River Company, died after a sudden illness. . . . B and K plan to raze the Norshore Theatre building for a parking lot. . . . The Nortown also had a fire scare when the theatre filled with smoke from a grease fire next door. There was no panic. . . . The State, Anderson, Ind., has been reopened by Alice and Wayne Harris. New seats were installed.

## CINCINNATI

The downtown Capitol's air conditioning system went "dead" on the morning of Sept. 3—with practically all of the 1,400 seats having been sold in advance for the several holiday screenings of MGM's "Ben-Hur." Weekend ticket holders were told before entering that there was no air conditioning, and those unwilling to sit in the 90-degree heat were given refunds, while fans were provided for those willing to endure the heat—because they had traveled long distances to see the film. Because of the long holiday weekend, mechanics were not immediately available, and Don Wirtz, managing director, estimated that several days of around-the-clock work would be required to replace the air conditioning copper tubing. The cooling system was installed in 1926, and last inspected in mid-August. . . . Forrest Kidwell, owner, Emery, Reading, O., and Jackson, a neighborhood house, has reopened the 750-seat Imperial, shuttered since mid-July. Frank L. Weitzel, independent, books and buys for Kidwell . . . The Omar, Omar, W. Va., has been sold by Mrs. Ruby Hatfield to Harry Adams, Holden, W. Va. . . . Many area houses were open for matinees or continuous screenings on Labor Day. At Chakeres Circuit houses "back to school" matinee screenings were in cooperation with community merchants. . . . Robert Mochrie, MGM vice president in charge of sales, met here with area circuit operators to promote the upcoming "Village of the Damned." . . . More than 350 members and guests of Tent 3, Variety, enjoyed the 21st annual outing at Summit Hills Country Club in nearby Kentucky. . . . RKO Grand, a first-run downtown house, will be closed in mid-December for installation of Todd-AO equipment, and will be re-opened late in the month with U-I's "Spartacus" as a hard-ticket attraction. . . . Nearly a thousand members of the Golden Age Movie Club attended a special matinee screenings of MGM's "Ben-Hur" at the Capitol. . . . Shor Theatres has moved Francis Strunk from the art Hyde Park to the downtown Keith as floor manager.

**COLUMBUS, O., NEWS**—It is expected that "This is Cinerama," first attraction under the new Cinerama policy to be instituted by RKO Grand, will open there by Oct. 1. City building inspectors were scheduled to issue a permit for the installation following a reduction in seats to meet safety requirements. . . . Doral Chenoweth, formerly a member of the editorial staff of the Columbus Citizen-Journal, is now in charge of the Paul Pry, Jr., gossip column in the Columbus Star. The column is largely devoted to show business gossip.

## CLEVELAND

General Theatres Circuit held giant back-to-school matinees in six of its eight Cleveland movie houses. Participating neighborhood theatres were the Avalon, Detroit, Garden, LaSalle, Lyceum, and Olympia. Leonard Mishkind is president of General Theatres Circuit. . . . Loew's Ohio Theatre, Cleveland, loses its northern Ohio exclusive engagement status on "Ben-Hur" on Sept. 29 when the production opens a reserved seat engagement at the Princess, Toledo. . . . John Johns, United Artists field publicity representative in this area, has been transferred to Texas where he will concentrate on the premiere of "The Alamo" and on the southwest personal appearance tour of John Wayne. . . . Ray Schmertz, 20th-Fox branch manager, was in New York to consult with company officials. . . . May 31, 1961, will see the closing of the 1600-seat deluxe Fairmount, held as a model, deluxe suburban operation ever since its opening on May 7, 1942. The closing is simultaneous with the expiration of a 20-year lease and failure to come to terms on a new lease with the owners, who plan to convert the property to commercial use. The Fairmount was built and operated by Henry Greenberger, one of the executives of the Community Theatre Circuit. Leonard Greenberger managed the house until his death just over a year ago. Since then his brother, Sanford, has been manager. . . . The three-day Downtown Festival, sponsored by the Downtown Cleveland Association to re-establish the area as a prime shopping location as opposed to suburban shopping centers, proved a surprising success. The streets were jammed with people for the first time in many months. The entire area was devoted to shopping specials, sidewalk circus-type entertainment, contests in theatre lobbies, cut priced luncheons at hotels and restaurants, and other gimmicks to attract the crowds. . . . The Beach Cliff, one of Greater Cleveland's deluxe suburban theatres, just concluded an all-week 23rd birthday anniversary. Fred Holzworth, manager, promoted such daily gimmicks as roses for every woman patron, imprinted pencils for children attending the Saturday-Sunday matinees, a birthday cake, etc. . . . Dolores Workman, a member of the Warners front office, and James Mazzeo were recently married. . . . Irving Reinhart, who operates the Town, Canton, reportedly is taking over the 1200-seat Park, Mansfield, from Skirball Bros. . . . Gerald Anderson is wavering between reopening the Rialto, Plain City, O., and dismantling it. . . . The Noble, Caldwell, O., a Chris Velas operated house, is now permanently closed and being dismantled. . . . Albert Panajothe is new lessee of the Lorain, Cleveland. It was formerly run by Frank Bozic, and is one of the very few independent theatres in Greater Cleveland. . . . George Carmack is definitely reopening his Carma, Bluffton. . . . Funeral services were held for Mrs. Blanche Sendry, wife of George Sendry, Columbia head shipper. A son, George, Jr., also survives.

**Harry Mandel, RKO Theatres vice-president, and B. G. Kranze, vice-president, Cinerama, Inc., recently signed contract for the presentation of "This Is Cinerama" in the RKO Grand, Columbus, Ohio., beginning Nov. 3.**

Wedding bells will ring on Sept. 10 for Nico Jacobellis, manager, Heights Art, and Gabriella Argenta, formerly of Verona, Italy. . . . Nancy Terrell is the newest office member of the local Paramount exchange. . . . Bob Nero, former film man, is now actively engaged in the local real estate business. The Downtown Greater Cleveland Council launched a three day Downtown Festival to lure suburban shoppers from shopping centers into the main downtown business stream of financial, civic, and amusement activity. . . . One way to make people appreciate their movie theatre is to eliminate the theatre for a certain period. The Robins, Niles, Ohio, badly damaged by fire, was closed for six months and re-opened recently after extensive remodeling. During the movie drought, the people of Niles had an exclusive diet of television. As a result of this situation, Walter Wick, editor, Lima Daily, wrote an editorial headed "Movie Is Good Relief." . . . Clayton Hill is the newest member of the local film clan. Formerly from Detroit, he is Warners' newest salesman, succeeding to the territory handled by Bob Blitz who resigned to join Paramount.

## DALLAS

The Dallas WOMPIs will have as one of their major projects the equipping of the kitchen in the building being erected in memory of the late R. J. O'Donnell by the Variety Club for the Services for Blind Children, it was announced by Miss Marie Powers, president. . . . Frank X. Tolbert, a columnist for the Dallas Morning News, reported in his column "Tolbert's Texas" that the citizens of Ben Hur, Tex., had not read the book nor seen the movie. This aroused the Dallas offices of the Interstate Circuit, Inc., to action. James O. Cherry, Dallas manager of Interstate Theatres, has invited the citizens of Ben Hur to a special matinee showing of "Ben-Hur" at the Tower. The circuit will send two chartered buses to bring the group here for the showing. . . . Nelson Macart, who has been with 20th-Fox for many years as a booker and salesman in Oklahoma City, has been transferred to the local exchange. . . . William O'Donnell, head, Cinema Arts Theatres with headquarters here, has announced that the Woodlawn, San Antonio, is undergoing a $50,000 refurbishing program to get ready for the Oct. 24 world premiere of "The Alamo." . . . W. E. Armbruster, area chairman, and Raymond Willie, exhibitor chairman for the Will Rogers Hospital Fund campaign, called a meeting here to outline plans for the drive for the $600,000 goal established for this area. . . . Bernard Brager has been named manager, Dallas Paramount office, succeeding Frank Rule, who has been transferred to Indianapolis as manager there for Paramount. . . . Three national campaigns have been completed by Gordon McLendon in recent weeks for major Hollywood studios. A full scale campaign was turned out for "House of Usher" and "Why Must I Die?" for American International Pictures. An extensive series of radio announcements was made for Allied Artists' "Hell to Eternity."

## DENVER

Denham held a pre-back to school 10 a.m. matinee of "Ben-Hur" and packed the house. . . . "Carry On Nurse" set a new long run record for regular price shows when it went into its fourth month at the Esquire. . . . Myrna Clair, Wolfberg Theatres main offices, is to be married to Richard Boyer, manager, North Drive-In. . . . Neil Ross, former manager, Fox, Delta, Colo., has purchased the Aurora, Colo., Advocate and will henceforth be a newspaper man. . . . Vivian Dunsmore, secretary to the manager of the Paramount, is to become the bride of James Turner of Denver, not a showman.

## DETROIT

Buena Vista Film Distributors has moved to 1009 Fox Building, as forecast in the last Detroit Film Directory published several weeks ago in MOTION PICTURE EXHIBITOR. It leaves behind it in the Film Exchange building Columbia, MGM, and Warner Bros. These will doubtless move in the near-future leaving nearly tenantless the structure which once housed all of local distribution. The building is now in bankruptcy. . . . MGM and many exhibitors are enjoying a pleasant break this month. Michigan Bell Telephone issues a monthly leaflet, "Calling Your Way," which is enclosed with telephone bills. Over half of the back page is devoted to a plug comprised of copy and art work on "Bells Are Ringing." Since bills are staggered throughout the month, millions of these handbills had been hitting during the extended, successful first run at the Adams, and were still being mailed as the film approaches the end of the 28 day clearance in the city. Statewide, the timing was also perfect. Both in city and state mailing, coverage was probably the greatest accorded a film here.

### HOUSTON

Midnight shows were held at the Alabama, Santa Rosa, Garden Oaks, and South Main Drive-In Aug. 26 with the entire proceeds being turned over to the Will Rogers Memorial Hospital. . . . The Rivoli began the showing of "This Is Cinerama." Jess Wolf, managing director, revealed that the new screen installation makes Houston the eighth city in the country to show Cinerama productions. . . . John Wayne's production of "The Alamo" will open at the refurbished Alabama on Oct. 26, Al Lever, city manager of Houston's Interstate Theatres, announced. . . . The Houston Sales Association, Inc., at its annual fall sales congress held at the Music Hall on Sept. 13, presented John Wayne with its first award given to the "salesman" who has done the most to sell the state of Texas in 1960.

### JACKSONVILLE

Marty Kutner, who has successfully managed the Columbia branch office for the past several years, has received a promotion to Columbia's home office in New York City. Succeeding him here as Florida branch manager is Ed. McLaughlin, salesman. . . . Philomena "Phil" Eckert, Columbia staffer and local WOMPI president, left for the WOMPI convention in Toronto. . . . Wilma Murphy, WOMPI service chairman, and her committee were busy wrapping packages of useful articles to be distributed to patients in the Veterans Hospital at Lake City. . . . Carl Peavy's Wewa, Wewahitchka, has ceased operating due to the effects of a damaging fire which gutted the interior of his property. . . . The Fay, Jasper, formerly operated by Jimmy Biddle and his son Jack, has been acquired by J. O. Taylor. . . . Herb Ruffner, assistant at the downtown Empress, substituted for Joe Charles, manager, suburban Capitol, while he and Mrs. Charles vacationed. . . . Ed Polishnowski, formerly on the Edgewood staff, is now attached to French Harvey's staff at Florida State Theatres' concessions department. . . . Louis J. Finske, president, Florida State Theatres, received recognition for his leadership in Florida's economic life when the Florida State Chamber of Commerce directors named him treasurer of the Florida Fair, an exhibition which is to be opened to the public in the Coliseum of New York City next Feb. 4-12. Co-chairmen of the fair are Gov. LeRoy Collins and Democratic gubernatorial nominee Farris Bryant. . . . WOMPI leader Betty Loop and her husband, Don M. Loop, invited all WOMPI members and their families to the marriage of their daughter, Nancy Loop, to Earl L. Boyette. . . . Pamela Gay is the name chosen for the first child born to Harry Clarke, Allied Artists booker, and Mrs. Clarke. . . . Mary Hart, an official delegate to the WOMPI convention in Toronto, and her husband John left here for a Cape Cod vacation before attending the WOMPI gathering in Canada. . . . G. W. Reed has leased Pug's Drive-In Theatre, Monticello, to Mrs. L. L. Shealey. . . . Sarah Keller, an ex-president of the local WOMPI and a former booker at MGM, has rejoined the industry as a booker on Byron Adams' staff at United Artists. . . . Marie de Nazarie, former United Artists office worker and a member of the WOMPI board of directors, has joined the staff of radio station WOBS. . . . Thomas P. Tidwell, 20th-Fox manager, reported that south Florida's newest de luxe theatre, the Cinema, Pompano Beach, managed by James F. Sharkey for the Smith Management Co., immediately became one of the area's top grossers when it opened with "Ocean's 11." Mike Walden, chief of service at the suburban Edgewood, left for Miami to enter the construction business. . . . Maurice Magnan's suburban Lake Shore is closed Monday through Thursday of each week.

Feel Lucky?
DANNY OCEAN
FREE PASS

**This young lady took a chance on winning a free pass to see Warners' "Ocean's 11" at Florida State's Paramount.**

### NEW HAVEN

Henry Stagg, 67, veteran projectionist (he had served as a booth man at Loew's Poli, Hartford, for the past 30 years) died after a gall bladder operation. . . . Western Massachusetts Theatres' Rivoli, Chicopee, adopted a new nightly policy whereby a child accompanied by ticket-buying adult is admitted as guest of management. A similar plan has long been in effect at Murray Lipson's Majestic, West Springfield, and at the Community Theatres' four suburban Hartford theatres on Mondays through Fridays only. . . . Sperie Perakos, general manager, Perakos Theatre Associates, has designated the first-run Beverly, Bridgeport, Conn., as an art situation. . . . Two suburban Hartford drive-ins have dropped a much-trade-criticized policy of running a whopping total of five features, for regular admission scale, on Friday nights. . . . Robert Gobelein, assistant manager, Community Theatres, Inc.'s, Central, West Hartford, for the past several years, has been promoted to manager, succeeding Hugh J. Campbell, who has retired after 45 years of active association with the industry.

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Br. Mgr.: Joseph H. Jocobs. Office Mgr. and Booker: Bill Lyons. Booker: Bill Dippert. Cashier: Loro Malloms. Shipper: Jock Ricketts. Emerg. Phone: BLackburn 5-0313.

**METRO-GOLDWYN-MAYER, 618 12th St.—ATlantic 8-1071**
Br. Mgr.: L. H. Smith. Office Mgr.: Darryl M. Johnson. Sales: Howord Dunn, Fred Feifor. Cashier: Helen Honsen, Shipper: Chester C. Howser. Emerg. Phone: BLackburn 5-7663.

**PARAMOUNT, 1125 High St.—ATlantic 8-3638**
Br. Mgr.: Chuck Coligiuri. Office Mgr.: J. E. Winn. Sales: Ken Bishord, J. McGlynn, Lynn Pitts. Bookers: Som Rich, Joyce Broin. Cashier: Mildred Bobcock. Shipper: Joseph Mouro. Emerg. Phone: CRestwood 4-1230.

**REALART, 1120 High St.—ATlantic 2-6583**
Br. Mgr. Bill Field. Emerg. Phone: CRestwood 9-7444.

**20TH CENTURY-FOX, 1300 High St.—CHerry 4-4281**
Br. Mgr.: D. S. Gold. Sales: Stanley Soderberg. Bookers: Adda Rose Beoty, Morie Slotkoske. Cashier: Corrie Fober. Shipper: Robert C. Boots. Emerg. Phone: CRestwood 9-3318.

**UNITED ARTISTS, 1300 High St.—CHerry 4-2115**
Br. Mgr.: Eugene Jocobs. Sales: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: None.

**UNIVERSAL-INTERNATIONAL, 1005 High St.—CHerry 4-4219**
Sls. Mgr.: Lou Levy. Office Mgr.: Frank Zonotti. Sales: Rolph Olson. Emerg. Phone: ATlantic 3-1114.

**WARNER BROS., 209 Plymouth Bldg., 10th and Walnut—CHerry 4-3297**
Br. Mgr.: Joe Young. Office Mgr. and Booker: Joe Archer. Sales: Normon Holt. Cashier: Myrtle Bechtel. Emerg. Phone: ATlantic 2-6886.

### • *Supply Dealers*

**DES MOINES THEATRE SUPPLY CO., 1121 High St.—CHerry 3-6520** Emerg. Phone: CHerry 3-1816
**NATIONAL THEATRE SUPPLY CO., 1120 High St.—ATlantic 8-3097** Emerg. Phone: ATlantic 8-8424

### • *Screen Trailers*

**NATIONAL SCREEN SERVICE, 1005 High St.—CHerry 4-3911**
Office Mgr.: Corl Sokolof. Sales: Bill Luftmon. Emerg. Phone: BLackburn 5-0298.

### • *Signs, Advertising and Printing*

**NATIONAL SCREEN SERVICE, 1005 High St.—Cherry 4-3911**

### • *Film Delivery Services*

**FILM TRANSPORTATION CO., 214-15th St.—ATlantic 8-9721**
**INLAND FILM DELIVERY, 214-15th St.—ATlantic 8-9721**
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**NEXT!**

**Washington, D. C. Territory**
*Issue of September 28*

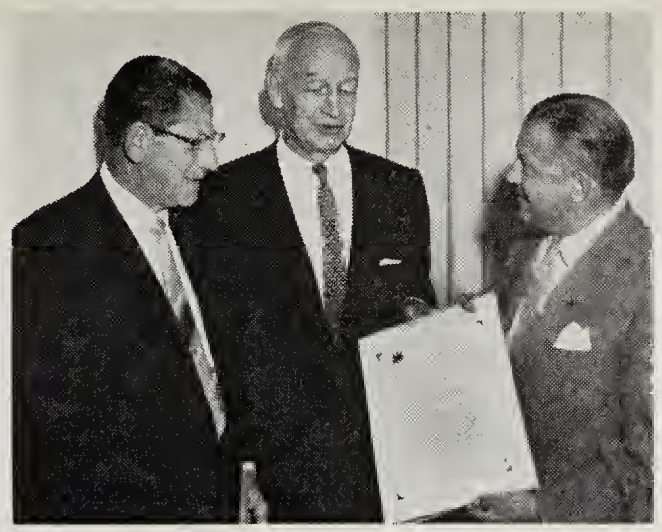
**Los Angeles Territory**
*Issue of October 5*

**Save Them!**

. . . Bernie Menschell, Outdoor Theatre Corporation, Manchester, Conn., authored a guest column on pay-TV for Allen M. Widem of the Hartford Times. . . . Sperie Perakos, general manager, Perakos Theatre Associates, believes in looking ahead. He has already arranged with the New Britain, Conn., YMCA to rent the Plainville Drive-In's trampolines through the winter months, when the theatre is customarily closed. . . . The long-shuttered Windsor, Windsor, Conn., has been demolished to make way for an addition to an auto dealer's showroom. The theatre was formerly under the Lockwood and Gordon banner. . . . Howard Rose, in motion picture theatre management during Navy service, has joined Lockwood and Gordon as assistant manager, Plaza, Windsor, Conn., replacing William Christensen, resigned. . . . Harry Rose, manager, Loew's Majestic, Bridgeport, Conn., and Mrs. Rose are marking their 40th wedding anniversary. . . . MGM's "Ben-Hur" will have its western Massachusetts premiere Sept. 29 at the Arcade, Springfield, the attraction to be screened twice daily. . . . The Sound View, Conn., Zoning Board of Appeals has approved a petition by Thomas Grasso and Irving Jaffee to reopen the long-shuttered Cinema. Selectman Maurice McCarthy, attending a board meeting, said that the facility would provide entertainment for the town's young people, "many of whom have too much time on their hands." . . . Extensive remodeling and a reopening are anticipated for the Hillcrest, Taftville, Conn., which has been shuttered for five years. Esther L. Brown and Ann M. Hanan, both of Norwich, who have purchased the 35-year-old theatre and two tracts of land from Rose Cooper of Norwich, plan to reopen the theatre early in January. . . . The Bristol, Bristol, Conn., closed down earlier this year by Dave Jacobson, independent Connecticut circuit operator, has been reopened by Stanley Warner. Dennis J. Rich, formerly manager, Cameo, Bristol, which has been sold by SW to the Southern New England Telephone Company for a reported $155,000, has been named SW resident manager.

## NEW ORLEANS

Clayton Casberge returned to the industry. Formerly in the booking department at Warners, he is now a sales staffer at Paramount. Also back and with Paramount again is Lena Collins as assistant booker. . . . Hazel St. Romain, Columbia cashier, will soon leave to await the arrival of her first child. . . . Roddy Bankston, formerly with Independent Theatres in Chattanooga, Tenn., is now with Kay Film Exchange here as assistant to office manager Mrs. Elgivea Lisle. . . . Amos Lae, Joy assistant manager, was in Baptist Hospital with an infection which set in in his knee, injured when he fell on the sidewalk during a heavy rain storm. . . . Earl Kroeper, formerly with Theatres Service, has been named head of United Theatres of New Orleans' buying and booking department. Theatres Service formerly handled this work. New home office for the circuit is being readied at the Escorial, dark for many years. . . . Exhibitors Cooperative Service, Inc., is moving to new quarters on the ground floor at 216 S. Liberty Street. . . . A benefit premiere of 20th-Fox's "Desire In The Dust," which was lensed in the Feliciana Parishes of Louisiana, was set for the Paramount, Baton Rouge, for the Lion's Club League for Crippled Children. . . . Ruby Williams is a new stenographer at Gulf States Theatres, McComb, Miss. . . . James W. Bradford added the Lake, Mandeville, La., and the Madison, Madisonville, La., to his operations and appointed Mrs. Wade Peters as manager. . . . Gulf State Theatres announced that the Pix, Collins, Miss., and Mojac Drive-In, Indianola, Miss., were now week-end operations. . . . Mrs. Ruth Hazel shuttered the Ritz, Shreveport, La. . . . The Fort Polk theatre, Leesville, La., closed for the season. . . . Claude Bourgeois and Associates have taken over the A & G, Bay St. Louis, Miss., and the Avalon, Pass Christian, Miss. . . . The Highway Drive-In, Bay St. Louis, Miss., closed for the season. . . . Page Amusements, Pines Drive-In, Leesville, La., also closed for the season. . . . Henry Webb of the indoor Marengo and the Grove Drive-In, Demopolis, Ala., has transferred all business and services pertaining to the theatres from Atlanta to here.



**Robert Mochrie, vice-president and general sales manager, MGM, recently received a citation from Paul Hartenstein, Philadelphia assistant city representative, on the occasion of the champagne party held in celebration of $1,000,000 in receipts for the engagement of "Ben-Hur" at the SW Boyd. Frank Damis, Philadelphia and Washington zone manager, Stanley Warner Theatres, is seen on the left.**

## PHILADELPHIA

Ronald Gillam, formerly with Stanley Warner Theatres' advertising department, will reopen the Cayuga on a week-end only policy. . . . Fans now claims the low admission price record for the town—25 cents at all times. . . . Iz Segall is now buying and booking for the Harrison, West Chester, Pa. . . . The SW Strand closed.

**At recent ceremonies in New York City, Adolph Zukor, Paramount Pictures board chairman, was decorated with the Third Class of the Order of the Rising Sun by Japan's Consul General Mitsuo Tanaka, while Zukor's daughter, Mrs. Mildred Loew, looked on. Zukor was honored for "his outstanding contributions to the improvement of Japan's motion picture industry and to the advancement of friendship and understanding between the U. S. and Japan."**

## PITTSBURGH

Jules Curley, Stanley Warner ad department, had a hole-in-one at the South Park golf course. . . . Irving Marcus, National Screen branch manager, was in Schroon Lake, New York, for his company's national convention. . . . George Petroplus, Rex, Wheeling, is back at his desk, though still moving a bit slow. He recently fractured an ankle. . . . George Wilson, Tyrone, Pa., now has five indoor and one drive-in theatre, now that he has taken over the Blair, Hollidaysburg, from Saul Perilman. He contemplates a policy change. . . . Nat Rosen, 20th-Fox branch manager, is very proud of his first birdie at the Green Valley Golf Course. It was witnessed by NSS's Irving Marcus, who got two birdies himself on the same occasion. . . . Nat Rosen, 20th-Fox branch manager, and his wife, mourned the death of her father, Henry Reissman, who died in New York following a long illness.

## ST. LOUIS

Campaign kits were handed out and trailers of upcoming films were screened at the recent district managers' fall meeting of National Theatres Amusement Corp. John Meinardi, local district manager, was host at the all day meeting for 18 area theatre managers. . . . Garland's specialty shop for women's wear, in cooperation with 20th-Fox, is sponsoring a "Movie Career Contest," as part of the promotion for "Let's Make Love." Entry blanks and photographs are turned in at Garland's and the winner will receive a screen test and a trip to Hollywood. . . . New board members have been announced by A. Ray Parker, president, Missouri-Illinois Theatre Owners. St. Louis directors are Frank Henson, Howard Zulauf, Howard Spiess, Russ Bobin, Sam Levin, Charles Goldman, Joe Ansell Lou Jablonow, Grace Piccione, Harry Wald. Missouri directors are Edward V. Long, Harry Miller, Ken Hirth, Guy Haskins, Richard Long, T. D. Medley, Vic Klarsfeld, Doug Lightner, Frank Plumley, Russell Armentrout, Rowe Carney, Jr., L. J. Williams, Sen. Frank Reller. Illinois directors are Tom Williamson, Joe Goldfarb, Bernard Temborius, Harry Horning. James Gill, Bill Wehring, Jr., Edward Clark, Forrest Pirtle, Frank Bloomer, Tony Luckenbach. Thomas James is chairman of the board and Bess Schulter is an honorary member. . . . Approximately 300 delegates watched as Dorothy Dressel, representing MGM, was elected "Miss Film Row of 1960" during the closing banquet of the Missouri-Illinois Theatre Owners convention here. Miss Dressel will be the guest of MITO at the TOA convention in Los Angeles. She will be flown to Los Angeles with a companion of her choice. She was crowned by Ruth Shurnas of Paramount, the 1959 queen. . . . Guy Gabaldon, the real-life hero behind AA's "Hell to Eternity," was in touring the radio stations and promoting the release. . . . The Capitol, Taylorville, Ill., closed for remodeling. Plans call for it to be reopened in October. While the Capitol is closed, the Frisina, Taylorville, will reopen. . . . A check for $10,000 was presented to St. Louis' Dismas House by producers Don Murray and Walter Wood. The check was in payment for film rights to the life and experiences of the "hoodlum priest," the Rev. Charles Dismas Clark, S.J., founder and director of the "halfway house" which shelters and finds jobs for newly released convicts. In addition to the $10,000, the foundation will participate in profits from the distribution of the film "The Hoodlum Priest," now being filmed on location here.

Grace Piccione, who owns the Apollo Art Theatre, will assume the lease on the Varsity the last of September. . . . National Vendors of St. Louis, which recently expanded into world-wide vending machine assembly and distribution, will display its new "222 Cigarette Machine" and "CC Candy Machine" at the TOA convention and trade show. H. J. Foster, merchandising director and M. L. Pearson, director of marketing, plan to staff the booth. . . . William Gandall, who has been in St. Louis on assignment for United Artists publicity department, resigned his position with UA to become the national director of group sales for Universal. . . . Don Murray, who is in St. Louis for location shooting of United Artists' "The Hoodlum Priest," took time out to promote the 20th-Fox film "One Foot in Hell," starring, of course, Don Murray. . . . The Charleston Drive-In, Charleston, Ill., is closing Sept. 10 for the season. . . . The Melba, St. Louis, closed permanently. . . . The Marquette, St. Louis, which has been closed for some time, has reopened under new management. . . . Cookie Slade, Paramount, was married to Ronnie Hollander. . . . Condolences to Ann Cerny on the loss of her mother, Mrs. Lena Marsden. Mrs. Marsden was at one time inspectress at Universal. . . . WOMPIs met recently to open their Will Rogers Memorial Fund cannisters and netted approximately $170, which will be sent with Marcella DeVinney and Jane Smoller, delegates, to the WOMPI convention in Toronto.

## SALT LAKE CITY

A second catastrophe occurred at the Motor Vue Drive-In. A car parked near the refreshment stand rolled free and crushed its owner to death and injured his companion. Several months ago a young girl was electrocuted as she climbed a wire fence. . . . Bob Workman, Intermountain Theatres Inc. city manager, presented the 150,000th person to see MGM's "Ben-Hur" at the Centre with free tickets to the show. . . . Those attending the premiere of "Windjammer" Sept. 1 at the Villa will help underprivileged persons in Chile through a benefit of the CARE Committee of Utah.

Among those attending the glamor-filled premiere of "Windjammer" in Cinemiracle at the Villa were Cinemiracle president Samuel P. Norton; singer Lauritz Melchior; M. Warshaw, president, Grand Central Markets; Miss Sweden; Abraham Becker, assistant director, CARE, Miss Norway, actor Tony Randall; Miss Denmark; and H. L. Cox, Cinemiracle sales executive. The premiere crowd paid special prices for the benefit of CARE relief work in Chile. . . . A monkey in the small zoo at the Motor Vu Drive-In escaped from its cage, and before being captured got into a liquor store, and the parking lot of a large nearby grocery. . . . Tony Randall appeared on stage in person at the opening of 20th-Fox's "Let's Make Love," Uptown. . . . The son of John Krier, general manager, Intermountain Theatres, Inc., was married to Margaret Ann Wright in Morgantown, W. Va.

GENERAL MANAGER WANTED

For a theatre circuit consisting of more than 50 theatres and rapidly expanding. The man we want must now be employed in an executive capacity and experienced in both indoor and drive-in theatre operation, with a proven record in every phase of operation—including maintenance—policy—advertising—labor relations—personnel—and concessions. He must be willing to travel. Salary and other incentives open. Replies confidential. Send resume to

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## SAN ANTONIO

A couple of teen-agers stole the Majestic's chrome crowd control device recently Lynn Krueger, manager, said two boys picked up the chrome poles and connecting chain and left. . . . The coonskin cap that actor John Wayne wore in filming "The Alamo" has been presented for display to the Alamo Museum here. . . . Producer A. C. Lyles has been sent a scroll of 10,000 signatures from Corpus Christi, Tex., thanking him for producing his "family" film called "Raymie." The scroll, signed by patrons of the Ayres, Corpus Christie, as well as members of the Parent-Teachers Association, urges Lyles to undertake similar "wholesome" movies. . . . C. E. Curtis has purchased the Gay, Kountze, Tex., from Elbert Smith, who has operated the house for the past nine years. . . . Pat Willis is the new concession girl at the Ellanay, operated by the Trans-Texas Theatres at El Paso, Tex. . . . Noe Ramirez, Sr., is the new owner, Rio, Alice, Tex. . . . Irines Salines is the new operator of the Eagle Drive-In at Benavides, Tex., and was in on a booking and buying trip. . . . Patrick Ford arrived at Brackettville, Tex., the site of the shooting of "The Alamo," where he conferred with Happy Shahan, owner of the property, over the possibilities of producing another picture on the site. . . . Andy Majek has leased the Eagle Drive-In at Eagle Pass, Tex., from Bill Walter. Majek operates the Wintergarden Drive-In at Carrizo Springs, Tex. . . . Burglars broke into the office of the Bronco Drive-In, El Paso, Tex., managed by Mrs. Thomas J. Wade and made off with a typewriter, adding machine, portable air conditioner, projection tools, six car speakers, and a pair of projection lenses. Burglary was discovered by Manuel Garcia, who lives on the premises, when he saw the door ajar and the lock broken. . . . Mrs. Bernice Taylor was the 100,000th patron at the Broadway to purchase a ticket to see the current attraction, "Ben-Hur." In honor of the occasion, she received a statuette of Ben-Hur from Eric Brendler, manager, Broadway. . . . Alfonso Rosas Priego, Mexico City, producer of the screen hit, "Tan Bueno el Giro el Colorado," was a recent visitor here at the Azteca Films exchange. He is also an advisor to Cimex Productions. . . . Bill T. Bohling, manager, Ellanay, El Paso, Tex., has returned home from the hospital following a heart attack. During his absence, Bud Thaxton is serving as manager of the Ellanay. Dee Dacus has been named cashier at the Ellanay. . . . Charles B. Anderson, for 18 years owner and manager, State, Stamford, Tex., has announced that the theatre is being placed up for sale. . . . A gas odor, presumably due to a leakage or broken pipe, caused quite a scare at the Crawford, El Paso, Tex. The cause of the leak could not be determined. Jim Anderson, manager's assistant was assured that there was no danger. Then, several days later, the air conditioning equipment forced a heavy smoke into the auditorium causing additional alarm among the patrons.

## SEATTLE

Results of the recent Variety Club Film Row Golf Tournament were: Variety Club Trophy to Army Marion; low gross in the film industry, Butch Leonard, United Artists; United Film Service Trophy for outstanding woman went to Kathleen Green; low gross, Ed Lamb Memorial, to Gordon Green. . . . Bob Parnell, former eastern Washington salesman for Allied Artists, is the new branch manager of Favorite Films of California, replacing Chilton Robinett, who is leaving for the south. Gordon Wallinger of AA will go on the road in the spot left by Parnell. Paul McElhinney has been named the new office manager-booker at AA. . . . Mr. and Mrs. Harry Wood are in the city from Calgary and he will be auditing at the Seattle office for 20th-Fox for the following month. . . . Variety Club raised $1,300 at the recent golf tournament and Las Vegas Raffle, all of which went to the Children's Heart Clinic at the Orthopedic Hospital. . . . Women of Variety sponsored a typical Polynesian dinner served in the gardens of Mrs. Gray in Lawtonwood. The "Evening in the Orient" and social hour proceeds were also for the benefit of the heart fund. . . . Charles Powers, Jr., is the new branch manager at 20th-Fox, and his family have moved to the city from Spokane. . . . Carl Handsaker has been added to the 20th-Fox staff, covering eastern Washington. He was formerly office manager in Portland. . . . A new baby arrived for Jerry Vitus, Sterling booker, and a baby boy is a new addition to the Richard Rockys, Warner Brothers' salesman.

The new officers of Variety's Women's Auxiliary are looking forward to a busy term in the year ahead. They include Margaret Grubb, president; Mary Cruea, vice-president; Ruth Beckwith, secretary; and Helen Reynolds, treasurer. Grace Engerman is the new corresponding secretary. . . . Gordon Wallinger, Allied Artists, is now on the road covering the eastern Washington territory. Paul McElhinney is the new AA office manager-booker. . . . Two new bookings recently signed by Zollie Volchok and Jack J. Engerman of Northwest Releasing are the Johnny Mathis Revue and the Pearl Bailey Show, both set for the Orpheum.

## WASHINGTON

The Variety Club of Washington again had the cooperation of the Connecticut Avenue Association and the Models Guild in kicking off its annual Welfare Awards Drive at a luncheon at the Shoreham Hotel Blue Room on Aug. 20. Both the VC and the Connecticut Avenue Association are celebrating their 25th anniversaries. Heading the Variety Club ladies in charge of the luncheon were Mrs. Sara S. Young, chairman of the women's committee; Mrs. Morton Gerber and Mrs. George Nathan, vice chairman of the Women's Committee; and Mrs. Frank M. Boucher, chairman of the special committee. Among those attending were George Nathan, chief barker; Morton Gerber, chairman of the welfare committee; Ross S. Wheeler and Joseph M. Zamoiski, co-chairmen of the ways and means committee; Dr. Robert H. Parrott, physician-in-chief and director of the Research Foundation of Children's Hospital; Frank M. Boucher, J. E. Fontaine, Hirsch de La Viez, Edward D. Talbert, Sr., and other members of the Variety Club Board of Governors.

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SEPTEMBER 21, 1960 SECTION TWO VOL. 64 NO. 17

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

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## ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

### COMING FEATURES IN ORDER OF RELEASE

July **RAYMIE**—David Ladd, Julie Adams
Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
Sept. **CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
Sept. **TORMENTED, THE**—Richard Carlson, Susan Gordon

### COMING

**BLOODY BROOD**—Barbara Lord, Jack Bett
**BRIDGE, THE**—German-Made
**DONDI**—David Janssen, Patti Page
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol
**PLUNDERERS, THE**—Jeff Chandler, Dolores Hart, John Saxon
**SERENGETI SHALL NOT DIE**—(EC)—African Documentary
**TIME BOMB**—Curt Jurgens, Mylene Demongeot
**UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

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## AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 **CIRCUS OF HORRORS**—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**GIANT GILA MONSTER, THE**—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-85m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
**KILLER SHREWS, THE**—MD-72m.—James Bost, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
**SIGN OF THE GLADIATOR**—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

### TO BE REVIEWED

**GOLIATH AND THE DRAGON**—(C)—Mark Forrest
**JOURNEY TO THE LOST CITY**—(C)—Debra Paget, Paul Christian
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**MASTER OF THE WORLD**—(C)—Vincent Price
**REPTILICUS**—(C)—Bodil Miller
**ROUGH AND THE SMOOTH, THE**—Nadja Tiller, Tony Britton

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn.. | A1 | MGM |
| •Alamo......................... | | UA |
| •All In A Night's Work........... | | Par. |
| All The Fine Young Cannibals.... | A3 | MGM |
| All the Young Men.............. | A2 | Col. |
| Amazing Transparent Man....... | | A-I |
| And Quiet Flows The Don........ | B | UA |
| Angel Wore Red, The............ | A3 | MGM |
| Angry Island.................... | | For. |
| Angry Red Planet............... | A2 | A-I |
| Aparajito....................... | A1 | For. |
| Apartment, The.................. | A3 | UA |
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## PLEASE NOTE . . .

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## E

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## F

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|---|---|---|
| •Facts O Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

411 **BATTLE OF THE CORAL SEA**—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

407 **CRIMSON KIMONO**—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

414 **EDGE OF ETERNITY**—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Garrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—C-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces

418 **GENE KRUPA STORY, THE**—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

**I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

411 **LAST ANGRY MAN, THE**—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

409 **MOUSE THAT ROARED, THE**—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

511 **SONG WITHOUT END**—D-129m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

408 **THEY CAME TO CORDURA**—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

415 1001 **ARABIAN NIGHTS**—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502 13 **GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

413 **WARRIOR AND THE SLAVE GIRL, THE**—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

412 **YESTERDAY'S ENEMY**—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

### COMING FEATURES IN ORDER OF RELEASE

Oct. **LET NO MAN WRITE MY EPITAPH**—Burl Ives, Shelley Winters

### COMING

**CRY FOR HAPPY**—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
**GUNS OF NAVARONE, THE**—(CS; C)—Gregory Peck, Gia Scala
**HELL IS A CITY**—Stanley Baker, John Crawford
**JAZZ BOAT**—(CS)—Anthony Newley, Anne Aubrey
**MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
**PEPE**—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
**PLEASE TURN OVER**—Ted Ray, Jean Kent
**RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil
**SAPPHO, VENUS OF LESBOS**—(CS; C)—Kerwin Mathews, Tina Louise
**SURPRISE PACKAGE**—Yul Brynner, Mitzi Gaynor
**THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
**UNDERWORLD, U. S. A.**—Cliff Robertson, Dolores Dorn
**WACKIEST SHIP IN THE ARMY, THE**—(CS C)—Jack Lemmon Patricia Driscoll

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

**BEN-HUR**—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-69)—Mediocre programmer for teenagers

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Oct. **WHERE THE HOT WIND BLOWS**—(WS)—Gina Lollobrigida ,Yves Montand
Nov. **BUTTERFIELD 8**—(CS; MC)—Elizabeth Taylor, Laurence Harvey
Nov. **GORGO**—(Automation; TC)—William Travers, Vincent Winter—England
Dec. **MAGIC BOY**—(EC)—Japanese Animated Cartoon

### COMING

**ATLANTIS, THE LOST CONTINENT**—(MC)—Anthony Hall, Joyce Taylor
**CIMARRON**—(CS; MC)—Glenn Ford, Maria Schell
**GO NAKED IN THE WORLD**—Gina Lollobrigida, Ernest Borgnine
**KING OF KINGS**—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
**VILLAGE OF THE DAMNED, THE**—George Sanders, Barbara Shelley—England
**WHERE THE BOYS ARE**—(CS;MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 Carro 59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5819 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
5921 **PRISONER OF THE VOLGA**—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Sept. **BOY WHO STOLE A MILLION, THE**—Virgilio Texera, Marianne Benet
Oct. **G. I. BLUES**—Elvis Presley, Juliet Prowse
Oct. **SAVAGE INNOCENTS**—(TE; TC)—Anthony Quinn, Yoko Tani
Nov. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim

### COMING

**ALL IN A NIGHT'S WORK**—(TC)—Dean Martin, Shirley MacLaine
**BIG BOSTON ROBBERY, THE**—Jay Barney, Sherwood Price
**BREAKFAST AT TIFFANY'S**—(TC)—Audrey Hepburn, George Peppard
**BREATH OF SCANDAL, A**—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
**CINDERFELLA**—(TC)—Jerry Lewis, Ed Wynn
**COUNTERFEIT TRAITOR**—(TC)—William Holden, Lilli Palmer
**ONE-EYED JACKS**—(VV; TC)—Marlon Brando, Katy Jurado
**PLEASURE OF HIS COMPANY, THE**—(T)—Fred Astaire, Debbie Reynolds
**SUMMER AND SMOKE**—Laurence Harvey, Geraldine Page
**WORLD OF SUZIE WONG**—(TC)—William Holden, Sylvia Syms, Nancy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
**CAN-CAN**—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rsting musical
**CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for fmarly trade
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
038 **HIGH-POWERED RIFLE, THE**—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
**IDIOT, THE**—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining. well-made
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

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|---|---|---|
| •Fanny | | WB |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Five Gates to Hell | B | Fox |
| Flame Over India | A1 | Fox |
| Flying Fontaines, The | A2 | Col |
| For the Love Of Mike | A1 | Fox |
| 400 Blows, The | A3 | Fox |
| Four-D Man | A2 | U-I |
| Four Fast Guns | A3 | U-I |
| •Freckles | | Fox |
| From The Terrace | B | Fox |
| •Frontier Scout | | UA |
| Fugutive Kind, The | B | VA |

### G

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|---|---|---|
| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| •G. I. Blues | | Par. |
| Giant Gila Monster, The | | A-1 |
| Giant Leeches | | A-I |
| Giant Of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| •Girl Of The Night | | WB |
| Girls' Town | B | MGM |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Goddess of Love, The | | Fox |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Goliath and the Dragon | | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener, The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| Green Carnation, The —See The Trials of Oscar Wilde | | |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

| | | |
|---|---|---|
| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Hell Bent for Leather | A2 | U-I |
| Heller In Pink Tights | A3 | Par. |
| •Hell Is A City | | Col. |
| Hell To Eternity | B | AA |
| Hercules Unchained | B | WB |
| Hidden Fortress, The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| •High Time | | Fox |
| Hiroshima, Mon Amour | B | For. |
| Holiday Island | | For. |
| Home fromt he Hill | A3 | MGM |
| •Hoodlum Priest, The | | UA |
| Hound Dog Man | A1 | Fox |
| Hound That Thought He Was A Racoon, The | A1 | Misc. |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

### I

| | | |
|---|---|---|
| I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | | Fox |
| Il Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| Inside the Mafia | B | UA |
| Ivan The Terrible Part II | | For. |

### J

| | | |
|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | | AI |
| Jay Hawkers, The | A3 | Par. |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| Jet Over the Atlantic | | Misc. |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Jungle Cat | A1 | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

| | | |
|---|---|---|
| Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col. |
| Killer Shrews, The | | A-1 |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

| | | |
|---|---|---|
| Last Angry Man, The | A1 | Col. |
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage, The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Legions Of The Nile | | Fox |
| Losson In Love, A | | For. |
| •Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | B | Fox |
| Libel | A1 | MGM |
| Li'l Abner | B | Par. |
| •Look In Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| •Lovers Of Salammbo, The | | Fox |
| Lowest Crime, The | | For. |

### M

| | | |
|---|---|---|
| Macumba Love | B | UA |
| •Magic Boy, The | A1 | MGM |
| Magician, The | A3 | For. |
| •Magnificent Seven, The | | UA |
| Man In A Cocked Hat | | For. |
| Man on a String | A1 | Col. |
| Man Who Understood Women, The | A3 | Fox |
| Man Who Died Twice, The | A2 | Misc. |
| •Marriage-Go-Round | | Fox |
| •Master of the World | | A-I |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See The Bridal Path | | |
| Mating Urge, The | C | Misc. |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | | For. |
| •Midnight Lace | | U-I |
| Miracle, The | A2 | WB |
| Miracle In Soho | | For. |
| •Misfits, The | | UA |
| •Misty | | Fox |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Mouse That Roared, The | A1 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

| | | |
|---|---|---|
| Naked Venus, The | | Misc. |
| Nature's Paradise | | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| Nightfighters, The | | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Marals | | Far. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | A3 | WB |
| Odds Against Tomorrow | A3 | UA |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| On The Waterfront—RE | | Col. |
| Once More with Feeling | A3 | Col. |

003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on t high seas—English
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loade comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

### COMING FEATURES IN ORDER OF RELEASE

Sept. **DESIRE IN THE DUST**—(CS)—Raymond Burr, Martha Hyer
Sept. **GODDESS OF LOVE, THE**—(CS; DC)—Belinda Lee, Jacques Sernas
Oct. **FRECKLES**—(CS; C)—Martin West, Carol Christensen
Sept. **HIGH TIME**—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar

### COMING

**AUSTERLITZ**—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
**BIG GAMBLE, THE**—(CS; DC)—Stephen Boyd, Juliette Grecco
**BLACK STAR**—(CS; DC)—Elvis Presley, Dolores Del Rio
**DESERT ATTACK**—John Mills, Syivia Syms—England
**FERRY TO HONG KONG**—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
**LEGIONS OF THE NILE**—(WC; EC)—Linda Cristal, Ettore Manni
**LOVERS OF SALAMMBO, THE**—(DC)—Jeanne Valerie, Jacques Sernas
**MARRIAGE-GO-ROUND**—(CS:DC)—Susan Hayward, James Mason
**MISTY**—(CS; DC)—David Ladd, Anne Seymour
**NORTH TO ALASKA**—(CS; DC)—John Wayne, Capucine, Fabian
**SANCTUARY**—(CS)—Lee Remick, Yves Montand
**SCHNOOK, THE**—(CS; DC)—Tommy Noonan, Pete Marshall
**SECRET OF THE PURPLE REEF**—(CS)—Jeff Richards, Margia Dean
**SEPTEMBER STORM**—(Stereo-Vision; CS; DC)—Joanne Dru, Mark Stevens
**UPSTAIRS AND DOWNSTAIRS**—(EC)—Michael Craig, Mylene Demongeot—England
**WALK TALL**—(CS; DC)—Willard Parker, Joyce Meadows
**WIZARD OF BAGHDAD, THE**—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

**AND QUIET FLOWS THE DON**—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and apeciality houses—Russian made— English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lommon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
**COUNTERPLOT**—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennobaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
6001 **HAPPY ANNIVERSARY**—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
**INHERIT THE WIND**—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play —(Kramer)
**INSIDE THE MAFIA**—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—An other historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
**ODDS AGAINST TOMORROW**—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
6003 **ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 **TAKE A GIANT STEP**—D-100m—Johnny Nash, Estelle Hemsloy, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
**TIMBUKTU**—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith
**WONDERFUL COUNTRY, THE**—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

### COMING FEATURES IN ORDER OF RELEASE

Oct. **MAGNIFICENT SEVEN, THE**—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch

### COMING

**ALAMO, THE**—(TODD-AO)—John Wayne, Linda Cristal—Batjac
**BURMA PATROL**—Ron Foster, Miko Taka—Zenith
**EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
**FACTS OF LIFE, THE**—Bob Hope, Lucille Ball—Parkwood
**FRONTIER SCOUT**—Jim Davis, Nancy Hadley—Zenith
**HOODLUM PRIEST, THE**—Don Murray, Cindi Wood—Murray-Wood
**MATTER OF CONVICTION, A**—Burt Lancaster, Shelley Winters—Contemporary
**MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts
**REVOLT OF THE SLAVES**—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
**SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus
**SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
**WEST SIDE STORY**—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed In English

6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England

6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half

6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer

6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy

6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice

6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half

6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue

6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program

6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western

6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry

6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half

6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed In English

6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce

5927 **PILLOW TALK**—C-102m.—(CS; C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal

6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance

6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English

6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon

6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

Oct. **SEVEN WAYS FROM SUNDOWN**—(C)—Audie Murphy

### COMING

**AY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone
**GRASS IS GREENER, THE**—(C)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
**GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
**MIDNIGHT LACE**—(C)—Doris Day, Rex Harrison, Myrna Loy
**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore
**PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann
**SIXTH MAN, THE**—Tony Curtis, Miriam Colon
**SPARTACUS**—(TE; TC)—Kirk Douglas, Jean Simmons

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama

908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance

**CRANES ARE FLYING, THE**—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles

911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer

918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle

920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal

919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama Alaska and its people

907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal

921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice

910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program

917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama

905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big

914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd

912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half

913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

### COMING FEATURES IN ORDER OF RELEASE

Oct. **GIRL OF THE NIGHT**—Anne Francis, John Kerr, Lloyd Nolan

### COMING

**DARK AT THE TOP OF THE STAIRS, THE**—(TC)—Robert Preston, Dorothy McGuire
**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty
**SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum
**SUNRISE AT CAMPOBELLO**—(TC)—Ralph Bellamy, Greer Garson

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

#### ENGLISH

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

**GREEN CARNATION, THE**—See the Trials of Oscar Wilde

**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert

**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

**MIRACLE IN SOHO**—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert

**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America.

**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

| | | |
|---|---|---|
| •One-Eyed Jacks | | Par. |
| One Foot in Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Operation Petticoat | A3 | U-I |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

### P

| | | |
|---|---|---|
| Paris Hotel | | For. |
| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| Pharaoh's Woman | | U-I |
| Pillow Talk | A3 | U-I |
| Platinum High School | B | MGM |
| •Please Turn Over | | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Power Among Men | A1 | Misc. |
| Pretty Boy Floyd | B | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

### R

| | | |
|---|---|---|
| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| •Raymie | A1 | AA |
| •Reptilicus | | A-I |
| Rest Is Silence, The | | For. |
| •Revolt of the Slaves | | UA |
| Rise and Fall of Legs Diamond, The | B | WB |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| •Rough and the Smooth, The | | A-I |

### S

| | | |
|---|---|---|
| •Sanctuary | | Fox |
| Sans Familie | | For. |
| •Sappho, Venus of Lesbos | | Col. |
| Savage Eye, The | C | Misc. |
| •Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | | For. |
| •Schnook, The | | Fox |
| •Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| •September Storm | | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutlidge | A2 | WB |
| Seven Thieves | A3 | Fox |
| •Seven Ways From Sundown | | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sigh of the Gladiator | B | AI |
| Sink the Bismarck | A1 | Fox |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| •Sixth Man, The | | U-I |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| •S. O. S. Pacific | A2 | U-I |
| •Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | | Fox |
| Stop, Look and Laugh | A1 | Col. |
| •Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer and Smoke | | Par. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Place, A | B | WB |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| •Sunrise at Campobello | | WB |
| •Surprise Package | | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |

## T

| | | |
|---|---|---|
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan, The Ape Man | A1 | MGM |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Mis |
| Terror Is A Man | | Misc. |
| They Came to Cordura | A3 | Col. |
| Third Man on the Mountain | A1 | Misc. |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | | Col. |
| —30— | A1 | WB |
| Thunder in Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| Timbucktu | A1 | UA |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| Tingler, The | A2 | Col. |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | | AA |
| Touch of Larceny | A3 | Par. |
| Trapped In Tangiers | A2 | Fox |
| Tread Softly Stranger | A3 | For. |
| Trials Of Oscar Wilde, The (Green Carnation, The) | C | For. |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |

## U

| | | |
|---|---|---|
| Ulysses—RE | A2 | Par. |
| Under Ten Flags | A1 | Par. |
| •Underworld, U. S. A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

## V

| | | |
|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| •Village Of The Diamond, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

## W

| | | |
|---|---|---|
| •Wackiest Ship In The Army, The. | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| •Walk Tall | A1 | Fox |
| Walking Target | A2 | UA |
| Warrior and the Slave Girl | A1 | Col. |
| Wasp Woman, The | | Misc. |
| Web of Evidence | A3 | AA |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | | MGM |
| •Where The Hot Wind Blows | | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Strawberries | A3 | For. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| Wonderful Country, The | A3 | UA |
| World of Apu, The | A2 | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

## Y

| | | |
|---|---|---|
| Yesterday's Enemy | A3 | Col. |
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

**TRIALS OF OSCAR WILDE, THE—(GREEN CARNATION, THE)**—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Maynlel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

**400 BLOWS, THE**—D-98m.—Jean Pierre Loaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

**HOLIDAY ISLAND**—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

**LOVERS, THE**—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

**LOWEST CRIME, THE**—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

**NO MORALS**—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

**PARIS HOTEL**—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

**SANS FAMILLE**—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed In English—NTA

**SEXPOT**—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles-Mishkin

**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed In English—Citation

**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed In English—Lopert

**WOULD-BE GENTLEMEN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

### GERMAN

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

**REST IS SILENCE, THE**—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

**SHE WALKS BY NIGHT**—D-85m.Belinda Lee—4731 (8-13-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### INDIAN

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

**DEFEND MY LOVE**—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

**Il GENERALE DELLA ROVERE**—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

### JAPANESE

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

**PAYOFF WITH LOVE**—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### POLISH

**LOTNA**—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

### RUSSIAN

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

### SWEDISH

**BRINK OF LIFE**—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

**MAGICIAN, THE**—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

**WILD STRAWBERRIES**—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

### YUGOSLAVIAN

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

**NON-SCHEDULED TRAIN, A**—D-121m.—Ivica Pae—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup

**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjui—Int.

**BEHIND THE GREAT WALL**—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin

**CAREER GIRL**—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor

**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates

**FIVE BOLD WOMEN**—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

**GIRL IN LOVERS' LANE, THE**—MD-89m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup

**HIDEOUT IN THE SUN**—NOV.-72m.—(EC)—No credits available 4735 (8-31-60)—Fair nudist novelty—Astor

**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV.-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista

**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad

**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

**JAZZ ON A SUMMER'S DAY**—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy

**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

**JUNGLE CAT**—NOV.-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista

**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

**KIDNAPPED**—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

**MATING URGE, THE**—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

**NAKED VENUS, THE**—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

**POWER AMONG MEN**—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

**ROAD TO HELL, THE**—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.

**SCENT OF MYSTERY**—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.

**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

**THIRD MAN ON THE MOUNTAIN**—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

**WASP WOMAN, THE**—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

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# The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

## Columbia

### TWO REEL

### MUSICAL TRAVELARKS

| | | | |
|---|---|---|---|
| 3441 | (Dec.) Wonders of Puerto Rico | G | 20m. 4563 |

### COLOR FEATURETTES

| | | | |
|---|---|---|---|
| 4441 | (Nov.) Wonderful Gibraltar | G | 18m. 4663 |
| 4442 | (Mar.) Wonders of Ontario | G | 17½m. 4699 |

### COMEDIES

### THE THREE STOOGES (8)

| | | | |
|---|---|---|---|
| 3402 | (Oct.) Flying Saucer Daffy | G | 17m. 4539 |
| 3403 | (Dec.) Oil's Well That Ends Well | F | 17m. 4567 |
| 3404 | (Feb.) Triple Crossed | F | 17m. 4567 |
| 3405 | (June) Sappy Bull Fighters | F | 16m. 4652 |

### SPECIAL

(Eastman Color)

| | | | |
|---|---|---|---|
| | The Golden Fish | E | 20m. 4648 |

### ONE REEL

### MAGOOS

(Technicolor)

| | | | |
|---|---|---|---|
| 3752 | (Oct.) Love Comes To Magoo | G | 6m. 4539 |
| 3753 | (Nov.) Gumshoe Magoo | E | 6m. 4564 |
| 3754 | (Jan.) Bwana Magoo | G | 6m. 4568 |
| 3755 | (Mar.) Magoo's Homecoming | G | 6m. 4599 |
| 3756 | (Apr) Merry Minstrel Magoo | G | 6m. 4599 |
| 3757 | (May) Magoo's Lodge Brother | G | 6m. 4607 |
| 3758 | (July) Terror Faces Magoo | G | 6m. 4615 |

### LOOPY DE LOOP COLOR CARTOONS

| | | | |
|---|---|---|---|
| 4701 | (Nov.) Wolf Hounded | E | 7m. 4664 |
| 4702 | (Dec.) Little Bo Bopped | G | 6m. 4676 |
| 4703 | (Mar.) Tale Of A Wolf | G | 7m. 4704 |
| 4704 | ( ) Life With Loopy | G | 7m. 4699 |

### HAM AND HATTIE CARTOONS

(Technicolor)

| | | | |
|---|---|---|---|
| 3511 | (Oct.) Spring and Saganaki | G | 7m. 4540 |
| 3512 | (Jan.) Picnics Are Fun | E | 7m. 4564 |

### WORLD OF SPORTS

| | | | |
|---|---|---|---|
| 3802 | (Oct.) Rasslin' Ref' | F | 9m. 4540 |
| 3803 | (Dec.) Sportsmen's Paradise | G | 9m. 4564 |
| 3804 | (Feb.) Aquatic Carnival | F | 9m. 4568 |
| 3805 | (Apr.) Racquet Magic | G | 9m. 4615 |
| 3806 | (June) Jungle Adventure | G | 10m. 4615 |
| 4801 | (Sept.) Wheeling Wizards | G | 9m. 4664 |
| 4802 | (Nov.) Tee Marvels | G | 10m. 4680 |
| 4803 | (Feb.) Greatest Show on Water | F | 10m. 4732 |
| 4804 | (Mar.) Swinging Down The Lane | F | 8m. 4704 |

### *COLUMBIA REISSUES*

### ASSORTED AND COMEDY FAVORITES

### TWO REELS

| | | | |
|---|---|---|---|
| 4421 | Super Wolf | F | 16m. 2740 |
| 4422 | A Fool And His Honey | F | 16m. 3243 |
| 4423 | Hooked And Rooked | F | 17m. 3292 |
| 4424 | Trouble In-Laws | F | 16m. 3195 |
| 4431 | Fraidy Cat | G | 16m. 3218 |
| 4432 | Champ Steps Out | F | 17m. 3209 |
| 4433 | Dizzy Yardbird | F | 17m. 2830 |
| 4434 | Innocently Guilty | F | 16m. 3021 |
| 4435 | Rootin' Tootin' Tenderfeet | F | 16m. 3266 |

### THE THREE STOOGES

### REISSUES

| | | | |
|---|---|---|---|
| 4401 | Up in Daisy's Pent House | F | 17m. 3472 |
| 4402 | Booty And The Beast | F | 17m. 3498 |
| 4403 | Loose Loot | F | 16m. 3525 |
| 4404 | Tricky Dicks | F | 16m. 3542 |
| 4405 | Rip, Sew and Stitch | F | 17m. 3630 |

### SERIALS

### TWO REELS

| | | | |
|---|---|---|---|
| | Wild Bill Hickok | E | 15EP. 170 |
| | Captain Video | G | 15EP. 3209 |
| | Tex Granger | G | 15EP. 2369 |
| 4121 | Pirates Of The High Seas | F | 15EP. 2964 |
| 4160 | The Lost Planet | F | 15EP. 3542 |

### COLOR FAVORITES CARTOONS

(Technicolor)

| | | | |
|---|---|---|---|
| 4601 | Gerald McBoing Bong's Symphony | E | 8m. 3435 |
| 4602 | Animal Crackers Circus | G | 7m. 198 |
| 4603 | Bringing Up Mother | E | 7m. 3707 |
| 4604 | Glee Worms | G | 7m. 2534 |
| 4605 | The Tell Tale Heart | E | 8m. 3631 |
| 4606 | Little Match Girl | G | 8m. 2534 |
| 4607 | The Man On The Flying Trapeze | G | 7m. 3758 |
| 4608 | Rocky Road To Ruin | G | 8m. 3585 |
| 4609 | Pete Hothead | F | 7m. 3402 |
| 4610 | Lo The Poor Buffal | G | 7m. 2506 |
| 4611 | Unicorn In The Garden | E | 7m. 3631 |

### MAGOO CARTOON REISSUES

| | | | |
|---|---|---|---|
| 4751 | Ragtime Bear | F | 7m. 2740 |
| 4752 | Spellbound Hound | E | 7m. 2814 |
| 4753 | Trouble Indemnity | G | 7m. 2943 |
| 4754 | Bungled Bungalo | E | 7m. 3021 |
| 4755 | Barefaced Flatfoot | E | 7m. 3074 |

### CANDID MICROPHONES

| | | | |
|---|---|---|---|
| 4551 | Number 4, Series 6 | F | 10m. 3129 |
| 4552 | Number 5, Series 6 | | |
| 4553 | Number 1, Series 1 | | |

### ANIMAL CAVALCADES

| | | | |
|---|---|---|---|
| 3951 | Chimp-Antics | G | 10½m. 3418 |
| 3952 | Jungle Monarchs | F | 10m. 3473 |
| 3953 | Greyhound Capers | F | 9m. 3585 |
| 3954 | The Three Big Bears | F | 7m. 3623 |

### FILM NOVELTIES

| | | | |
|---|---|---|---|
| 3851 | Rhapsody On Ice | G | 9m. 2557 |
| 3852 | A Lass In Alaska | F | 10½m. 2497 |
| 3853 | Aren't We All | F | 10½m. 2328 |
| 3854 | Magic Stone | G | 10m. 1820 |
| 3855 | Babies By Bannister | E | 8½m. 1383 |
| 3856 | Community Sing No. 1 | G | 10m. 2243 |
| 4851 | Sitka Sue | F | 11m. 2591 |
| 4852 | This Is Versailles | G | 10m. 3585 |
| 4853 | Beyond The Frontier | | |

### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 4951 | Jerry Wald And Orchestra | G | 10m. 3388 |
| 4952 | Machito And Orchestra | G | 10m. 3699 |
| 4953 | Les Elgart And Orchestra | G | 10m. 3499 |

## MGM

### REISSUES

(1959-60)

### ONE REEL

### *GOLD MEDAL REPRINT CARTOONS*

*(Technicolor)*

| | | | |
|---|---|---|---|
| W-161 | Just Ducky | F | 7m. 3615 |
| W-162 | Two Little Indians | G | 7m. 3623 |
| W-163 | Life With Tom | G | 8m. 3639 |
| W-164 | Puppy Tale | G | 7m. 3657 |
| W-165 | Posse Cat | F | 7m. 3691 |
| W-166 | Hic-Cup Pup | F | 6m. 3730 |
| W-167 | Little School Mouse | F | 7m. 3750 |
| W-168 | Baby Butch | F | 8m. 3778 |
| W-169 | Three Little Pups | E | 7m. 3646 |
| W-170 | Drag-Along Droopy | G | 8m. 3682 |
| W-171 | Billy Boy | E | 6m. 3739 |
| W-172 | Homesteader Droopy | G | 8m. 3758 |
| W-173 | Half Pint Palomino | G | 7m. 3639 |
| W-174 | Impossible Possum | F | 7m. 3707 |
| W-175 | Sleepy Time Squirrel | F | 7m. 3778 |
| W-176 | Bird-Brained Dog | F | 7m. 3798 |

## Paramount

### TWO REEL
### SPECIAL
(VistaVision; Technicolor)

| | | | | |
|---|---|---|---|---|
| | | VistaVision Visits Spain | E | 18m. 4532 |

### SPECIALS
(Eastman Color)

| | | | | |
|---|---|---|---|---|
| 820-1 | (July) | Carnival in Quebec | E | 16m. 4731 |
| B20-2 | (Aug.) | Boats 'A' Poppin | E | 18m. 4731 |

### ONE REEL
### CASPER CARTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| B-18-1 | (Jan.) | Doing What's Fright | F | 6m. 4580 |
| B18-2 | (Mar.) | Down To Mirth | G | 7m. 4599 |
| B18-3 | (June) | Not Ghoulty | G | 9m. 4631 |
| B18-4 | (July) | Casper's Birthday Party | G | 6m. 4652 |

### HERMAN AND KATNIP

| | | | | |
|---|---|---|---|---|
| H18-4 | (Oct.) | Katnip's Big Day | F | 7m. 4664 |

### JEEPERS AND CREEPERS

| | | | | |
|---|---|---|---|---|
| J19-1 | (Jan.) | The Boss Is Always Right | G | 6m. 4684 |
| J19-2 | (Mar.) | Trouble Date | G | 7m. 4747 |
| J19-3 | ( ) | Busy Buddies | G | 6m. 4735 |

### NOVELTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| P18-5 | (May) | Huey's Father's Day | F | 6m. 4663 |
| P18-6 | (Nov.) | Out of this Whirl | G | 7m. 4664 |
| P19-1 | (Feb.) | Be Mice Ta Cats | G | 6m. 4684 |
| P19-2 | ( ) | Monkey Doodles | G | 6m. 4735 |
| P19-3 | (May) | Silly Science | | |
| P19-4 | (May) | Peck Your Own Home | | |

### MODERN MADCAPS

| | | | | |
|---|---|---|---|---|
| M18-6 | (Oct.) | T.V. Fuddlehead | G | 7m. 4664 |
| M19-1 | (Jan.) | Mike The Masquerader | G | 6m. 4684 |
| M19-2 | (Feb.) | Fiddle-Faddle | G | 7m. 4684 |
| M19-3 | (Mar.) | From Dime to Dime | F | 7m. 4727 |
| M19-4 | (April) | Trigger Treat | G | 7m. 4747 |
| M19-5 | (June) | The Sho Must Go On | | |

### SPORTS ILLUSTRATED
(Color)

| | | | | |
|---|---|---|---|---|
| D20-1 | (July) | Kina of the Keys | G | 9m. 4747 |

### *PARAMOUNT REISSUES*
### POPEYE CHAMPIONS

| | | | | |
|---|---|---|---|---|
| E19-1 | (Sept.) | Let's Stalk Spinach | G | 7m. 3177 |
| E19-2 | (Sept.) | Punch and Judo | G | 7m. 3194 |
| E19-3 | (Sept.) | Popeye's Pappy | G | 7m. 3243 |
| E19-4 | (Sept.) | Lunch With A Punch | G | 7m. 3259 |
| E19-5 | (Sept.) | Swimmer Take All | F | 7m. 3294 |
| E19-6 | (Sept.) | Friend Or Phony | F | 7m. 3333 |

### CARTOON CHAMPIONS

| | | | | |
|---|---|---|---|---|
| S19-1 | (Sept.) | Better Bait Than Never | F | 7m. 3552 |
| S19-2 | (Sept.) | Surf Bared | G | 7m. 3578 |
| S19-3 | (Sept.) | Huey's Ducky Daddy | G | 7m. 3666 |
| S19-4 | (Sept.) | The Seapreme Court | G | 7m. 3707 |
| S19-5 | (Sept.) | Crazy Town | E | 6m. 3739 |
| S19-6 | (Sept.) | Hair Today, Gone Tomorraw | G | 7m. 3715 |
| S19-7 | (Sept.) | Cage Fright | G | 7m. 3357 |
| S19-8 | (Sept.) | Pig-A-Boo | G | 7m. 3392 |
| S19-9 | (Sept.) | Frightday The 13th | F | 7m. 3483 |
| S19-10 | (Sept.) | True Boo | G | 7m. 3410 |
| S19-11 | (Sept.) | Northwest Mousie | F | 7m. 3666 |
| S19-12 | (Sept.) | Surf and Saund | F | 7m. 3715 |
| S19-13 | (Sept.) | Of Mice and Menace | G | 7m. 3766 |
| S19-14 | (Sept.) | Ship-A-Hooey | G | 7m. 3812 |

## 20th Century-Fox

(1958)

### ONE REEL
### CINEMASCOPE MOVIETONE ADVENTURES
(Color)

| | | | | |
|---|---|---|---|---|
| 7811 | (Oct.) | Blue Water Sports | G | 9m. 4568 |
| 7812 | (Nov.) | Undersea Adventure | G | 10m. 4568 |
| 7813 | (Dec.) | Fireworks For Freedam | G | 10m. 4568 |
| 7901 | (Jan.) | Stairway To The Andes | G | 9m. 4631 |
| | (Feb.) | Football Roundup | F | 10m. 4568 |
| 7902 | (Feb.) | Basketball's Aces in Action | F | 10m. 4591 |
| 7903 | (Mar.) | Swedish Air Jets Zoom | G | 9m. 4591 |
| 7904 | (Apr.) | Whirlybirds and Thunderbirds | G | 10m. 4631 |
| 7905 | (May) | Assignment Argentina | G | 9m. 4648 |
| 7906 | (June) | Road Burners | G | 10m. 4648 |
| 7907 | (July) | Recondo With 101st Air Borne | G | 10m. 4664 |
| 7908 | (Sept.) | Secret of Sao Paulo | G | 9m. 4664 |
| 7909 | (Oct.) | Romance of American Shipping | G | 7m. 4664 |
| 7910 | (Nov.) | Dew Distant Early Warning | G | 9m. 4683 |
| 7911 | (Dec.) | Frontier State | G | 9m. 4683 |
| 7912 | (Aug.) | Impressions Of Moscow | G | 9m. 4664 |
| 7001 | (Jan.) | State 50 | G | 10m. 4712 |
| 7002 | (Feb.) | Navy Angels | F | 8m. 4711 |
| 7003 | (Mar.) | Sam Snead Shows You How | | |

### TWO REEL
### CINEMASCOPE SPECIALS

| | | | | |
|---|---|---|---|---|
| 7971 | (Oct.) | Assignment South Pacific | G | 17m. 4680 |
| 7972 | (Nov.) | Assignment New Zealand | G | 15m. 4680 |

### SPECIAL

| | | | | |
|---|---|---|---|---|
| 7351 | (June) | Fisherman Of Skeleton Coast | G | 11m. 4648 |

### ONE REEL
### CINEMASCOPE TERRYTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 5810 | (Oct.) | Gaston's Easel Life | F | 6m. 4520 |
| 3811 | (Nov.) | Signed, Sealed and Clobbered | G | 6m. 4567 |
| 5812 | (Dec.) | Sidney's Family Tree | E | 6m. 4567 |
| 5901 | (Jan.) | Clobber's Ballet Ache | F | 6m. 4567 |
| 5902 | (Feb.) | Tale Of A Dag | F | 6m. 4567 |
| 5903 | (Mar.) | Another Day For Doormat | F | 6m. 4615 |
| 5904 | (Apr.) | The Flamboyant Arms | F | 6m. 4615 |
| 5905 | (May) | Fooffle's Train Ride | F | 6m. 4615 |
| 5906 | (June) | Gaston's Mama Lisa | F | 6m. 4615 |
| 5907 | (July) | The Minute and ½ Man | G | 7m. 4631 |
| 5908 | (Aug.) | Fabulous Fireworks Family. | G | 6m. 4648 |
| 5909 | (Sept.) | Wild Life | F | 6m. 4648 |
| 5910 | (Oct.) | Hashimoto-San | G | 6m. 4648 |
| 5911 | (Nov.) | Outer Space Visitors | F | 6m. 4648 |
| 5912 | (Dec.) | The Leaky Faucet | F | 6m. 4663 |
| 5001 | (Jan.) | Hide And Go Sidney | F | 6m. 4684 |
| 5002 | (Feb.) | Misunderstood Giant | F | 6m. 4684 |
| 5003 | (Mar.) | Foafle's Picnic | F | 6m. 4684 |
| 5004 | (April) | The Famous Ride | F | 6m. 4735 |

### ALL PURPOSE TECHNICOLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 5021 | (Jan.) | Thousand Smile Check-Up | F | 6m. 4704 |
| 5022 | (Mar.) | Tiger King | G | 6m. 4712 |

### *20TH CENTURY-FOX REISSUES*
### TERRYTOON TOPPERS

| | | | |
|---|---|---|---|
| 5831 | Witch's Cat | F | 7m. 2444 |
| 5832 | Woodman Spare That Tree | F | 7m. 3013 |
| 5833 | Mysterious Stranger | F | 7m. 2497 |
| 5834 | Happy Landing | F | 7m. 2625 |
| 5835 | Lazy Little Beaver | F | 7m. 2352 |
| 5836 | Hula, Hula Land | F | 7m. 2667 |
| 5837 | Love's Labor Won | F | 7m. 2444 |
| 5838 | Golden Egg Goosie | G | 7m. 3120 |
| 5839 | Feudin' Hillbillies | F | 7m. 2403 |
| 5840 | A Truckload Of Trouble | F | 7m. 2724 |
| 5841 | The Happy Cobblers | G | 7m. 3279 |
| 5842 | Happy Valley | G | 7m. 3326 |
| 5931 | The Racket Buster | F | 7m. 2590 |
| 5932 | The Super Salesman | F | 7m. 2297 |
| 5933 | Sparky The Firefly | F | 7m. 3562 |
| 5934 | The Magic Slipper | F | 7m. 2541 |
| 5935 | A Sleepless Night | F | 7m. 2444 |
| 5936 | Foiling The Fox | F | 7m. 2839 |
| 5937 | How To Keep Cool | F | 7m. 3578 |
| 5938 | Better Late Than Never | G | 7m. 2785 |

## Universal-International

### TWO REEL
### SPECIALS IN COLOR

| | | | | |
|---|---|---|---|---|
| 3901 | ( ) | Island Empire | G | 18m. 4591 |
| 3902 | ( ) | Venice Of The East | G | 18m. 4631 |
| 4001 | ( ) | The Boy Who Owned A Melephant | G | 19m. 4652 |
| 4002 | (Nov.) | Majestic Island (CS) | G | 18m. 4680 |
| 4003 | (Mar.) | Pacific Paradise | G | 18m. 4727 |

### ONE REEL
### SPECIAL

| | | | | |
|---|---|---|---|---|
| | | Football Highlights of '59 | G | 12m. 4676 |
| | | Twenty-Five Years Ago Today | G | 17½m. 4731 |

### COLOR PARADES (8)

| | | | | |
|---|---|---|---|---|
| 4071 | (Nov.) | The Irish In Me | E | 9m. 4664 |
| 4072 | (Dec.) | Honorable Myrtle | E | 9m. 4676 |
| 4073 | (Jan.) | Fragrant Harbor | G | 9m. 4676 |
| 4074 | (Mar.) | Hi Colorado (CS) | G | 10m. 4683 |
| 4075 | ( ) | Ageless Artistry | F | 9m. 4732 |

### WALTER LANTZ COLOR CARTUNES (13)

| | | | | |
|---|---|---|---|---|
| 3922 | (Oct.) | Romp in A Swamp | G | 6m. 4652 |
| 3923 | (Sept.) | Space Mouse | G | 6m. 4652 |
| 4011 | (Nov.) | Kiddie League | G | 6m. 4664 |
| 4012 | (Dec.) | Mause Trapped | F | 6m. 4676 |
| 4013 | (Jan.) | Billion-Dallar Baner | G | 6m. 4727 |
| 4014 | (Feb.) | Witty Kitty | F | 6m. 4728 |
| 4015 | (Mar.) | Pistol Packin' Woodpecker | G | 6m. 4731 |
| 4016 | (Mar.) | Heap Big Hepcat | G | 6m. 4731 |
| 4017 | (April) | 8allyhooey | G | 6m. 4731 |
| 4018 | ( ) | How to Stuff A Woodpecker | F | 6m. 4735 |

### *UNIVERSAL-INTERNATIONAL REISSUES*
### WOODY WOODPECKER CARTUNES

| | | | |
|---|---|---|---|
| 4031 | Socco In Morocco | G | 6m. 3691 |
| 4032 | Alley To Ball | F | 6m. 3730 |
| 4033 | Under The Caunterspy | G | 6m. 3767 |
| 4034 | Hot Rod Huckster | F | 6m. 3798 |
| 4035 | Real Gone Woody | F | 6m. 3849 |
| 4036 | Convict Concerto | F | 6m. 3849 |

## Warners

### ONE REEL
### BUGS BUNNY SPECIALS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 7722 | (Oct.) | A Witch's Tangled Hare | G | 7m. 4664 |
| 7723 | (Dec.) | People Are 8unny | G | 6m. 4676 |
| 7724 | (Feb.) | Horse Hare | G | 7m. 4727 |
| 7725 | (April) | Person To Bunny | G | 7m. 4728 |
| 7726 | (June) | Rabbit's Feat | F | 7m. 4735 |

### MERRIE MELODIES-LOONEY TUNES
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 5714 | (Oct. 11) | Hook, Line and Stinker | F | 7m. 4532 |
| 6701 | (Nov.) | Gospher Broke | F | 7m. 4539 |
| 6702 | (Dec.) | Hip-Hip-Hurryl | F | 6m. 4564 |
| 6703 | (Dec.) | Cat Feud | F | 6m. 4564 |
| 6704 | (Jan.) | Mouse Placed Kitten | G | 7m. 4584 |
| 6705 | (Feb.) | China Jones | G | 7m. 4583 |
| 6706 | (Mar.) | Trick Or Tweet | F | 7m. 4584 |
| 6707 | (Apr.) | The Mouse That Jack Built | G | 7m. 4591 |
| 6708 | (May) | Hot Rod and Reel | F | 7m. 4591 |
| 6709 | (May) | Mut In A Rut | G | 7m. 4591 |
| 6710 | (June) | Really Scent | F | 7m. 4591 |
| 6711 | (July) | Mexicali Shmoes | F | 7m. 4607 |
| 6712 | (July) | Tweet and Lovely | G | 7m. 4607 |
| 6713 | (Aug.) | Cat's Paw | F | 6m. 4607 |
| 6714 | (Aug. | Here Today, Gone Tamale | F | 7m. 4680 |
| 7701 | (Sept.) | A Broken Leg Horn | G | 7m. 4648 |
| 7702 | (Oct.) | Wild About Harry | F | 7m. 4652 |
| 7703 | (Nov.) | Unnatural History | G | 7m. 4648 |
| 7704 | (Dec.) | Tweet Dreams | G | 7m. 4676 |
| 7705 | (Jan.) | Fastest With The Mostest | F | 7m. 4684 |
| 7706 | (Jan.) | West Of The Pecos | F | 7m. 4684 |
| 7707 | (Feb.) | Wild, Wild World | F | 7m. 4684 |
| 7708 | (Mar.) | Goldimouse and The Three Cats | G | 6m. 4727 |
| 7709 | (April) | Who Scent You | G | 6m. 4728 |
| 7710 | (May) | Hyde and Go Tweet | | |
| 7711 | (June) | Crockett-Doodle-Do | G | 6m. 4735 |
| 7712 | (June) | Mouse And Garden | | |
| 7713 | (July) | Ready Wollen And Able | | |
| 7714 | (Aug.) | Mouse Follies | | |

### SPECIAL
(CinemaScope; Technicolor)

| | | |
|---|---|---|
| Israel | E | 32m. 4676 |

### *WARNERS' REISSUES*
### BLUE RIBBON HIT PARADE CARTOONS

| | | | |
|---|---|---|---|
| 6301 | Bowery Bugs | F | 7m. 2650 |
| 6302 | An Egg Scramble | F | 7m. 2865 |
| 6303 | Wise Quackers | F | 7m. 2557 |
| 6304 | Two's A Crowd | G | 7m. 3013 |
| 6305 | Canary Row | G | 7m. 2953 |
| 6306 | Dog Collared | F | 7m. 2985 |
| 6307 | Fox In A Fix | F | 7m. 3013 |
| 6308 | My Bunny Lies Over The Sea | F | 7m. 2541 |
| 6309 | Golden Yeggs | G | 7m. 2890 |
| 6310 | Scent-imental Romeo | G | 7m. 3040 |
| 6311 | Canned Feud | G | 7m. 3028 |
| 6312 | Early To Bet | G | 7m. 3074 |
| 6313 | Boobs In The Woods | F | 7m. 2798 |
| 6314 | The Bee-Deviled Bruin | F | 7m. 2618 |
| 6315 | High Diving Hare | F | 7m. 2618 |
| 6316 | Doggone South | G | 7m. 2915 |
| 7301 | Drip Along Daffy | E | 7m. 3188 |
| 7302 | Often An Orphan | G | 7m. 2678 |
| 7303 | Putty Tat Trouble | F | 7m. 3021 |
| 7304 | Hot Cross Bunny | F | 7m. 2474 |
| 7305 | A Bear For Punishment | E | 7m. 3172 |
| 7306 | A Bone For A Bone | F | 7m. 3056 |
| 7307 | The Prize Pest | F | 7m. 3219 |
| 7308 | Tweety's S.O.S. | G | 7m. 3165 |
| 7309 | Lovelord Leghorn | G | 7m. 3155 |
| 7310 | Sleepytime Possum | F | 7m. 3177 |
| 7311 | Cheese Chasers | E | 7m. 3120 |
| 7312 | Who's Kitten Who | | |
| 7313 | The Ducksters | | |
| 7314 | Chow Hound | | |
| 7315 | French Rarebit | | |
| 7316 | A Ham In A Role | | |

### WORLD WIDE COLOR ADVENTURE SPECIALS
### TWO REEL

| | | | |
|---|---|---|---|
| 7001 | Jungle Terror | E | 20m. 2753 |
| 7002 | Danger Is My Business | E | 20m. 2830 |
| 7003 | Snow Carnival | | |

### ONE REEL

| | | | |
|---|---|---|---|
| 7501 | Royal Duck Short | F | 10m. 2601 |
| 7502 | Dare Devils On Wheels | G | 10m. 2668 |
| 7503 | Happy Halidays | F | 9m. 2769 |
| 7504 | Jungle Man Killers | E | 10m. 2474 |
| 7505 | Hunting The Fox | F | 10m. 2725 |
| 7506 | That's 8ully | G | 9m. 2799 |

## Miscellaneous

| | | |
|---|---|---|
| Berlin, Germany's Capital (Casino) | G | 16m. 4711 |
| Black Cat, The (EC) (Continental) | E | 22m. 4699 |
| Glass (TC) (Arthur) | E | 8m. 4731 |
| How Difficult To Be An Adult (Casino) | G | 14m. 4712 |
| Moonbird (C) (Harrison) | G | 9m. 4699 |
| Petra, The Red Rose City (C) (Casino) | G | 11m. 4712 |
| Rhapsody Of Steel (TC) (Jam Handy) | G | 23m. 4711 |

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**Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.**

**This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!**

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

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# MOTION PICTURE EXHIBITOR

*Plus...*

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

SEPTEMBER 28, 1960 Volume 64 No. 18

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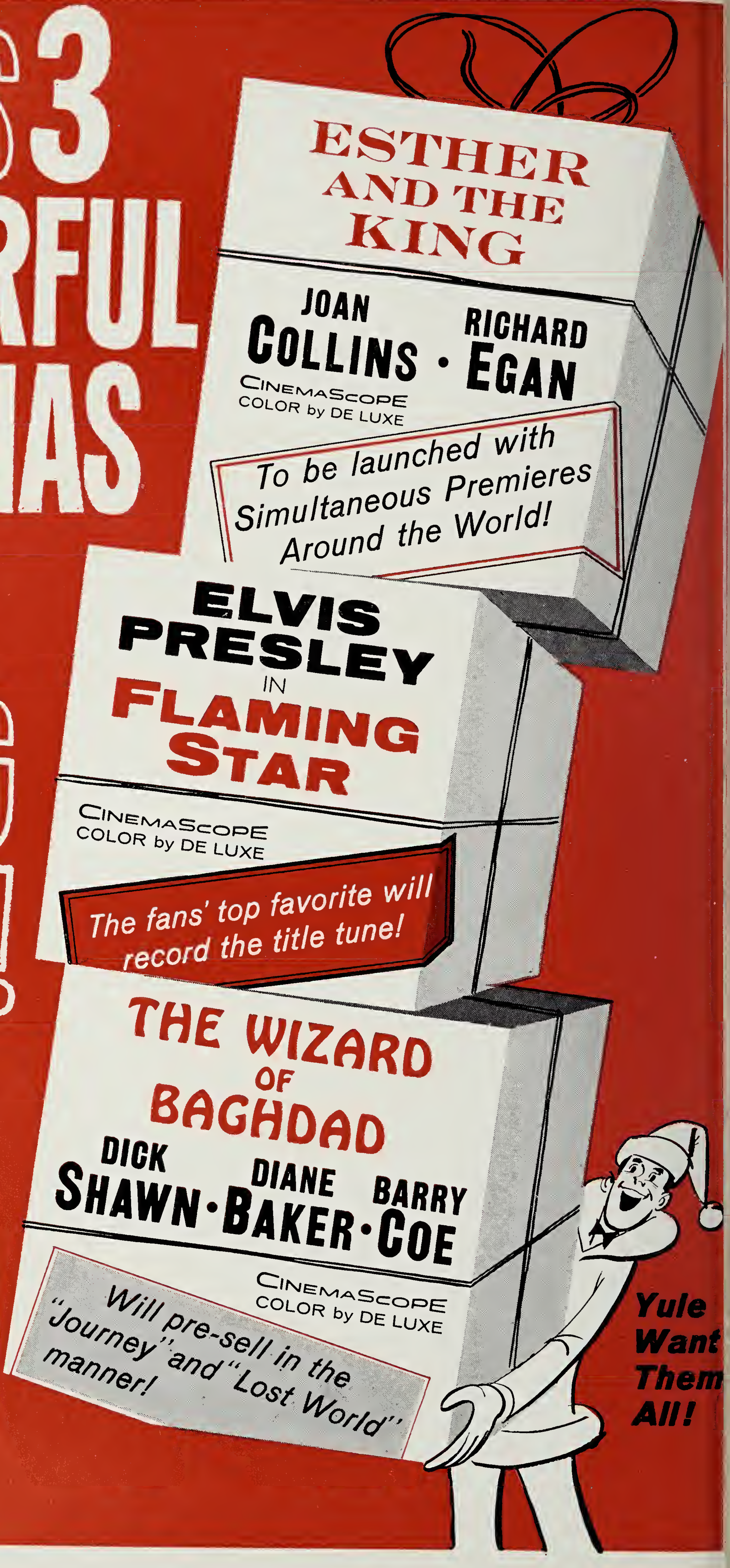

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*Will pre-sell in the "Journey" and "Lost World" manner!*

*Yule Want Them All!*

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MEMBER Audit Bureau of Circulations

Volume 64 • No. 18

SEPTEMBER 28, 1960

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

## 1960's LAUREL AWARDS

Once each year MOTION PICTURE EXHIBITOR takes up a very serious and carefully tabulated poll of international film buyers' opinion relative to the acceptance by their public of our industry's products, and of the production personnel and stars who make them. While the Academy Awards and their presentation ceremonies have more glamour, there is no more positive gauge of boxoffice values, reflecting the willingness of the public to buy tickets or not to buy them, than the LAUREL AWARDS.

In this issue are the results of the poll for the 1959-60 Film Season. There are many changes in names and in positions under the various classifications. The boxoffice successes or failures of particular pictures accounted for much of this. Past performances and an enduring image, often created by "private life" stories in fan magazines and Hollywood columns, also have their influences. But most theatremen will agree that even ranking in LAUREL AWARDS listings is an accomplishment of merit.

We congratulate all of those listed. You have served your industry well!

Let us hope that similar polls in the years to come will find many of you at the very top in your chosen field.

## MILTON RACKMIL . . . MAN OF THE YEAR

It is heartening to note that at least two of the major distributors who *"made pictures"* during the past film season have accomplished historic profits.

Just last week we reported Joe Vogel's success with M.G.M.

More recently, there comes a report from Milton R. Rackmil, president of Universal-International, that their 39-week period ending July 30 produced a consolidated net profit of $5,204,224, after provision for an additional $5,280,000 for Federal income taxes. This amounts to a healthy $5.71 per share on all outstanding shares.

Elsewhere in this 1960 Laurel Awards issue it will be noted that the same Mr. Rackmil has been chosen by international film buyers as "The-Man-Who-Did-Most-For-The-Industry" during the 1959-60 film season. Completely a write-in vote, with no names or reasons suggested, this question in the annual film buyer poll asks each voter to both select a man and give the reason for his selection. In hundreds of different choices of words the reason for their regard for Mr. Rackmil proved to be *"his rebuilding of Universal into an important source of money-making pictures."*

This Universal-International profit, and this Rackmil popularity, have taken place without benefit from "SPARTACUS" that promises to be the company's biggest and most important picture of all. Add "SPARTACUS" to the "gold advertised" pictures of the past year and U-I has really "had themselves a ball."

## SENATOR SPARKMAN PUTS "STARS" IN THE CONGRESSIONAL RECORD

One of the most striking tributes of its kind ever paid to a motion picture was accorded Columbia's "I AIM AT THE STARS" when Senator John Sparkman of Alabama delivered a speech of fulsome praise on the Senate floor that was later printed in full in the Congressional Record. The printing alone took up a full page.

Typical of numerous expressions of praise and approval for this picture is the following excerpt: *"Because of the story this motion picture tells and because of the manner in which it is told, I believe that every American should see it, and I hope that millions of people in other lands will see it also. Not only is "I AIM AT THE STARS" a well documented account of the life of a world-famous figure (Wernher von Braun) and a film filled with science fact rather than science fiction, but it is also a human document, expressing in personal terms the struggle of man to advance into the unknowns that still face him."*

There is much more. And all praise. Such senatorial approval, in these days when our industry is so roundly criticized, is a delight to report.

## THE END OF CONCILIATION

While known to be moribund for the past year or so, it remained for Si Fabian, chairman of the American Congress of Exhibitors, to announce the death and to read the epitaph for "conciliation" as a means of settling disputes between exhibitors and distributors.

At the recent Los Angeles convention of the T.O.A., Mr. Fabian's two-fisted address in defense of theatres contained a reference to the fact that A.C.E. had *"struck out"* as far as any practical results from "conciliation" were concerned. *"Whatever the reasons are, and I assume they are many, the second effort to use the conciliation plan has not worked, and as far as I know it has been abandoned by exhibitors."*

So "conciliation," fathered by an idealism and barely sustained by a trust in mutual good will that does not in truth exist between the buyer and seller in this industry, has been laid to rest. No headstones will be erected to its memory. No mourners will weep. It sort of came from no place—and went nowhere. R.I.P.

*From UNIVERSAL*

# CARY GRANT

# DEBORAH KERR ★ ROBERT

Produced and Directed by

**STANLEY DONEN**

Screenplay by

HUGH and MARGARET WILLIAMS

from their Great London Stage Succes

*For a GREENER CHRISTMAS!*

# MITCHUM ★ JEAN SIMMONS

# "THE GRASS IS GREENER"

...A GRANDON PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE TECHNICOLOR® TECHNIRAMA®

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From MANCHESTER, ENGLAND

We have a proprietor of a local cinema who is interested in CINERAMA. Not having the full address of the Cinerama Company, we take this liberty to enclose a letter to them and shall be greatly obliged if you could fill in the proper street number or postal box and forward it on.

With many thanks.

W. CHILTON, Branch Manager
J. Frank Brockliss Ltd.

*EDITOR'S NOTE: Done! And good luck!*

### From BEVERLY HILLS, CAL.

Sometime ago you published an idea of mine for reviving interest in the theatre telecasting of stage attractions, variety shows, etc., as an adjunct to our film bills. In the interim little has happened.

More recently I did see in MOTION PICTURE EXHIBITOR a plan to get 30,000,000 signatures from the public to influence Congressmen to stop the development of pay-TV in the homes. While a good idea if it works, mightn't it be a better idea to get the same number of signatures to back the plan for theatre telecasting?

The air channels supposedly belong to the public, and if it is a public service to bring stage attractions, variety shows, and big sports events to the public, the F.C.C. must grant free channels to serve the public. Theatres can serve with a bigger picture, better definition, better sound, and greater realism than any home set. So why don't we fight for the right to do it?

Good shows on TV have kept many people at home for years. But strong film attractions packed theatres just the same. The stopping of pay-TV in homes, and the showing of films on TV, will only affect theatre attendance on poor theatre attractions. If there was *no* home TV, theatres would still close if there was a lack of top quality theatre attractions.

Showmanship is the answer. In recent years bowling, sports, and a whole lot of other attractions have come along to grab the entertainment dollar through the use of showmanship. Theatre telecasting that brought top shows to our large screens would also be showmanship. It's not too late! A meeting of theatre equipment manufacturers, producers, and top theatremen could get us organized at once. And we'd be investing in the "theatre of tomorrow."

E. D. HARRIS, Publicity-Promotion Mgr.
Herbert Rosener Theatres

*EDITOR'S NOTE: Mr. Harris' thought is worthy of consideration by industry planners. A small network of equipped theatres is even in existence to serve as a nucleus. Top leadership, and some organizational ability, are needed.*

### From FITCHBURG, MASS.

I think your weekly "How I Would Sell . . . SHOWMANALYSIS," apart from its obvious help in selling a picture, is most effective for the recognition it gives the point-of-sale showman. It seems to me that it typifies MOTION PICTURE EXHIBITOR'S personal interest in the individual manager and exhibitor regardless of his eminence or affluence in the industry. Generally speaking, there is a widespread and regrettable lack of such interest throughout the business. Great emphasis is placed on the works and thinking of a small handful of men representing just a few of the top circuits while some of the best work is being done by the much larger group who have local autonomy and initiative.

I can't tell you how proud I am to be numbered among the CLASS OF 1960—at least as proud as your are of this excellent department.

FRANK BOYLE
Fitchburg Theatre Corporation

*EDITOR'S NOTE: A current list of 8186 subscribing showmen in the U.S.A. —44½ per cent more than the same coverage of its nearest single editioned contemporary—is MOTION PICTURE EXHIBITOR'S prime reason for being. Much of its results from just such personal interest in the individual manager and exhibitor.*

**MORE THAN 500 LETTERS PER YEAR**

***. . . make this page a prime sounding-board of industry opinion***

**PROOF OF READER INTEREST, TOO!**

### From PITTSBURGH, PA.

I was both flattered and gratified to find that you considered my column worthy of editorial comment ("A TV COLUMNIST'S FAREWELL TO SUMMER" — issue of Sept. 14).

However, may I point out that the word "increasing" as applied to the output of pap and nonsense by certain big screen producers implied—or so it was intended—that there has been such an output in previous, non-TV, years which could, indeed, be increased. This may, I presume, come as no surprise to you.

My joy is that this increase has been largely eliminated from the screen of major metropolitan theatres. At least, it has been kept from the view of this sometime movie critic.

May I add, by the by, that my theatre attendance, professional and otherwise, since writing this column has done nothing to change my opinion — despite the debut of TV's 1960 season "wonders" to date.

WIN FANNING, TV Editor
Pittsburgh Post-Gazette

*EDITOR'S NOTE: We appreciate Mr. Fanning's very sincere opinion. It is one that seems to be increasingly shared by intelligent observers.*

### From WASHINGTON, D. C.

Pursuant to your September 14 editorial "20th CENTURY FOX . . . MAKER OF STARS," we think you should take a good look at Continental Distributing where we are pleased to have introduced, or to have helped enhance the introduction, of the following: (1) Alec Guinness, (2) Yves Montand, (3) Simone Signoret, (4) Laurence Harvey, (5) Peter Sellers, (6) Hayley Mills, (7) Alastair Sim, and in the near future (8) George Hamilton.

In the short seven year history of Continental pictures, we have won three Academy Awards: (1) Best Featurette "BESPOKE OVERCOAT," (2) Best Foreign Film "MY UNCLE," and (3) Best Actress SIMONE SIGNORET. And I'll predict that "THE ENTERTAINER" starring Laurence Olivier, and Rosselini's "GENERALE DELLA ROVERE" starring Vittorio De Sica, both to be released soon, will permit us to have more nominations this year.

SHELDON TROMBERG
Continental Distributing, Inc.

*EDITOR'S NOTE: There is no discounting the importance of our importers in today's market. Keep up the good work!*

### From PORTLAND, ORE.

MOTION PICTURE EXHIBITOR is a very fine trade book with everything an exhibitor needs between two covers. It is the best compilation of facts, figures and pertinent reading matter that a person can buy. Great work!

JACK MARTIN
Sellwood Theatre

*EDITOR'S NOTE: We would appreciate it if you would tell this to your friends and neighbors in Oregon.*

### From HILLSDALE, N.Y.

Could you tell me where I can rent 16mm. feature films for theatrical use? Please let me hear from you as soon as possible.

FRANK G. CALER

*EDITOR'S NOTE: Other than for use on naval ships and military installations, 16mm. prints are not available for use in admission-paying auditoriums until one year after their commercial release. Under certain conditions they can then be booked through Films, Inc. 35mm. film is standard through all U.S. film exchanges.*

### From HARTFORD, CONN.

Just back from the west and pleased to read of Jay Emanuel's GOLDEN FIFTY Anniversary in this still burgeoning industry. Move forward, o pioneer, move forward, to that land of top grosses, top amiability!

ALLEN M. WIDEM, Theatre Editor
The Hartford Times

### From PHILADELPHIA, PA.

Congratulations on Jay Emanuel's GOLDEN FIFTY years in show business. He has certainly been an asset to the business and we are looking forward to having him around for 50 more years.

MARTIN B. ELLIS
A. M. Ellis Theatres Co.

### From SYRACUSE, N.Y.

May I add my congratulations to the many that MOTION PICTURE EXHIBITOR has received in connection with Jay Emanuel's GOLDEN FIFTY Anniversary. It was a pleasure to read that Aug. 24 issue.

SAM GILMAN, Manager
Loew's State Theatre

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Diamond Rings

**Steve Morris**, United Artists record department, announced his engagement to **Marlene Kraus**, Woodmere, L. I. A June wedding is planned. The prospective groom is the son of **Larry Morris**, vice-president, B. S. Moss Theatres.

### Gold Bands

**Glenda Blagg**, secretary with Cinemiracle Pictures and formerly with the Michael Todd office, married **Victor Jensen** at Good Shepherd Church, Brooklyn, N. Y.

### Obituaries

**Mrs. Joseph Engel** died last week at Hahnemann Hospital. Engel is a salesman with the 20th Century-Fox Philadelphia exchange. Surviving, besides her husband, are a son, a daughter, a brother, and a sister.

**Arthur Greenblatt**, 60, Allied Artists' home office sales executive, died at Memorial Hospital, Manhattan, following a brief illness. Surviving are two daughters of Plainview, L. I. He entered the film business in 1922 as a salesman and at one time had his own exchange in the New York area.

## Industry, FCC Meet On New Payola Law

WASHINGTON—A meeting of the FCC and industry representatives was held here last week to discuss possible effects of the new anti-payola law on films.

Representing the industry were — from MPAA, Gordon Stulberg and Russell Karp, Screen Gems; Donn B. Tatum, Walt Disney Productions; Saul Rittenberg, MGM; Bernard Donnenfeld, Paramount; Herbert Golden, United Artists; Harold Berkowitz, Warner Brothers; and Ed Cooper, TV adviser to MPAA.

From the Alliance of TV Film Producers were Richard Jenks, president; Frank Reel, Ziv TV Productions; Anthony Frederick, Revenue Productions; and Harry Plotkin, Alliance attorney.

Harold F. Cowgill, chief of broadcasting for the FCC, headed a delegation of the commission's lawyers and technicians.

Although refusing to comment on the meeting, the FCC announced that all its regulations that may be in conflict with the new anti-payola law are suspended, and that pending the adoption of new rules, affected industries are strictly on their own. If a firm engages in a practice that violates the new law, even though it may be in conformity with current FCC regulations, it is subject to charge.

The new law provides that those providing "service and other valuable consideration" to a radio or TV broadcast—including a movie—without charge, in return for certain advertising advantages, must be identified as "sponsors."

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 26**

## Baronet To Continue 'Psycho' Seating Policy

NEW YORK—The Baronet will continue its "no admission after the beginning of the feature" policy when "It Happened In Broad Daylight" follows the current engagement of "Psycho" into the theatre, it was announced by Walter Reade, Jr., president of Walter Reade, Inc.

"The 'no one seated' idea for "Psycho" was proclaimed a 'gimmick'—which indeed it was—but we believe the concept behind it is a sound one," Reade stated. "Patrons saw the picture without any interruptions and identified themselves with the action from start to finish—and they liked it!

"Any worthwhile picture is entitled to the same consideration whether it is a mystery, comedy, or drama. After all, the same care goes into a film to develop plot, characterization, and an effective climax as goes into a novel or a play. No one would think of starting a novel in the middle, reading to the end, and then going back to the beginning.

"I do not think this policy will attract audiences to a bad film," Reade continued, "but I do think it will enhance a good film. If the public endorses this means of adding to motion picture-going pleasure, we will introduce the policy in other theatres on our circuit."

Reade emphasized other advantages in the "'no one seated" concept; patrons would not be distracted by having people getting up in front of them and blocking their view; it makes it easier for the theatre to handle crowds; it will result in easier house-keeping; and it will tend to make going to the movies an 'event'.

"We intend to advise the Baronet Theatre patrons about this policy by featuring it in all of our advertising and through the normal publicity channels and expect that ultimately our patrons will check for the starting performance times just as they do the cast and production credits," Reade concluded.

## BROADWAY GROSSES

### New Pix Spark First-Runs

NEW YORK—The arrival of several new pictures and strong holdovers kept Broadway first-runs busy over last week-end.

The breakdown was as follows:

**"LET'S MAKE LOVE"** (20th-Fox). Paramount reported $30,000 for the third session.

**"DARK AT THE TOP OF THE STAIRS"** (Warners). Radio City Music Hall opened to $110,000 for Thursday through Sunday, with the first week sure of $175,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the seventh week at $24,000.

**"PSYCHO"** (Paramount). DeMille stated the 15th week would tally $7,000.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $44,000 for the 44th week.

**"HIGH TIME"** (20th-Fox). Warner stated the second week would hit $22,000.

**"THE APARTMENT"** (United Artists). Astor did $21,000 on the 15th week.

**"ALL THE FINE YOUNG CANNIBALS"** (MGM). Criterion reported $26,500 for the opening week.

**"CAN-CAN"** (20th-Fox). Rivoli had $23,000 for the 29th week on hard ticket policy.

**"IT STARTED IN NAPLES"** (Paramount). Victoria anticipated the fourth week at $21,000.

**"ALL THE YOUNG MEN"** (Columbia). Forum expected the fifth week to reach $21,000.

### T-L Cinema-Cafe Bows

NEW YORK—The new Trans-Lux 85th Street Cinema-Cafe will be previewed on Oct. 11 at an open house cocktail party for the trade and the press, it was announced by Richard P. Brandt, president, and Thomas E. Rodgers, vice-president of Trans-Lux Theatres Corp.

"The conversion of our entire lobby into a Parisian cinema cafe, with an 'intime' atmosphere never before achieved in a motion picture theatre," said Brandt, "marks the first real innovation in luxury for movie theatre-goers in 20 years.

**Attending the recent first national sales meeting of the newly-formed Affiliated Pictures Corporation, Ltd., set-up by Columbia Pictures and Paramount Pictures to handle Canadian distribution of their product were, left to right, Harvey Harnick, general sales manager of the new company; Sidney Deneau, Paramount vice-president; A. Montague, Columbia's executive vice-president; Gordon Lightstone, managing director of the new outfit; Rube Jackter, Columbia vice-president and general sales manager; and Louis Rosenfield, senior executive of Columbia Pictures of Canada, Ltd.**

# Loew's Theatres To Enter Production

## D of J Attorney Reveals Talks With Circuit Execs; Cites Need For Increase In Film Flow To Exhibs

LOS ANGELES — It was divulged by Maurice Silverman, attorney in the Government's anti-trust division of the Department of Justice, that Loew's Theatres have been consulting with the DofJ on plans to produce and distribute theatrical motion pictures.

The discussions between Loew's and the DofJ were said to be "in an advanced stage."

Eugene Picker, president, Loew's Theatres, said that Loew's expected to be in production by the fall of 1961.

Silverman said, "If full agreement can be reached on the difficult problems involved, the proposal will be submitted to the Court by Loew's in the near future, possibly during October." He said the DofJ, of course, "will insist on safeguards and will insist that licensing injunctions presently applicable to the defendants in the Paramount case be applicable to Loew's in the distribution of its pictures, including an injunction requiring each picture to be licensed among competing theatres on the merits and without discrimination . . . putting a generalized ceiling on what Loew's may bid for its own pictures."

Silverman stated that the making of money available for the American Congress of Exhibitors plans for encouraging the production of more pictures also was in line with "a position we took which did not discourage it." This, he declared, "is another indication that, if there is a position we can properly take calculated to get more product, we will."

He added, "If we talk in terms of mere number of pictures, it may well be there is no product shortage." He reasoned that the shortage should be defined rather as one of "quality pictures meaningful at the boxoffice," adding, "such a shortage there clearly is."

"Only more quality pictures will cure the shortage. The Department of Justice is all for having more quality pictures produced," he concluded.

### Magna Seeks New Pix

NEW YORK—Joseph M. Sugar, vice-president and general sales manager, Magna Pictures Corporation, announced it is expanding in the distribution field by acquiring non-Todd-AO product.

The first acquisition was "Magdalena," with Magna obtaining the U. S. and Canadian rights from William Shelton Films, Inc.

Sugar said additional pictures will be acquired to supplement the Todd-AO productions.

### MGM Reactivates Branch

PORTLAND, ORE. — Metro-Goldwyn-Mayer's Portland exchange became a full-scale branch last week. Since July, 1958, it has not functioned as a full branch, as some of its activities were performed by the Seattle office.

Louis Amacher is the Portland branch manager. He and his staff will now perform all normal exchange operations. The Portland exchange was never closed. Shipping and inspections were performed there and MGM kept a branch manager, a salesman, and booker in Portland in the interim period.

**Seen standing, left to right, are Bernard Mack, Don Mack, and the newly elected president of Filmack, Joseph Mack. Seated are retiring president and new chairman of the board, Irving Mack, and Mrs. Mack.**

## Ohio Exhibs Prepare 25th Annual Meeting

COLUMBUS, O.—Silver anniversary convention of the Independent Theatre Owners of Ohio, to be held Oct. 12 and 13 at the Neil House here, is shaping up, with several speakers announced by Ken Prickett, executive secretary.

A. W. Smith, president, Popcorn Institute, will speak at the Wednesday afternoon session and there will be talks by Professor Fred Wirt, Denison University, on "Again: Censorship," and by Don LeBrun, promoter of the "Trade at Home" merchant plan. In addition, there will be talks by a newspaper representative, a radio promotion executive, an Ohio State University professor who is an outstanding promotion expert, and "several other speakers who understand their business and can point out many things from their lines that may be incorporated in ours," said Prickett.

There will be displays of various types of new merchandise available for examination and discussion. There will be a buffet dinner Wednesday evening, to be followed by the screening of an outstanding upcoming feature.

The Thursday morning merchandising session will feature discussion on ways of merchandising four new pictures.

### Penna. Seeks Reversal of Censorship Ruling

**HARRISBURG — The commonwealth hopes to obtain a decision on the constitutionality of its new movie censorship law at the November meeting of the State Supreme Court in Philadelphia.**

**State Attorney General Anne X. Alpern said she had hoped to have the court make a decision earlier.**

**The Justice Department is seeking to have set aside a Dauphin County Court decision of July 30 declaring the 1959 act unconstitutional. The Dauphin County Court held, among other things, that "the act is so vague and indefinite as to be inoperable and therefore invalid."**

## Irving Mack Retires As Filmack President

CHICAGO—A testimonial cocktail party and farewell dinner was tendered Irving Mack, retiring president of the Filmack Corporation, at the company's headquarters.

The affair was attended by all employees, and Mack was presented with a television set as a token of esteem for his many years of service as head of the concern.

Mack started the Filmack Trailer Company in 1919 in a one-room location with four employees and one camera. Today the firm occupies the entire building at 1327 South Wabash, employs 100, and has approximately three-quarters of a million dollars worth of equipment.

Under Mack's guidance Filmack's operations were enlarged over the years to include the production of TV commercials, both live and animated, industrial films, and slide films.

In attendance at the party were Mack's three sons, Joseph, Bernard, and Don, who take over the operation of Filmack.

Joseph Mack was recently elected president of the corporation at the stockholders' meeting. Bernard will assume a vice-presidency in charge of production, and Don a like position handling the company's television business.

Irving Mack will serve as chairman of the board and as Filmack's southern sales representative and consultant.

Mack and his wife, Belle, will take up residence in Miami Beach.

### Cinerama Shows Net Loss

NEW YORK—President Nicolas Reisini reported that Cinerama, Inc., had a net loss of $288,985 for the six months ended June 30 as compared with a loss of $8,069 for the similar 1959 period.

Income from theatre revenue, film rentals, and royalties for the recent six-month income was $3,107,025. Loss occurred after a $669,836 deduction for amortizing costs of exhibition rights and properties including the five original Cinerama films acquired from Stanley Warner Cinerama Corporation for $3,000,000. Full cost of properties is expected to be recovered by late 1961.

Stockholders at a special meeting on Oct. 18 will vote on restricted stock options for vice president B. G. Kranze, 15,000 shares, and secretary-general counsel Sam Boverman, 10,000 shares, and the election of six directors.

### Vets Rap WB's "Ocean's 11"

WINSTON-SALEM, N.C.—A resolution expressing strong disapproval of the recently released Warners' motion picture, "Ocean's 11," was expressed in a resolution adopted by the executive committee of North Carolina's Disabled American Veterans.

The film recently was shown here and the veterans group unanimously adopted a resolution charging that the motion picture is an attempt to "besmirch and ridicule" American veterans.

The film involves airborne troops, comrades trained during the war to disrupt enemy installations who decided to put their knowledge to work after the war by short circuiting power lines and looting Las Vegas casinos.

## Toronto Sets Test For Sunday Movies

TORONTO—Sunday movies look as if they are to become a part of the Toronto scene. The issue has long been under discussion in Ontario and provinces other than Quebec. In Quebec, Sunday films are allowed. Sunday movies are to be given a test in Toronto. The City Council has lined itself up in support of putting the issue on the ballot. Even the most conservative of the municipal politicians have declared themselves in favor of a plebiscite. The spark was begun by the IATSE which declared itself in favor of Sunday movies, though the Lord's Day Alliance has continually opposed any further opening of Sunday activity in Toronto.

The chink in the door was created by the vote some years ago in Toronto allowing commercial sport. This includes hockey, baseball, and bowling. Therefore, the suggestion of Sunday films, a cause taken up about four years ago by the Motion Picture Industry Council of Canada, treads on red carpeted ground.

But in Province of Prince Edward Island, Attorney General R. R. Bell ordered the North River Drive-In at Charlottetown and the Starlight Drive-In at Summerhill to stop showings on Sunday evenings. Pressure was brought by clergymen. The Starlight showings, usually preceded by a religious text, have been on for a long time. Rotarians got the proceeds and used them for the Prince County Hospital. Since there is no legislation to stop Sunday midnight shows, parents preferred the before-midnight shows, Bell said.

### Two Join MGM Ad Staff

NEW YORK—Two additions to the MGM advertising and publicity department are Karl Fasick and Edward Apfel.

Fasick has been transferred from Boston, where for the past year has been divisional representative on "Ben-Hur." He will assist Emery Austin in supervising promotion plans for "Ben-Hur" in all situations in the United States and Canada.

Apfel will work primarily on the development of advertising campaigns and New York openings of pictures. For the past five years he has been with Donahue and Coe Advertising Agency, where he has been active on several motion picture accounts.

### NT&T To Retain Some NTA Stock After Disposal

**NEW YORK—Ely A. Landau, board chairman, and Oliver A. Unger, president, National Theatres and Television, disclosed that NT&T will still retain 32 per cent of National Telefilm Associates stock after it carries out its announced intention of disposal.**

**NT&T has approximately 89 per cent of NTA stock and disposition will follow after FCC approval. Control will revert to NTA.**

**Landau declared that NTA has a $30,000,000 inventory of some 500 films purchased from 20th-Fox, "with only $2,100,000 fixed indebtedness remaining."**

**Unger stated that NTA hopes to expand in areas of owned and operated stations. He added that "syndication business was bad at present due to an over-supply of product and tremendous competition among distributors." He viewed this as temporary, however.**

# CANADIAN Highlights

### *By Harry Allen, Jr.*

AN ALL-STAR CAST of industry executives paraded before the trans-country convention of Famous Players Canadian Corp. in Toronto, attended by 200 managers, partners, and associates. They included Abe Montague and Rube Jackter of Columbia, Sidney Deneau of Paramount, Glenn Norris of 20th-Fox, Charles Boasberg of Warners, and Bob Mochrie of MGM. All made a choice between the convention of the Theatre Owners of America in Los Angeles and that of Famous Players. With them were their Canadian executives.

The convention was opened by John J. Fitzgibbons, president and managing director, who gave an analysis of the industry and a declaration of its new needs. He wondered whether all fully appreciated the changes that have taken place in the business. He detailed some of them —many forms of competition and the coming of more adult pictures.

A full afternoon was devoted to Telemeter. Louis A. Nevins, International Telemeter head, said that Telemeter was presently designing and developing equipment that would be used in two years. "Already our present equipment is outmoded," he said. He said that public reaction to Telemeter was overwhelming. Leading exhibitors are holding discussions with Telemeter towards starting into pay TV. But he said he was unable to understand why members of TOA have "joined in a crusade to empty out their theatres on a Saturday night" by opposing Telemeter. Without revealing figures—"we are not going to be pressured to give out figures before they are meaningful"—Nevins said that a number of people are buying programs.

Nevins said the Etobicoke project in Toronto—to be followed by two others in the United States—has not made money, "and we didn't expect to, because our programming has reached only 60 per cent of the potential." He said there would be some specific announcements within the next couple of months about the programs to be presented. He said business has fluctuated without reason. "We are at the end of planned stage one, and are now starting on planned stage two, where we will expand the variety of programming, and then we can develop figures."

Nevins said that so far, no one had yet introduced a competitive pay TV system who was willing to "expose" his system to public view. The only system we know is the Zenith system which will be trying out in Hartford. We hope their experiment is successful, for we believe it would be a contribution to the whole field."

While the FPCC was in session, the six-month report was issued, "brightened by the satisfactory grosses" caused through "Psycho," "The Bellboy," "It Started in Naples" and other features. "The fine grosses being rolled up everywhere we are playing these attractions is ample evidence that there is a very large percentage of Canadians who realize that a theatre is the best place to completely enjoy the great production values in feature motion pictures," the report said. FP's net profits (unaudited) were $914,764 as against $1,104,906. The 1959 figure was affected by profits of $143,237 realized on the sale of fixed assets, and the first six months of 1959 brought only $6,766 that way. Profit on the sale of government bonds this six months was $73,898. The profit was 53 cents per share, 10 cents higher.

# The NEW YORK Scene

### *By Mel Konecoff*

AWARD NOTE: Good Housekeeping magazine will present a special award of merit to "The Alamo," 12 million dollar production of which John Wayne is the producer, director, and one of its stars. What makes this so unusual is that this is the first time in its 75 years of publishing that Good Housekeeping has so honored a motion picture, according to Wade Nichols, the editor.

In honor of the event, Nichols has invited us to cover the presentation at a special luncheon at the "21" Club which will be attended by more than 150 persons, representing leaders in the financial, communications and motion picture industries.

Wayne was due in town to host a screening for educators as well as conferences with them at the week-end.

**SUCCESS DEPT: Kaiser, Sedlow, and Semple, experts in creative advertising, move to larger quarters at 654 Madison Ave. which gives them room for an expanded art department etc. They're working on campaigns and pressbooks, magazine and trade ads, posters, accessories, etc., on "A Raisen In The Sun," "The World of Suzie Wong," "The Guns of Navarone," "Fanny," "Something Wild," "Lawrence of Arabia," "Cinemiracle Escapade," and others.**

**In addition, Sam Keiser, Vic Bedlow, and Herm Temple are working on a number of commercial accounts.**

APPOINTMENT NOTE: Robert L. Montgomery has been appointed assistant public relations director of Famous Artists Schools and Famous Writers Schools of Westport, Conn. Bob is a veteran industry publicist, who is currently serving his third consecutive term as president of Associated Motion Picture Advertisers. His background in the business is quite extensive. Now maybe we can get some free help with our writing.

# TOA Forum Discusses Various Ways To Win Friends, Multiply Customers

LOS ANGELES—At the recent Community Relations Forum moderated by Margaret G. Twyman, community relations director, MPAA, at the TOA convention, proposals aimed to "win friends and multiply customers" were advanced by representatives of various branches of the industry.

John Lavery, community relations director, National Theatres and Television, Inc., urged that every attempt be made by exhibitors to solidify public relations. He said the leader whom exhibitors can depend on is the one who is able to win the support of the community when it is needed. Children's shows and cooperation with Parent Teachers Associations were among the things he advised theatre men to do to help their business.

Actor John Gavin advocated that everything be done "to create a better picture and a truer picture not only of ourselves but of our business."

Linda Cristal told the theatre men that the young players in the business "need you."

Walter Reade, Jr., head, Walter Reade Theatres, said that as far as public relations are concerned, "there is really nothing new under the sun. It's a question of application." He added that to establish good public relations, "we must have knowledge of our responsibility in our community."

Jerry Lewis told the exhibitors he is "dedicated to films" and will not do TV work. He called for better contact between TOA and the administrative forces of the business.

At another TOA forum held in connection with the convention, ways and means of improving the merchandising of pictures were set forth. The feeling was that merchandising was vital to the future of the business and was "a job for every man."

Producer Ross Hunter promised that "We'll give you as much product as we can, and quality, too."

David Lipton, Universal vice-president in charge of advertising and publicity, urged exhibitors to "express your point of view as frequently as possible. Our responsibility is to keep in touch with the audience."

Larry Graburn, Walt Disney Organization, exhorted exhibitors to "follow through with our efforts"; and asserted that "exhibitors at the local level can do more than producers can because they have contacts no producer could ever get."

Fred C. Souttar, Fox Midwest, stressed "the need for enthusiasm" in merchandising films and the importance of "building for tomorrow."

James Gaylard, Jr., spokesman for small operators, who runs drive-ins in Alabama, said that a campaign has to be modified to suit the individual situation. He contended that "even in small towns you can secure saturation at a minimum expense by using radio."

Myron Blank, Tri-States Theatres, said that those in the industry have "a common purpose to work together."

Sol Lesser, chairman, Hollywood Motion Picture and Television Museum Commission, reported that "actually the museum is now a reality." He said "four and a half acres opposite the Hollywood Bowl have been designated by the County as a proposed site." Lesser disclosed that committees are locating and acquiring historical films, documents, instruments, artifacts, and other items.

Doris Day was designated TOA's "Star of the Year" with her award stating she was cited "both for her status as a star and the outstanding manner in which she has represented the motion picture industry to the public."

In addition to the 80-theatre RKO Circuit, 51 theatres joined the Theatre Owners of America during its convention, Albert M. Pickus, president, disclosed.

Pickus said the enrollments more than trebled the greatest membership gains ever made by the organization during one of its conventions.

**Charles B. Moss, head, B. S. Moss Theatre Circuit, which operates the Criterion, New York City, recently signed a contract with Columbia Pictures' Rube Jackter, right, vice-president and general sales manager, and Jerome Safron, left, national sales coordinator for "Pepe," for the showing of the film on a roadshow basis beginning Dec. 21.**

## Elaborate Previews Usher In "Ben-Hur"

ALBANY—Four previews were arranged for "Ben-Hur" in a sustained, spectacular promotion prior to its opening in the 960-seat Stanley Warner Ritz, Sept. 29. A "press" showing—guests also including television and radio personalities from a 50-mile radius —was slated Sept. 27. A "black-tie" premiere, for state, county and city officials, as well as civic leaders and representatives of large companies in the Albany area, followed Sept. 28.

The initial screening brought priests of the Albany Roman Catholic Diocese. A second exhibition, for Sisters from a 14-county district also was held.

A special screening for ministers and rabbis also was to be carded.

Working with group sales head John J. Brousseau and with manager Joseph Stowell in promoting "Ben-Hur" have been Ralph Ripps, MGM resident manager; Stanley Chatkin, MGM exploiteer; and Richard Powers, MGM exploitation trainee.

### Customs Releases Film

WASHINGTON—The court test of U.S. Customs' officials right to prevent entry of foreign films on grounds of obscenity threatened by Films Around The World in connection with the French-made "Games Of Love" was averted when the Customs Bureau okayed the release of the film after a screening in Federal Court. The film had been held up by Customs officials for several months.

## Col.'s Kahane Dies; Headed M.P. Academy

HOLLYWOOD—Benjamin B. Kahane, vice-president of Columbia Pictures since 1936, died here of a heart attack at the age of 68.

Kahane was brought out of semi-retirement in 1958, after the death of Columbia president Harry Cohn, to reassume the duties of administrative head of the company's studio.

A top industry figure for many years, Kahane also was president of the Motion Picture Academy of Arts and Sciences, which supervises the annual presentation of Oscars. A lawyer by profession, Kahane often functioned as industry spokesman in negotiation matters.

In 1933, Kahane represented the industry in Washington in hearings on the National Recovery Act. For many years he had been on the board of directors of the Association of Motion Picture Producers.

In 1958, Kahane received an Oscar for his distinguished service to the motion picture industry.

Born in Chicago, he was graduated from the Kent College of Law and admitted to the Illinois bar in 1912. In 1919 he went to New York to work on the organization of the Orpheum circuit. He was general counsel, secretary-treasurer, and, eventually, vice president of the circuit.

In the late 1920's Kahane became vice-president and general counsel of the Keith-Albee group and later vice-president of Radio-Keith-Orpheum.

Kahane came to Hollywood in 1932 as president of the R.K.O. studios.

Surviving are his widow, Mildred; a daughter, Mrs. Shirley Bonoff; a son, Benjamin, Jr.; two brothers, Aaron and David, and three grandchildren.

### Tent Spurs Charity Aid

PHILADELPHIA—Martin B. Ellis, chief barker, Variety Club Tent 13, announced the inauguration of a new service to provide a means for members to express sympathy or joy on the appropriate occasions to their friends and relatives, and at the same time aid the charities of the Tent and its Heart Fund.

A Remembrance Fund or Memory Card for sympathy, and an Honor Card for a joyous occasion, has been instituted so that contributions can be made on appropriate occasions. Remembrance Fund Booklets to facilitate such donations have been distributed or are available at the Tent's headquarters in the Bellevue-Stratford Hotel.

### Buena Vista Ups Boone

NEW YORK—The duties of Buena Vista publicity manager have been assigned to John Boone, it was announced by Charles Levy, advertising and publicity director.

Boone, who will assume the post immediately, will also continue in his position as television advertising liaison, an assignment he has held for the past nine months. Boone previously held v arious publicity posts for the company.

### Gervasi Leaves MPEA

NEW YORK—Frank Gervasi, formerly director of the Mediteranean area for the Motion Picture Export Association of America, has been appointed vice-president for European operations by the Fairbanks Morse Company, it was announced by Gordon R. Anderson, executive vice-president.

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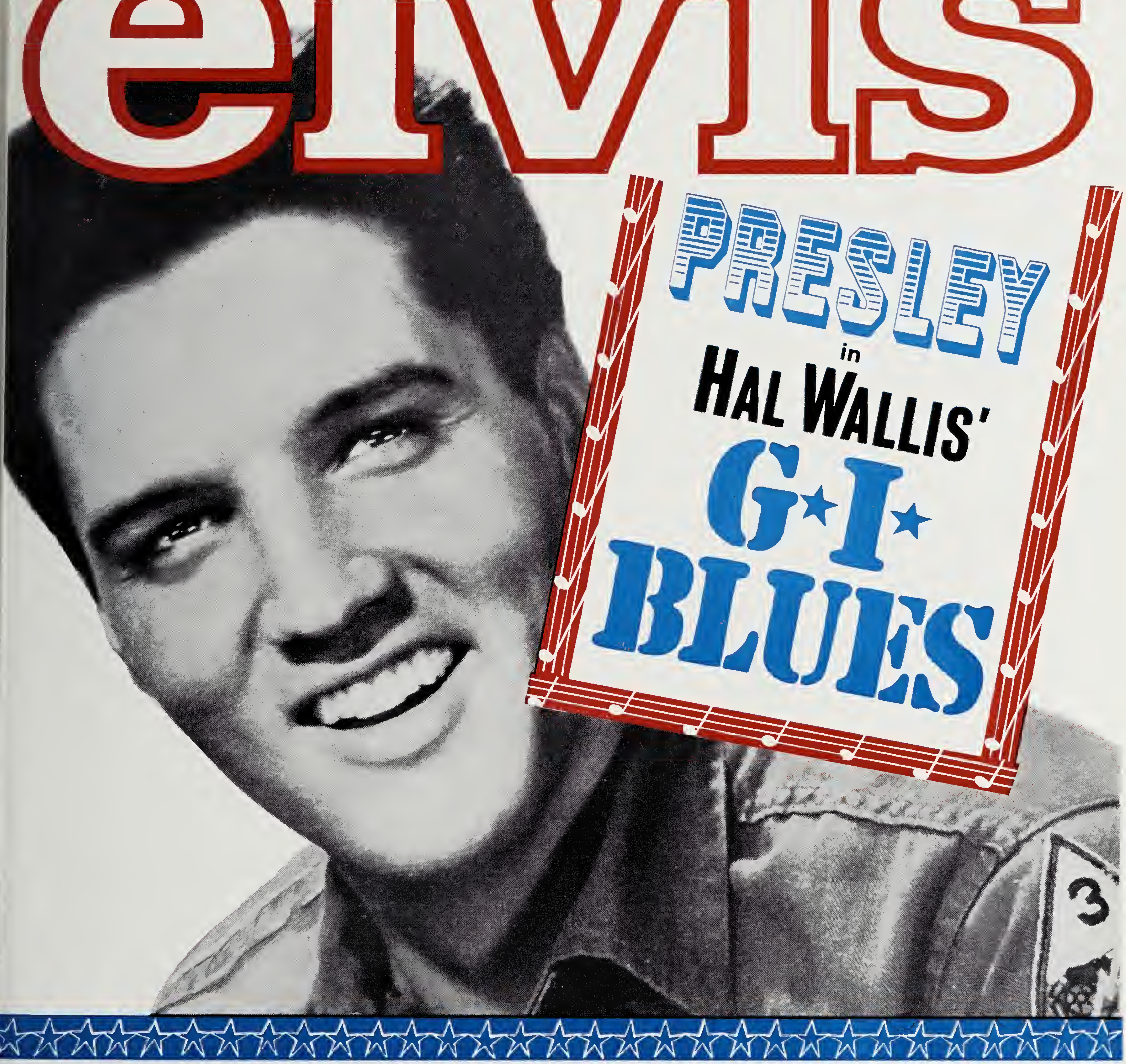

PRESLEY
in
HAL WALLIS'
# G·I· BLUES

## THE RED, WHITE AND BLUE STAR-BRIGHT SHOW OF THE YEAR!

**FOR THANKSGIVING!**

# ALL AUDIENCES WILL GO FOR

**ELVIS SINGS! JULIET SWINGS!**

**AND MOVIEGOERS WILL CHEER!**

## ELVIS PRESLEY

A HAL WALLIS PRODUCTION

**10 GREAT SONGS!**

TECHNICOLOR

Co-starring

JULIET PROWSE · Directed by NORMAN TAUROG · Writte

# ELVIS IN G★I★BLUES!

esley is a new personality in the rousing,
rollicking story of America's ever-lovin'
erseas G.I.s! It's a romantic blitz—
a three-day pass at those frolicking frauleins!

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# BIGGEST PRE-RELEASE SELL OF THE YEAR FOR

# G★I★ BLUES

**NATIONAL MAGAZINES!** 4-color page in LIFE! Full page in SEVENTEEN!

**FAN MAGAZINES!** Modern Screen, Screen Stories, Movie Life, Movie Stars TV Closeups, Motion Picture, Movieland and TV Time, Photoplay, Screen Stars, Screenland, Stardom, Modern Stars, Star World!

**TEEN AGE PUBLICATIONS!** Teen, Teen Digest! Full page in INGENUE!

**SCHOOL MAGAZINES!** High school newspapers everywhere!

**SPECIALS!** Ebony, Jet, Hit Parade, Song Hits!

**RADIO ADVERTISING BUREAU NATIONWIDE CAMPAIGN!**

**RCA RECORD ALBUM PRE-SELLS PICTURE ACROSS THE NATION!**

**Theatre circuit advertising-publicity heads are attending a special meeting in Hollywood to work out a comprehensive campaign for every theatre in the country!**

**NEW YORK PREMIERE EARLY IN NOVEMBER...**
**NOVEMBER 23rd ACROSS THE BOARD ACROSS THE NATION**
**...CALL PARAMOUNT NOW!**

PRINTED IN U.S.A.

## Optimism Keynotes N.E. Exhibitor Meet

BOSTON—Optimism was the keynote of the 29th annual convention of Independent Exhibitors, Inc., and Drive-In Theatres Association of New England held at Chatham Bars Inn, on Cape Cod.

General sales managers of two different companies were the leading speakers. Henry "Hi" Martin of Universal and C. Glenn Norris of 20th-Fox gave out bright pictures for the immediate future of the business. Martin gave a listing of the 1960-61 releases from Universal and said that the exploitation department is working closer than ever with the production department so that each film can be marketed with extreme care.

Norris warned of the dangers of TV films and added that his company is planning a 60 million dollar program for films for theatres for next year which proves "we are not transferring our affection from motion picture theatres to films for television." He added that in 1962 Fox is allocating a larger sum of money for 51 releases to cost in excess of the 60 million, all to be released in orderly fashion of two or three a month and all to be diversified in type.

Edward W. Lider, general chairman of the convention and president of IENE, presided. Other speakers were Frank Lydon, Allied Theatres of New England, who told of the minimum wage bills in Washington; and Irving Dollinger, New Jersey, who spoke on ACE and its plans for producing and financing pictures for the benefit of exhibitors.

## Arizona Studio Planned

PHOENIX—Plans for the construction here of a $2,000,000 studio to be devoted to the production of theatrical and TV films was announced by Kenneth Altose, president of Phoenix Film Studios.

Phoenix Film Studios recently produced "Four Fast Guns" for Universal-International distribution. This is the first picture ever to be wholly produced in Arizona.

The new studio will be on a 40-acre lot eight miles north of downtown Phoenix. First units to be built will be a 12,000 square foot sound stage and associated buildings. Included will be a mill, cutting rooms, projection rooms, dressing rooms and offices. Several exterior sets will also be constructed.

"We are convinced that we can cut the costs of film-making by producing in Phoenix," Altose said. "We intend to employ experienced Hollywood union technicians. By making one picture at a time, we will keep them fully employed. With the same group of technicians working together continually, we hope to develop a sense of teamwork that will lead to greater efficiency in our operation."

Phoenix Film Studios plan to make eight to 10 pictures a year. Jules Schwartz, executive director and general business manager, will direct the operations from Hollywood.

## Smerling To Europe

NEWARK, N.J.—Sheldon Smerling, executive vice-president of Eastern Theatres, sailed for Europe on the Queen Elizabeth to confer with Roger Corman on their first joint production, "Atlas." Corman finished shooting the picture on location in Greece.

Smerling will also screen other film fare for possible distribution in the United States and seek new features adaptable for his radio station property.

# IFIDA Raises Special "War Chest" To Fight Atlanta Film Censorship

NEW YORK—The Independent Film Importers and Distributors of American (IFIDA) have raised a special "War Fund" and retained the services of the law firm of Heyman, Abram, and Young of Atlanta, in an all-out attempt to overthrow the Atlanta Film Censorship Ordinance, it was announced by Richard P. Brandt, president of Trans-Lux Distributing Corporation and member of the board of governors of IFIDA.

"For some years," stated Brandt, "our organization has been concerned over the highly arbitrary methods and capricious decisions of the Atlanta Censorship Board. Because of these decisions some 30 to 40 motion pictures controlled by our membership—a number of which have Production Code Seals and approval of the Legion of Decency—have been prevented from exhibition in Atlanta motion picture theatres.

"IFIDA has therefore requested Heyman, Abram and Young, whose experience in Constitutional litigation is a matter of record, to proceed at once with a selection of a 'test case' and, if necessary, to pursue such case through the Supreme Court of the United States."

Brandt stated further, "Atlanta normally represents an important source of revenue for any motion picture. While this is sufficient reason for attacking the censorship ordinance, it is not the main reason for IFIDA's action. The most important reason for this action is the absolute necessity of fighting censorship wherever it arises, and in line with this IFIDA has indicated its willingness to pursue unfair censorship laws in other areas of the country."

## De Laurentiis Sets Active 1961 Production Schedule

**ROME, ITALY — Producer Dino De Laurentiis announced an important departure in his entire European production schedule of 16 films to be produced in 1961, and budgeted in excess of 17 million dollars, in that all films will be beamed for the world wide market and all films will be made in English and dubbed for other markets.**

**De Laurentiis also is expanding his studio facilities which now include two Rome studios with the completion during 1961 of another ultra modern seven stage De Laurentiis studio.**

**In addition to the production of these 16 films, De Laurentiis will make co-production deals with other independent producers. He is also signing a contract list of top writers, directors, and stars.**

**To coordinate this program, Luigi Luraschi has been signed as executive producer in charge of international distribution. Luraschi resigned from Paramount Studios, where he headed up the international department for 31 years, to assume his new post.**

## Smakwitz Heads Alumni Unit

NEWARK, N.J.—Charles A. Smakwitz, zone manager for the Stanley Warner Theatres for the Newark and New York zones, was elected president of the Syracuse University Alumni Association of Greater New York for a second year.

There are approximately 14,000 alumni residing throughout the area which includes all the boroughs of New York City, as well as the state of New Jersey.

## Fox-Triton Deal Signed

NEW YORK—A three picture distribution deal has been signed between 20th-Fox and the independent Triton Productions.

The trio of films, slated for upcoming production are "St. Francis Of Assisi," "California Street," and "Journey Of Jules Verne."

Triton Productions is headed by Plato Skouras, Spyros Skouras, Jr., and Charles Skouras.

**William J. Heineman, right, vice-president, United Artists, and Salah Hassanein, president, Skouras Theatres, recently signed a contract for the New York road show engagement of United Artists'-John Wayne Todd-AO production, "The Alamo," on a reserved seat basis at the New York Rivoli.**

## UA Honors Drive Winners

NEW YORK—United Artists' Jacksonville, Cleveland, and Salt Lake City exchanges have won the three grand prizes in the Bob Benjamin Drive, it was announced by James R. Velde, vice-president in charge of domestic sales. Velde and David V. Picker, executive assistant to UA president Arthur B. Krim, co-captained the six-month sales salute to Benjamin, chairman of the board.

By capturing first place honors in the three competing groups, Jacksonville, Cleveland, and Salt Lake City have earned top shares of the $60,000 prize money. The winning exchanges are managed respectively by Byron Adams, Dave Rosenthal, and W. W. McKendrick.

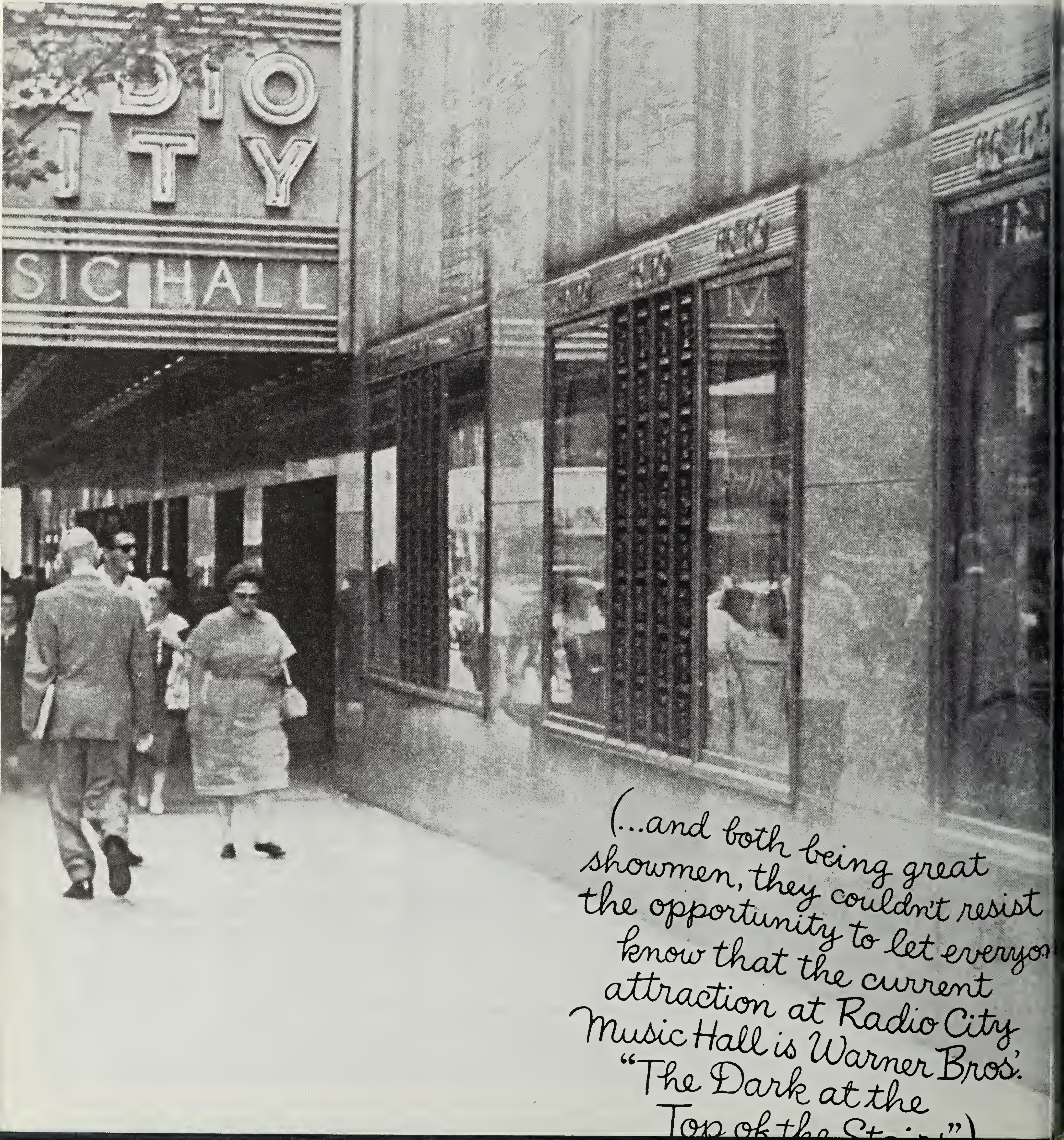
First place in the competition among UA's sales divisions went to Sidney Cooper's central and southern division. Gene Tunick's eastern district took top honors in the district standings, with James Hendel's central district winning second-place money.

Also participating in the division of the cash awards were runners-up among the 33 branches in the United States and Canada that competed in three groups of equal grossing potential.

Trailing Jacksonville in the first group was Syd J. Bowman's Detroit branch, with C. Frank Harris' San Francisco exchange taking third. Second place winner behind Cleveland in the second group was the New Orleans branch led by George Pabst, while Jack Finberg's Cincinnati branch earrned the third-spot prize. Runner up to Salt Lake City in the third group was Irving Mendleson's New Haven office, followed by the Calgary exchange under Robert Radis.

IMPORTANT NEWS FOR THE TRADE FROM JACK

# “The Sundowners attraction at Ra



(...and both being great showmen, they couldn't resist the opportunity to let everyon know that the current attraction at Radio City Music Hall is Warner Bros.' "The Dark at the Top of the Stairs")

ARNER AND RUSSELL V. DOWNING:

# is the Christmas
# o City Music Hall!

THE Dark at the Top of the Stairs
ROBERT PRESTON · DOROTHY McGUIR
ANGELA LANSBURY · SHIRLEY KNIGHT
HARRIET FRANK, JR. and IRVING RAVETCH · WILLIAM ING
MICHAEL GARRISON · DELBERT MANN
WARNER BROS.
WB

# LONDON Observations

### *by Jock MacGregor*

WITH SO ADMIRABLY presented an annual report there was precious little left to ask managing director John Davis at the Rank Organization press conference on the year's trading, save to tender my personal congratulations and my thanks for a really excellent lunch. Indeed, the whole thing was more of a friendly gossip about trade affairs in general than anything else. The group's highly successful results were aptly and concisely contributed to "forward thinking, a lot of hard work, and facing up to facts."

Still not having mastered the art of being in two places at once I had to turn down Peter Rogers' invitation to "char and wad"—the British serviceman's descriptive of tea and cake, though on this occasion I suspect there were stronger and more succulent victuals available—following the trade screening of his latest service romp, "Watch Your Stern." I did see the film, however. Ingenious and ingratiating, it has had me chuckling ever since, and if it does not make the box office parade I'll eat my—well, char and wad.

**IT WAS A PUZZLED Joshau Logan I met for champagne and smoked sandwiches the other morning. How, he pondered, had "South Pacific" caught the imagination of the British to such a degree that it is now well into its third year in the West End and has played and played the provinces for months and months in towns where previously runs of more than a week made news. We did not reach a conclusion. (Meanwhile, Sam Goldwyn has given up even dreaming about when takings will fall below the break figure at the Dominion so that he can open "Porgy and Bess" in the U.K.)**

**"Josh" is no lover of TV! He has been filming "Fanny," which is based on the original French series and not the Broadway musical of the same name, with Leslie Caron, Maurice Chevalier, Charles Boyer, and Horst Buckholtz, on the original locations in Marseilles. The setting is the '20s, and unfortunately the place nowadays just bristles with TV aerials. He had to adopt all sorts of subterfuges to cover them up, such as the judicious placing of artistes, shrubs and the like. He is still not sure whether the completed feature will be presented as a three hour hard ticket road show with an interval, or be cut to two hours for regular presentation. He hopes it will be the former—fears if the latter course is taken much excellent material will be sacrificed.**

"BEN HUR," now in its 43rd London week, continues to do capacity business, and the only headache facing the MGM boys here is what they can do when the Empire has to close for re-building next May. London theatres are at such a premium that "Home From the Hill" is to have its premiere run at ABC's neighborhood house, the Queen's, Bayswater. . . . My biggest disappointment of the week came when I accepted the telegraphed invitation to meet the "glamorous international cast and 12 charming and talented young actresses" who are appearing in Richard Todd's first production, "Don't Bother to Knock," and found the mixture much as before. Britain has beautiful and talented actresses as any Hollywood producer will tell you—Deborah Kerr, Elizabeth Taylor, Dana Wynter, Jean Simmons, and Joan Collins have no peeresses—but British producers and casting directors seem loath to encourage real glamor. . . . Otto Preminger completed shooting the marathon 3½ hour "Exodus" in exactly 13½ weeks and had the Panavision 70 Technicolor rough cut viewed in London seven days later. The music, scoring, and dubbing were done at Shepperton in another four and half weeks, and Otto was off to New York with the knowledge that $747,000 were already in American box offices for the openings in December. . . . Surprise of the week came when I was driving Joe Stefano, the brilliant scriptwriter of "Psycho," through the West End and spotted Anthony Perkins in the car traveling beside us. It's a small world.

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## Detroit Suit Postponed

DETROIT—Hearing on the suit of Joseph P. Uvick, Burton Theatre, against Butterfield Theatres and most of the major distributors, was postponed until this week by Wayne County Circuit Judge Miles N. Colehan.

Uvick is asking for order to show cause and seeking to prove that clearance is illegal per se under Michigan rather than Federal statutes, creating a precedental legal angle.

## Davies Heads Academy

HOLLYWOOD — Valentine Davies was named president of The Academy of Motion Picture Arts and Sciences last week succeeding the late B. B. Kahane. Davies had been first vice-president. Wendell F. Corey, second vice-president moves up to Davies' former post.

## Manley Joins Premiere

NEW YORK—Marshall Schacker, president, Premiere Films, Inc., announces the appointment of Walter H. Manley as vice-president and sales manager.

**The new officers of Women of the Motion Picture Industry, elected at their Royal York Hotel, convention, Toronto, Canada, are Anna Belle Miller, Denver, treasurer; Mary Sasaki, Toronto, corresponding secretary; Mary Hart, Jacksonville, vice-president; Myrtle Cain, Kansas City, recording secretary; Florence Long, Toronto, president; and Mable Guinan, Dallas, past president.**

# Jacksonville House Makes Way For Bank

JACKSONVILLE—The downtown St. Johns, long regarded as one of the finest first-run motion picture exhibition centers in the southeast, closed its doors forever under the pressure of an extensive expansion program announced last yeear by the Barnett National Bank. Demolition of the St. Johns will begin within two weeks to make way for the erection of a new bank building.

Sheldon Mandell, one of Florida's most prominent showmen and a long-time leader in the Motion Picture Exhibitors of Florida, has owned the St. Johns since its glittering marquee was first lighted in June, 1941. He has also operated the theatre continuously since that time except for a period of absence during World War II while serving in the U. S. armed forces. He will continue to operate the suburban Five Points, also one of Florida's outstanding first-run houses, which he acquired last year from the original owners, Bill and Dick Beck.

Bob Greenleaf, St. Johns' house manager, leaves the industry for an accounting post with the Standard Oil Co.'s Florida home office. Two employees, doorman Ladson Thompson and cashier Mabel McKenzie, have been transferred to the Five Points. Projectionist Carlos Starling has moved to the Florida to replace Tom Frierson, who is now undergoing hospital treatment, and projectionist Gilbert Pomar has gone to the Five Points, replacing Douglas Tidwell there.

## "Gantry" Protest Rejected

DURHAM, N. C.—The City Council here rejected a protest against showing such films as "Elmer Gantry" in a city-owned building which is under long-time lease to the Carolina Theatre.

The protest was presented by a group of clergymen, organized into the Conservative Ministers Association, who claimed such movies are part of "a systematic effort to discredit the emblem of and message of the Christian Church."

The Council was asked "to divest itself of all interest in the auditorium now called 'The Carolina Theatre,' or else set up a permanent committee to see that religious persecution and discrimination is not practiced in the premises of said property."

The Rev. Preston P. Phillips, Jr., secretary of the clergymen's group, said that had the film been shown at any other theatre his group would not have protested because "it is their right to show whatever they wish, just as it is my right to show movies at my church which present pagan and non-Christian religions in a bad light." His argument was that such films should not be permitted in buildings owned by taxpayers.

City Attorney C. V. Jones told the council that the city could not tell theatre managers what to show and that it has no control over them unless they are breaking a law—just as with any other privately-owned business.

When Phillip's protest failed to draw a motion of any kind, he was told by Mayor Pro Tem Walter A. Biggs that "apparently the Council has different ideas on the subject," and the matter was dropped.

## Harris Joins Telemeter

NEW YORK—Leslie Winik, vice-president of International Telemeter Company, a division of Paramount Pictures Corporation, announced that Earle B. Harris has joined the Telemeter staff as production manager.

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THAT MOTION PICTURE!**

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soft sell...
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no substitute for
a scene trailer...
and only trailers
prepared by COLUMBIA
can carry scenes
from COLUMBIA pictures!**

## ALBANY

Skiatron of America, Inc., has changed its name to Tollvision of America, Inc., and increased capital stock from 200 shares to 400 shares, no par value . . . The Variety Club netted approximately $1,000 from the 19th annual golf tournament dinner. Links play was postponed due to torrential rains and high winds. Members and guests holding tickets can play the Shaker Ridge Country Club course at Colonie on Mondays, Tuesdays and Fridays through Oct. 30, when golf prizes will be awarded, Chief Barker Jacob M. Olshansky announced . . . The Palace is closed pending a $200,000 face-lifting job . . . The Strand has booked four two-night engagements of stage plays . . . The Ritz has filed a claim for water, smoke and roof damage due to a million dollar fire in an adjacent office building. House was dark for three or four days . . . Paul Wallen's leased Leland, in block below, was closed for one day as result of the fire . . . Burglars stole $398 from the new Hellman cash box office . . . Variety Club decided to sell the three-story building it purchased west of the Capitol three years ago. Tent Nine moved there from the Sheraton-Ten Eyck Hotel. New quarters will probably be in a motel which members Jack Spitzer and Lester Kommit are building in the downtown section . . . The mother of Helen Schreck, long a cashier at Fabian's Palace, and of Francis C. Schreck, deputy commissioner of welfare in Albany County, died at her home after a brief illness.

## ATLANTA

Charles Bynam opened the remodeled Lyric as the Village Plaza at Loudon, Tenn. . . . Crescent Amusement Company closed the Rialto, Kingport, Tenn. . . . Will Thornton, for the past 40 years owner, Pastime, Carbon Hill, Ala., died at his home there . . . Mrs. Maudia Lloyd, secretary to Bob Moscow, Rialto Theatre Company, is recuperating at her home following surgery . . . Condolences to Janice Bierman, Storey Theatres, upon the death of her father . . . Twilight Drive-In, Jamestown, Tenn., has been taken over by Noble Patton. . . . W. F. Roth, for many years owner, Palace, Gallatin, Tenn., has closed the theatre . . . The father of Edsel L. Cleveland, executive with Theatre Service, died . . . J. Ebb Duncan, owner, Carroll, Carrollton, Ga., for many years, is recuperating from a heart attack . . . A western benefit party was staged by the Ladies Committee of the Atlanta Variety Club.

## BOSTON

Charles E. Kurtzman, Loew's Theatres, spent a few days in Boston on company business and on his way back to New York, stopped off in Hartford to address a meeting of Connecticut drive-in owners and operators on the Will Rogers Memorial Hospital drive of which he is national exhibitor chairman. . . . Jack Richards, manager, Clinton, Mass., drive-in for owner Al Daytz, entered Massachusetts General Hospital for surgery. . . . Henry Chapman, former manager, Salem, Mass., theatre for E. M. Loew, has been promoted to district manager for E. M. Loew's North Shore theatres, replacing Sumner Myerson who resigned to handle four drive-ins for Arthur K Howard and his associates. E. M. Loew Theatres has closed the Wells Beach theatre and casino for the season, as is customary after labor Day every year with this summer situation. . . . Julian Rifkin, Rifkin Theatres, has been a patient at the Massachusetts General Hospital Eye and Ear Infirmary recovering from surgery on his nose, which deterred him from attending the IENE annual convention. . . . Joe Rathgeb, now head booker at MGM in the Boston exchange, has replaced Charles Repec who has been given a special assignment in a supervisory capacity for the company. . . . John Stone, Manley Company, suffered an accident while attending the IENE convention and broke his shoulder, requiring treatment at the Cape Cod Hospital. He returned in time to take in the gala banquet on the final day. . . . "The best summer season in its 12 year history" was reported by the Little Cinema, the small art theatre operated by the Berkshire Museum in Pittsfield, Mass. According to manager Bartlett Hendricks, attendance was 22.5 per cent ahead of the best previous summer.

**NEW HAMPSHIRE NEWS**—Lloyd Bridgham, owner, Uptown, has begun installation of a 25-car parking lot adjacent to the theatre on Broadway in Dover. The project required demolition of a house. . . . Scenic, Rochester, gave two wooden nickels with each admission. At a back-to-school party, a giant pencil box was presented to every child. . . . Ersley Blanchard, former manager, Coniston, Newport, has bought a job-printing concern.

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### Film Exchange and Dealer Listing for the

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Br. Mgr.: Miltan Lipsner. Office Mgr.: Al Wheeler. Sales: Harald Levy. Cashier: Walter Bangs. Emerg. Phane DUpant 7-7200.

**AMERICAN INT'L., 713 Third St., N.W.—DIstrict 7-2508**
Br. Mgr.: Jerry Sandy. Sales: Bill Michalsan. Baaker: Gertrude Epstein. Cashier: Ann Sknerski. Emerg. Phane: DUpant 7-7200.

**BUENA VISTA (Disney), 734 Third St., N.W.—REpublic 7-0353**
Br. Mgr.: Jae Breechen. Baaker: Ethel Michalsan. Emerg. Pane: DUpont 7-7200.

**COLUMBIA, 711 Fourth St., N.W.—NAtional 8-4035**
Br. Mgr.: Ben Caplan. Office Mgr.: Fred Sapperstein. Sales: Jimmy Whiteside, Jack Sussman. Bookers: Elmer Maare, Walter Donahue. Cashier: Flarence Danahue. Field Exp.: Sid Zins. Emerg. Phane: DUpant 7-7200. *(Div Mgr. in residence: Sam Galanty)*

**CONTINENTAL, Stanley Warner Bldg., Room 1034, 13th and E Sts., N.W.—DIstrict 7-6058**
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**JOE GINNS, 1005 New Jersey Ave., N.W.—DIstrict 7-7883**
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**METRO-GOLDWYN-MAYER, 1009 New Jersey Ave., N.W.—DIstrict 7-6530**
Br. Mgr.: Herbert Bennin. Sls. Mgr.: Joe Kronman. Office Mgr.: Ed Krushner. Sales: Olmsted Knox, Elbert Grover. Baokers: Henry Ajello, Ida Barezossky. Cashier: Anna Ridgely. Field Exp. Tam Baldridge. Emerg. Phane: DUpont 7-7200.

**PARAMOUNT, 306 H St., N.W.—NAtional 8-7661**
Br. Mgr.: Herbert Gillis. Office Mgr.: William Fischer. Sales: Herb Thompsan, George Kelly, Jack Hawe. Baokers: Billy Benick, William Fisher. Cashier: Ida Green. Field Exp.: Mike Weiss. Emerg. Phane: DUpant 7-7200.

**PEERLESS, 203 Eye St., N.W.—DIstrict 7-7571**
Br. Mgr.: Teddy Shull. Emerg. Phone: DUpont 7-7200.

**20TH CENTURY-FOX, 415 3rd St., N.W.—DIstrict 7-8420**
Br. Mgr.: Ira Sichelman. Office Mgr.: Joseph Kushner. Sales: Harry Valentine, Charles Krips, Jr., Fritz Galdschmidt. Boakers: Jack Kohler, Bab Grace, Marian Bowen. Cashier: Agnes Turner. Field Exp.: Hal Marshall. Emerg. Phane: DUpont 7-7200.

**UNITED ARTISTS, 932 New Jersey Ave., N.W.—NAtional 8-6316**
Br. Mgr.: Ed Bigley. Sls. Mgr.: Ed Fantaine. Office Mgr.: Luther Buchanan. Sales: Steve Luxemburg, E. W. McKinley. Baaker: Narval Price. Cashier: Pauline Gittelsan. Field Exp.: Max Miller. Emerg. Phone: DUpant 7-7200. *(Dist. Mgr. in residence: Sidney Cooper)*

**UNIVERSAL-INTERNATIONAL, 227 H St., N.W.—MEtropolitan 8-4141**
Br. Mgr.: Harald Saltz. Sales: Bab Miller. Field Exp.: David Palland. Emerg. Phane: DUpant 7-7200.

**VALIANT, 1013 New Jersey Ave., N.W.—DIstrict 7-9435**
Br. Mgr.: Hy Bettinger. Office Mgr.: Bill Gearing. Cashier: Alyce Katz. Emerg. Phone: HUdson 3-7798.

**WARNER BROS., 901 New Jersey Ave., N.W.—NAtional 8-1130**
Br. Mgr.: Ben Bache. Office Mgr.: Ed Phillips. Sales: Oscar Kantor, Don Bransfield. Baakers: Ethel Risdon, Sadie Bawles. Cashier: Charles Groff. Emerg. Phone: DUpont 7-7200.

**WHEELER, 1015 New Jersey Ave., N.W.—STerling 3-8938**
Br. Mgr.: Samuel N. Wheeler. Sales: Jerry Murphy. Boaker: Daris Chawn. Emerg. Phone: DUpont 7-7200.

### • *Supply Dealers*

**J. F. DUSMAN CO., 12 E. 25th St., Baltimore 18, Md.—BElmont 5-2747**
**BEN LUST THEATRE SUPPLY CO., 1001 New Jersey Ave., N.W.—NAtional 8-5376**
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**AMERICAN PRESS, 633 N. Howard St., Baltimore—SAratoga 7-7270**
**MARYLAND DISPLAY, 400 W. Lombard St., Baltimore—SAratoga 7-9789**
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**NEXT!**

***Los Angeles Territory***
**Issue of October 5**

***Jacksonville Territory***
**Issue of October 12**

**Save Them!**

. . . Jax Jr. issues complimentary tickets to junior and senior members of Littleton High School's national honor society, valid until graduation if the student maintains good grades. . . . Princess, Berlin, gave Paramount's Boston branch manager public credit in an ad for securing "Carnival in Quebec" which had played at the Canadian American Festival at Old Orchard Beach. . . . Franklin, Durham, opened after being closed in August. . . . Scenic, Pittsfield, gave two color comics and ballpoint pens to children at a back-to-school matinee.

## BUFFALO

The dream of a 31-year-old Buffalo executive will come true next spring with the opening of Fantasy Island—a $500,000 amusement park on Grand Island. The park is the dream of Gerald L. Birzon, vice-president of a wholesale jewelry firm. Construction will begin this fall. Patterned after Disneyland and similar parks in the east, Fantasy Island will be located on a 20-acre tract on Grand Island Boulevard. . . . In connection with the showing of "The Crowded Sky," at the Paramount, Ed Miller, manager, put over a contest with a local radio station through which prizes were offered to listeners who were asked to guess the number of landings at Buffalo's Municipal Airport on the opening day of the picture. . . . Art Moger, former Warner Bros. exploitation representative in the Boston, Buffalo, and Albany areas, was conferring with Lewis J. Lieser, manager, Allied Artists exchange, on promotion plans for coming AA productions. Moger now is an exploiteer for Allied Artists.

## CHARLOTTE

Weekly free movie parties on Wednesday mornings at the Carolina at Winston-Salem, N.C., under sponsorship of the Merchants' Shop Downtown Committee have been drawing overflow crowds of women. . . . The office of the Clear-Vue Drive-In at Mount Olive, N. C., was broken into and ransacked, and a quantity of cigarettes and soft drinks were taken.

## CHICAGO

French Village Drive-In, East St. Louis, Ill., had its 2,000 lb. safe stolen . . . George Regan, Central Film Distributors, held dedication and open house of new headquarters at 64 E. Van Buren Street . . . Mrs. Arthur Feiller, wife of Arthur Feiller, Empress theatre executive, died after a sudden illness . . . Frank Malipski, State theatre staff, died . . . B and K are considering filing a damage suit against the city since they claim they have been losing about $500 a day because of the delayed wrecking operations on the vacated Garrick . . . Lou Berman, manager, Universal-International, is the proud grandfather of a baby girl born to his daughter, Noreen Shepherd . . . B and K closed the neighborhood Crystal . . . Veteran Herb L. Copeland was appointed midwest zone manager for Stanley Warner Theatres. He succeeded Alex Halperin, who resigned because of ill health . . . Charleston Drive-In, Charleston, Ill., closed for the season . . . Jack Kirsch, president, Allied Theatres of Illinois and general chairman for the 1960 National Allied convention announced that Allied States Association and Motion Picture Exhibitors convention will join with the National Association of Concessionaires Trade Show to be held at the Conrad Hilton Nov. 6-9 . . . The Indiana, Kokomo, Ind., has been purchased by the First National Bank; and will be razed to effectuate construction of a new bank building.

**Edward Emanuel, chief barker, Variety Clubs International, was presented with the Albert M. Cohen Humanitarian award by Variety Club Post 713, American Legion, in recognition of his outstanding leadership in international charities to alleviate the suffering of the handicapped children of the world. The presentation was made at an affair held at Palumbo's restaurant, Philadelphia. The Legion members in the photo are the outcoming and incoming commanders, and the other gentleman is comedian Jimmy Durante, who entertained at the affair.**

## CINCINNATI

Mrs. Lee Frisz is new short subjects booker for Chakeres Circuit, Springfield, O., succeeding Joyce Sampson, now in the auditing department. Mrs. Frisz is widely known on Film Row, being the widow of Ray Frisz, a Chakeres booker for many years prior to his death in 1958. . . . Robert Borack, a junior in the College of Business Administration, University of Cincinnati, will do his required cooperative work this school year in the office of his father, William Borack, president, Tri-State Theatre Service. . . . Stardust Drive-In, Springfield, O., owned by the Levin Brothers, Dayton, O., set new attendance records with Paramount's "Psycho" and Warner's "Oceans 11," with the latter being held over a second week. . . . Excellent autumn business is being recorded at practically all roofed houses and drive-ins in this area, with many sub-run situations holding films for second week screenings. This is in sharp contrast to the customary business let-down after school openings. . . . The Paramount office staff sang "Happy Birthday" on Sept. 14 to William A. Meier, branch manager. . . . John Hewitt has closed the suburban Midway. . . . Vincent Kramer, Paramount salesman, is recovering from recent surgery.

**COLUMBUS O. NEWS**—Henry Cabot Lodge, Republican vice-presidential candidate, was principal speaker at the Republican state convention held at RKO Palace here. . . . RKO Grand will have 10 showings weekly of "This Is Cinerama" starting Nov. 3 with all seats reserved. Orchestra floor projection booth is to be installed. . . . William S. Cunningham, former theatre editor of the Columbus Citizen (now the Citizen-Journal), has resigned from the Paramount studio publicity staff after 14 years. He is now associated with Glenwood-Neve Productions in Hollywood.

## CLEVELAND

Announcement was made of the engagement of Marilyn Leavitt, elder daughter of Sanford Leavitt, Washington Circuit, and Mrs. Leavitt, to Robert William Crow, Warren, O. A Thanksgiving wedding is planned. . . . Peter M. Wellman, Girard, O., who sold the last of his theatre interests a year ago and retired, is once again an active exhibitor. He has re-acquired the Newport, Boardman, suburb of Youngstown, which he had previously leased to Associated Theatres Circuit of Cleveland. . . . The Princess, Toledo, has changed the opening date of its road show engagement of "Ben-Hur" from Sept. 28 to Oct. 6. . . . Associated Theatres Circuit, now owning and operating a circuit of 12 hardtop and nine skytop theatres in northern Ohio, is expanding its operations into Michigan with acquisition of the 600-car Lenawee Drive-In, Adrian, Mich. . . . The Mumac, Middlefield, formerly leased to Stan Robertson, is reported to be set for conversion into a supermarket by the owner, Roy Mazzuchi. . . . The Will Rogers Memorial Hospital fund drive is going over much better to date than it did last year. Exhibitor chairman Frank Murphy reported that collections are far in excess of last year. He attributes this to two factors—the popular appeal of the excellent trailer and heavy patronage of top pictures.

## DALLAS

Motion Pictures, Inc., a Dallas based producer, has purchased the building and physical facilities of Coffman Film Co., Dallas, according to M. R. Young Jr., executive vice-president. . . . Mrs. Alice Craig, PBX operator at the Interstate Theatre Circuit headquarters, has retired after serving the company for 27 years. She was first employed by the late R. J. O'Donnell in 1933 when he maintained an office in the Melba building. . . . The Delman will discontinue its summer weekday matinees. The theatre will resume its school season schedule of opening at 5:45 p.m. with matinees on Saturday and Sunday. . . . The Capri benefit premiere of the John Wayne epic, "The Alamo," is coming along in fine style with the house already more than one fourth sold. The benefit is sponsored by the Dallas Variety Club for the Dallas Services for Blind Children.

## DENVER

Tom Hardy, showman of Cimarron, N.M., has purchased the Egyptian, Delta, Colo., from Fox-Intermountain and will move to the western Colorado city. . . . Sam Feinstein, owner, Car Vue Drive-In, Brighton, Colo., just returned from a fishing trip with his limit and usual stories of the ones that got away. . . . Mrs Ruth Wolfberg, president, Wolfberg Theatres, Denver; Tom Smiley, general manager; and L. J. Albertine, head of their six Compass drive-ins, attended the TOA convention in Los Angeles. . . . Park is the new name of the Mission in Messilla Park, N.M. Erwin D. Smith is owner-manager of the southwestern New Mexico house just remodeled. . . . J. W. Jones is the new owner-manager, Cimarron, Cimarron, N.M., recently purchased from Tom Hardy. . . . Jeannette Kavanaugh, Metro's cashier at the Denver branch, has resigned. . . . First prize in the national contest for best publicity was awarded the Denver chapter of Women of the Motion Picture Industry. Pauline Hall was publicity chairman. Ann Miller of Allied Artists has been elected treasurer of the international WOMPI organization.

## DES MOINES

Neal Houtz of New Hampton, Ia., was elected president of the Iowa-Nebraska Allied group at the annual convention held at Sioux City, Ia. Houtz, who operates the Fireman's theatre at New Hampton and the Palace at Vinton, succeeds Al Myrick, who was named chairman of the board. Myrick is president of National Allied. Harrison Wolcott of Eldora was named secretary-treasurer. . . . Roy

Mansfield has purchased the King, Belle Plaine, from his uncle, Milton Mansfield. He has reopened the house. . . . Dick Smith has been named manager, Hiland, Des Moines, by Tri-States, replacing R. Bachman, who goes to the Strand, Waterloo. . . . The Vern, Luverne, Ia., has closed following the summer operation.

## HOUSTON

Martha Hyer was here briefly on behalf of her latest film, "Desire in the Dust." Miss Hyer, a native of Dallas, was on a five day tour of Texas and Louisiana on behalf of her latest starring film. . . . Frank Fletcher, former manager, Ritz, has retired and management of the Ritz has been taken over by Ray Hugger. . . . To make room for Cinerama at the Rivoli, 600 seats had to be removed. Here for the premiere showing were B. G. Kranze and Everett Callow, vice-presidents of Cinerama from New York, and Salah Hassanein, vice president of United Artists. Ten days were needed to hang the curtain made up of 1,750 narrow plexiglass and plastic louvers and the rich red draw curtains. Three Cinerama technicians, John Dibella, Manuel Portillo, and Russ Givens have been here supervising and checking the installation and will remain to train the local operators. . . . John Wayne, motion picture star and producer-director of "The Alamo," will toll the only duplicate of the original Liberty Bell at Liberty, Tex., on Sept. 13. Wayne will be flown to Liberty by C. J. McCullough, Houston oilman, and one of the financial backers of "The Alamo" film.

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## JACKSONVILLE

Gene Hudgens, local office manager for United Artists the past three and a half years, has resigned from the industry in order to establish a retail store at Jackson, Miss. Succeeding him on branch manager Byron Adams' staff at United Artists is O. Glenn Gryder, a local independent booker and former film buyer for Florida State Theatres. . . . Other new staff members at United Artists are Sarah Keller, who replaced Bill Glover as a booker, and Kitty Dowell, Vera Foster, Betty Jean McCall, and Barbara Smith. . . . With church and parent-teacher groups acting as collectors, Jim Carey, manager of Loew's Normandy Twin Outdoorer, reported a total collection of $701 for the Will Rogers Memorial Hospital during his week's run of "Psycho." . . . Marty Kutner, local Columbia manager who has been promoted to an executive sales post in New York, and Bob Ingram, Columbia district manager from Atlanta, were special guests of honor at a luncheon which Louis J. Finske, FST president, held in the Studio Theatre for members of the FST home office staff, all local film distribution managers, and local FST theatre managers. . . . WOMPI members assisted with the collection of funds for the Will Rogers Memorial Hospital at the suburban Edgewood. . . . Harry Chambers, formerly on the staff of the Capitol, is now with the FST accessories department, replacing Bill Douglas.

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## NEW HAVEN

Jack Schwartz has reopened the West End, Bridgeport, Conn., on a Friday-through-Monday policy. . . . Jack Sanson, manager, Stanley Warner Strand, Hartford, and Mrs. Sanson are marking their 50th wedding anniversary. . . . Attorney Samuel I. Safenovitz, owner, Yale, downtown subsequent-run at Norwich, Conn., ran the following message: "To our friends of school age—we forgive you the seats ripped, the walls marked, the screen dented, the noise made, but your absence and silence would have been worse. Return to school, study hard, and bring credit to yourself and family. Someday you, too, may become a successful movie mogul. Visit Yale during weekends. Despite your faults, we love you!" . . . William Ornstein, Allied Artists exploitation department, worked on "Hell to Eternity" in Hartford, New Haven, and Bridgeport.

## NEW ORLEANS

Mr. and Mrs. Tom Barrow closed the Star, Ft. Walton, Fla. . . . Palafox Drive-In, Pensacola, Fla, suspended operations until next spring . . . Buck Hardy, head, Hardy-Cobina Theatres, Rayne, La., acquired the Avalon, Jeanerette, La., from the L. C. Lampo family, who had closed the theatre several years ago . . . Clayton Casbergue, formerly with Warners, has joined the booking department at Paramount . . . Karen Humphries is the new bookers' assistant at Paramount . . . Mrs. Connie Aufdemorte, former regular Film Row staffer, did the bookeeping duties at Hodges Theatre Supply, while Mrs. Carmen Smith was on leave to attend the WOMPI convention in Toronto and visit New York City . . . Mrs. Beverly Blocker, United Theatres staffer, is expecting . . . Joel Blustone has taken over the operation of the Caffin from Alvin Daste . . . Exhibitors Cooperative Service will soon move into new quarters at 216 S. Liberty Street.

## PHILADELPHIA

Irv Blumberg, who for the past several seasons has been handling publicity for Steel Pier, Atlantic City, N. J., has returned to Warners exchange to handle forthcoming product in this exchange area. . . . In a change of policy, the Walton joined the city's art houses. . . . The Roxy, Camden, N. J., has closed. . . . Glenn and Brenda Derringer, children of S. Derringer, of Stanley Warner Theatres, will begin an unlimited engagement at Radio City Music Hall, New York City, on Sept. 29. They are America's youngest organ duo. . . . The ladies of the Philadelphia Motion Picture Preview Group will hold a hat show and card party at Wanamaker's Green Room on Oct. 27. Mrs. Samuel Epstein is chairman of the affair. . . . Walter Weisman, communications advisor, U.S. Army Ordinance Missile Command, was in to promote "I Aim At The Stars." Columbia publicist Milt Young showed him around town. . . . The annual golf tournament and dinner dance of Variety Club Tent 13 at Philmont C.C. proved a most successful affair. There were more donated prizes than ever, over 75, in fact. . . . Exceptional Films begins its 10th anniversary season of showings of selected films at the Theatre of the Franklin Institute on Oct. 6 . . . Condolences to Ed O'Donnell, Warners' salesman, on the death of his mother.

## PITTSBURGH

Leonard Mendlowitz, former Sun-Telegraph dramatic staffer, is handling publicity for Pearl Bailey's forthcoming engagement at the Twin Coaches. . . . Freddie Grossinger, young Pittsburgh actor, has been appointed a production assistant on the New York scenes for film version of "West Side Story."

He recently handled a similar job for MGM's "Butterfield 8," Elizabeth Taylor starrer, which was made in the east. . . . Tony Collincini, manager, Manos, Greensburg, has good reason to be proud of his Midget League Son, Joe. Recently the youngster pitched (and helped with his bat) a 2-1 victory over Danny Speal, of the Tri-Township All-Stars, who had an amazing record of 10 straight no-hit, no-run games before coming up against Collincini and the Greensburg All-Stars. The biggest crowd in Greensburg's youth baseball history, 1500, saw the epic struggle. . . . Judy, daughter of Gus and Mary Davis, was married to Tony Kueschner. Gus is a booker for the Stanley Warner circuit, and his wife also worked for the chain when it was Warner Bros. Theatres. The groom graduated in June from Carnegie Tech, and is now with a prominent architectural firm. . . . Among notables planning to come to Pittsburgh for the World Series (provided, of course, the Pirates come through with a pennant victory, as seems most probable) are Bing Crosby, a part owner of the team, and Warner Bros. sales manager Ben Kalmenson.

## ST. LOUIS

The Frisina Circuit closed all its drive-in theatres for the season Sept. 17 with the exception of Mattoon, Taylorville, and Springfield, Ill. At the same time, the circuit is opening the conventional houses in Lawrenceville, Shelbyville, Robinson, and Litchfield, Ill., for full-time operation. . . . Most area drive-ins are down to weekend operations. . . . The mother-in-law of exhibitor Frank Plumlee, of Farmington, Mo., passed away in Oklahoma City. Plumlee is with Edwards and Plumlee Circuit. . . . Dorothy Dresse, MGM, this year's "Miss Film Row," was in Los Angeles as the guest of the Missouri-Illinois Theatre Owners at this year's TOA convention. . . . The Kay, Karnack, Ill., has closed permanently. . . . Alfred E. Goldman, son of Charles Goldman, Senate, St. Louis, has become engaged to Miss Judith Hirsch, of St. Louis. The wedding date is set for Nov. 6. . . . Grace Piccione, owner, Apollo Art, is suing Joe Ansell, former manager, Varsity, in an attempt to acquire the seats and projection equipment at the Varsity. Mrs. Piccione assumed the lease to the Varsity and was told by Ansell that he intended to take the seats and projection equipment with him as part of the "movable" equipment he had furnished. Mrs. Piccione claims the equipment is part of the building and under lease. . . . "The Hoodlum Priest" cast and crew moved to Jefferson City, Mo., from St. Louis for several days of location filming at the Missouri State Penitentiary and expect to return to St. Louis for additional filming. Most of the strippers and former strippers, playing "B-Girls" in a scene in the movie, have turned over their salary to the Father Dismas Clark Foundation. . . . Stewart Cluster, who owns the Marian, Ill., Drive-In in partnership with his brother, Loren Cluster, was elevated recently from Judge of the Seventh Circuit Court in Chicago to Judge of the Supreme Court in Chicago. Judge Cluster also is in business with his brother in Salem and Johnson City, Ill. . . . The Scenic, Assumption, Ill., is reopening in mid-October. It had been closed for the summer. It will remain open into November . . . A youth ejected from the Lyric threw a rock through the theatre's glass door. He was arrested.

## SAN ANTONIO

Martha Hyer, Dallas actress, paid a brief visit here on behalf of her latest starring motion picture, "Desire in the Dust." She is on a five day whirlwind tour of the state. . . . George M. Watson, city manager, Interstate Theatres, is in the Santa Rosa Hospital undergoing treatment for a leg injury received in a fall at his home several months ago. . . . Some of the town's top quick draw artists performed in a pioneer show supplementing the screen attraction at the Circle 81 Drive-In. . . . Mrs. Maxine Harrell has been named manager, Fiesta Drive-In, El Paso, Tex. The drive-in is owned by J. B. Beeson of Odessa, Tex. . . . Lester McCarter has taken over the management of the Texas Drive-In, Fairfield, Tex. He also manages theatres in Elkhart and Frankston, Tex. . . . Jim Connolly has been added to the executive staff of the Ellanay, operated by the Trans-Texas Theatre Circuit at El Paso, Tex. . . . Bob Scott, manager, Plaza, Ennis, Tex., has also taken over the management of the Village Drive-In at Ennis. . . . Jack Veeren, manager, Bordertown Theatres, El Paso, Tex., received a check for $250 as second place winner for outstanding salesmanship from Claude Ezell, president of Claude Ezell and Associates. . . . The concession building of the Chief Drive In at Grandview, Tex., was entered by burglars who looted a cigaret machine. . . . A giant Back to School carnival of cartoons and comedies was featured at the Plaza, Interstate Theatre Circuit operation at El Paso, Tex. . . . The Arlington Drive-In, Arlington, Tex., gave away a 1960 Renault, according to James Hall, manager. The car was given by Bruton Motors of Dallas. . . . James L. Winter was recently presented the Claude Ezell award for outstanding showmanship as a manager. He is manager of the Belknap, Forth Worth Twin, Corral, and Meadowbrook Drive-Ins. . . . John Wayne received the Texas award for meritorious service in historic preservation at a luncheon of the biennial statewide Congress of Historical Heritage Organizations at Austin, Tex. The award recognized the historical contributions of "The Alamo," Wayne's latest film. . . . Ray Hugger has resumed the management of the Ritz, Houston, Tex., following the retirement of Frank Fletcher. . . . Russell Enlow and Don Gilbert, partners in the operation of the Mission and LaRita, hardtop, and the El Rancho Drive-In, at Dalhart, Tex., will close the drive-in about Nov. 12 for the season. They do not plan to reopen the LaRita again this year for the winter season as they did last year. . . . Willie Bohling, resident manager, Ellanay, El Paso, Tex., is under strict discipline by his physician since his second heart attack. He is maintaining a strict limited working schedule. . . . The sheriff's sale of the closed Elk Drive-In at Stratford, Tex., did not come off as scheduled. The ozoner is in the hands of a Dalhart, Tex., lawyer who obtained it for his clients on a judgment against Larry Semen and Alvin Hacker, former owners. The Elk has been closed for several weeks.

## SALT LAKE CITY

The first two-screen drive-in for the Intermountain territory will be operated by Sero Amusement Company in this city with the installation and remodelling at the Hyland Drive-In, South Salt Lake. The spot will have a 1550 car capacity with screen at both ends.

## WASHINGTON

The Avenue, Rehoboth Beach, Del.; the Center, Rehoboth Beach, Del.; and Showell's, Ocean City, Md., have closed. . . Reopening part-time were the Oak Drive-In, South Hill, Va.; Central, Martinsburgh, W. Va.; and Globe, Berlin, Md.

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## *FROM THE RANK ORG*

## THE SINGER NOT THE SONG

Filmed on an epic scale in CinemaScope and colour, "THE SINGER NOT THE SONG" unites three big international stars in one of the most unusual and dramatic love stories ever told. Dirk Bogarde plays a vicious bandit who rules a remote Mexican village by fear. John Mills is the village priest who pits himself and his faith against the bandit, and sensational French star Mylene Demongeot is the girl who brings priest and bandit into violent conflict. Roy Baker produced and directed.

## MAKE MINE MINK

Bursting at the (ermine-lined) seams with some of Britain's best-loved comedy players "MAKE MINE MINK" is an uproarious story of a gang of upper-class "paying guests" who, with their eccentric landlady, steal mink coats to raise money—for charity. Terry-Thomas, the gap-toothed star of a dozen laughter successes, heads a cast which includes the irrepressible Athene Seyler (as the landlady), lovely Billie Whitelaw and the fabulous Hattie Jacques. Hugh Stewart produced and Robert Asher directed this laughter bean-feast.

J. ARTHUR RANK OVERSEAS FILM DISTRIB

# THE WORLD MARKET

## NIZATION OF BRITAIN

### NEVER LET GO

Brilliant British comedian Peter Sellers turns ruthless killer in "NEVER LET GO", a nerve-shattering thriller about an unsuccessful cosmetics salesman (Richard Todd) whose car is stolen and who, in a desperate bid to get it back, sweeps a group of people into a nightmare of violence. Sellers plays the sadistic head of a car-stealing racket and lovely Elizabeth Sellars plays Todd's tormented wife. Peter de Sarigny produced and John Guillermin directed this thrill-a-minute entertainment.

### DOCTOR IN LOVE

Betty Box and Ralph Thomas, the producer-director team who have already prescribed three doses of hilarious fun ("Doctor in the House", "Doctor at Sea", "Doctor at Large") now come up with another laughter tonic in "DOCTOR IN LOVE". Michael Craig and Leslie Phillips are the doctors whose frantic misadventures with the opposite sex point the lesson that there's no cure for love. The massive mirth-raiser of previous "Doctor" films, James Robertson Justice is back in all his Eastman Colour glory and among the lovely girls "on the panel" are Virginia Maskell and Carole Lesley.

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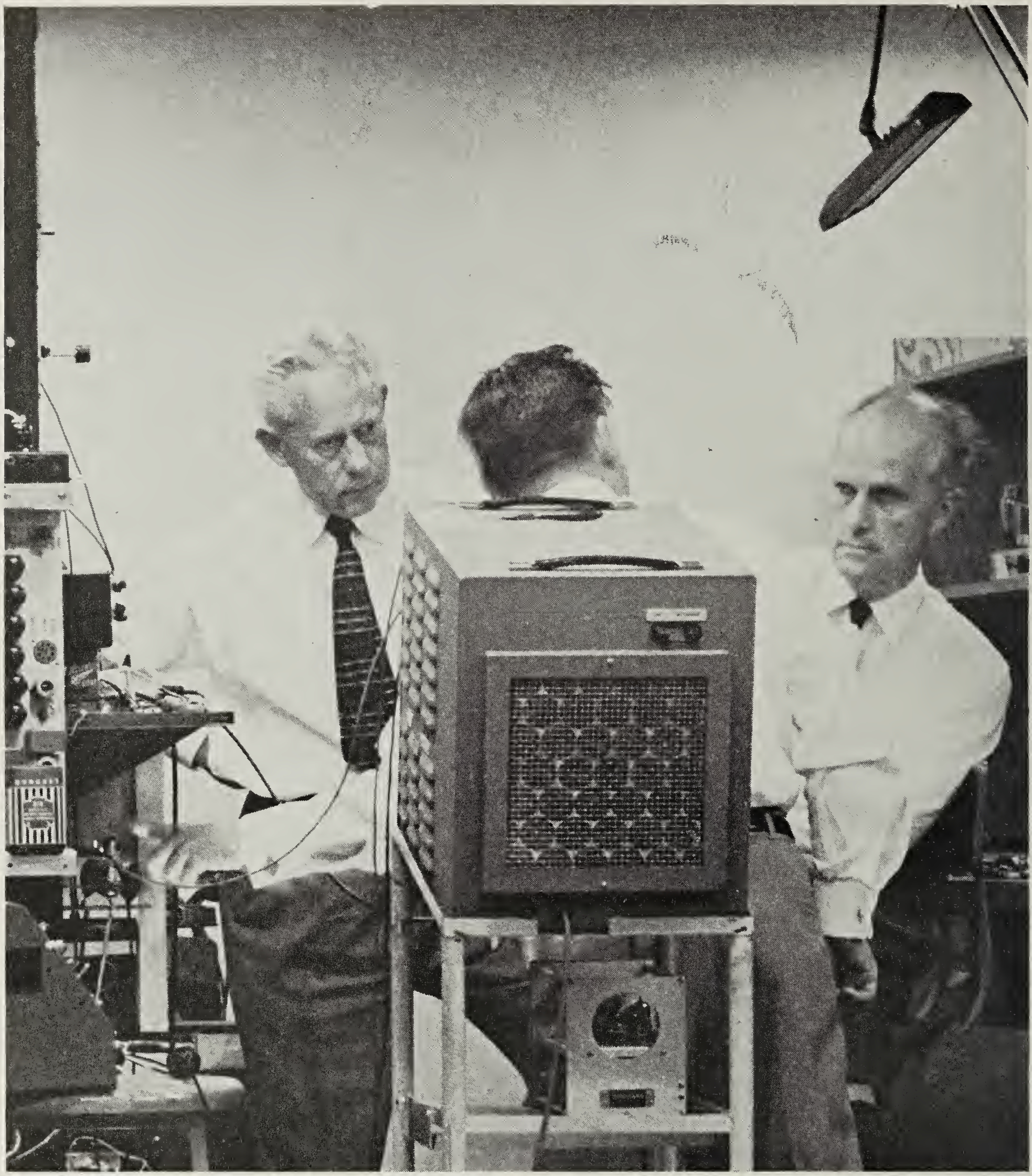

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LAUREL AWARDS

# 1960 LAUREL AWARDS

*Presented annually since 1948, pursuant to an INTERNATIONAL POLL of THEATRE EXECUTIVE OPINION conducted by the STUDIO SURVEY Department.*

**STUDIO SURVEY** appears as a special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to editorial director Paul Manning, 454 S. Rexford Drive, Beverly Hills, California. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York Office: 8 East 52nd Street.

September 28, 1960

# Optimism—Our Happy Faculty

IT IS THE HAPPY FACULTY of man generally and this wild and wonderful industry of ours in particular to be able to look back on strife and tension and at the same time look forward with high hopes and optimism.

Certainly, the past year furnished its share of problems. Labor troubles darkened studio stages and squeezed an already short supply of quality films to a trickle. This, perhaps, was the biggest news on the production front. The battle was over the ominous possibility that post-1948 features were soon to revive a starving TV industry.

Peace was made, however, and life returned to Hollywood. With it came renewed vigor. It seems that a populace whose appetite for enertainment was insatiable had rediscovered the movies. Reports indicated that a downward trend of attendance at theatres had at last been arrested and might well be reversed. Even as the strike was felt most by desperate exhibitors seeking something of quality to put on their screens, newspapers, magazines, business analysts and other real or self-styled experts were calling attention to the umpteenth life of the movies, certainly the entertainment world's liveliest corpse.

The Academy Awards telecast drew the greatest single audience ever. Yes, the people were interested in Hollywood. They were interested in its product and in its people.

MILTON R. RACKMIL

Another fact was evident. The job of Hollywood had only begun once the cameras stopped turning. The merchandising of quality films was as important to their success as the top director, the proven boxoffice name. People had to know of a film long before its first playdate. Pre-production, during-production and post-production publicity were equal parts of the same whole. The idea was carried to its logical extremity as first newspaper ads on a hard-ticket attraction appeared before the first foot of film was exposed.

There's another word that has taken on greater meaning since our last LAUREL AWARDS issue—hard-ticket. By the end of this year, there will be no fewer than six hard-ticket attractions competing for public attention. Certainly, such a situation will bring with it many changes in picture playoffs, not all of them favorable. Some exhibitors say the smaller cities and towns are lost in the big-city sendoff such films receive. The exhibitor further down the playoff line hasn't a chance, they maintain.

Will all these hard-ticket features prove too many? Will the crowds that seem certain to make "BEN-HUR" the industry's all-time money king keep coming back for more of the same treatment for features that obviously can't all be of "BEN-HUR" size and quality? Time will tell. "BEN-HUR" was MGM's great gamble. It paid off handsomely and the company was never in better shape as a result.

Yes, we look ahead always with hope and optimism, and in the pages of this issue are many of the reasons why. It is a very real pleasure for MOTION PICTURE EXHIBITOR each year to present these LAUREL AWARDS to the people in front and in back of the cameras whose talents create a wonderful world of celluloid to brighten a world too often tense and troubled.

Some interesting highlights come out of a study of this year's LAUREL AWARDS. One is the return to popularity of the comedy. Laughter is precious when there is so little in life to laugh about, and no sociologist is needed to explain the popularity of such features as "PILLOW TALK," "OPERATION PETTICOAT," and "SOME LIKE IT HOT," to name a few.

Also, the screen has grown up in its treatment of adult themes for adult minds. It seems as though the world of motion pictures has decided at last to leave the pap and mediocrity to its small screen neighbor. Sure, we have our share of quick-buck "junk" efforts. But take a look at the producers and directors honored here and realize that these are men who can treat a serious, sometimes controversial subject with maturity, insight, and taste. That's a big step forward.

The rebirth of comedies might have had something to do with the exhibitors' choice for the man who did most for the industry. That honor went to Universal president Milton Rackmil, whose company was a constant source of quality product for theatres, particularly five comedies. The success of Universal's efforts is best seen in the company's financial report.

We enjoy making these awards. We enjoy following this wild and wonderful industry day by day through its trials and its triumphs. We plead guilty to that same hopeful, optimistic view of the future that we hope appears in your crystal ball, too.

*1960 LAUREL AWARD WINNERS:*

## Topliner

# PRODUCERS

1. BUDDY ADLER (deceased)

2. WALT DISNEY

3. JERRY WALD

4. HAL B. WALLIS

5. ARTHUR FREED

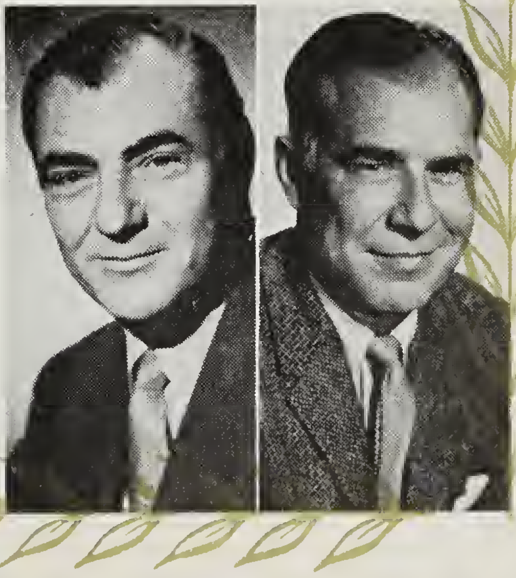
6. SAM SPIEGEL

7. JOSEPH PASTERNAK

8. ROSS HUNTER

9. CHARLES BRACKETT

10. WILLIAM PERLBERG
GEORGE SEATON



*1960 LAUREL AWARD WINNERS:*

# Topliner

# PRODUCER-DIRECTORS

1. ALFRED HITCHCOCK

2. WILLIAM WYLER

3. BILLY WILDER

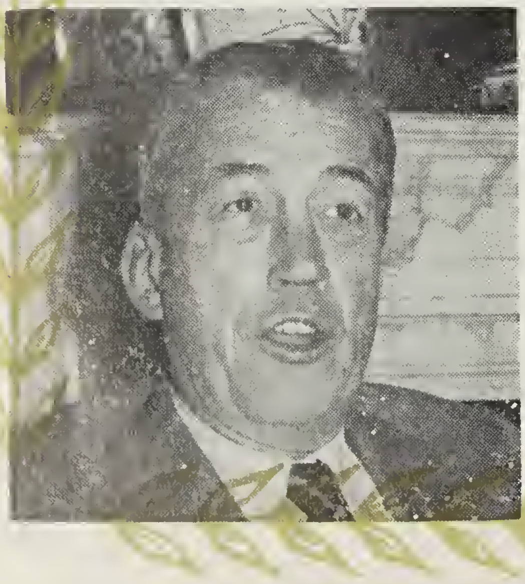
4. MERVYN LEROY

5. STANLEY KRAMER

6. OTTO PREMINGER

7. GEORGE STEVENS

8. JOHN HUSTON



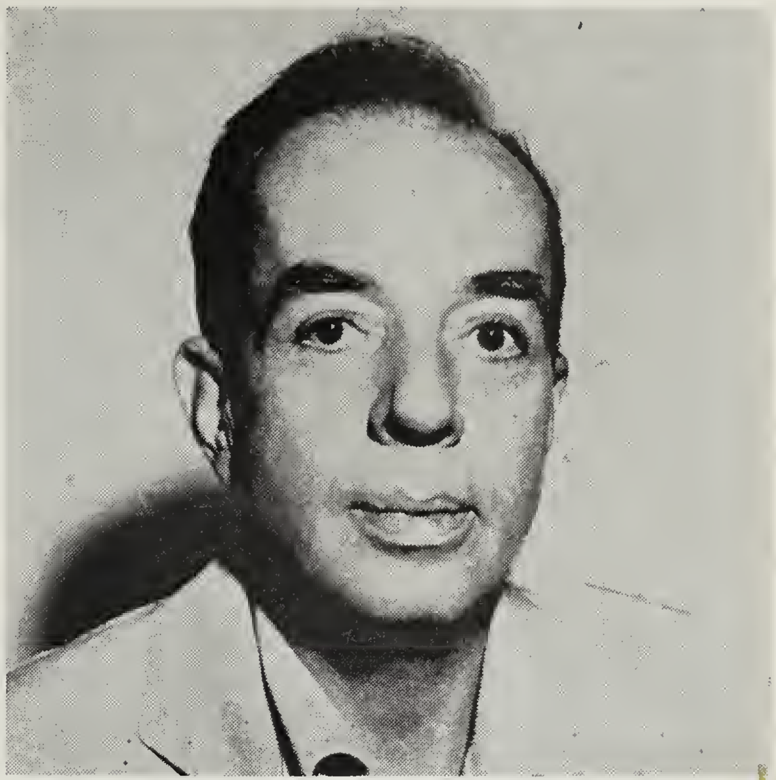
9. LEO McCAREY

10. DICK POWELL

*1960 LAUREL AWARD WINNERS:*

## Topliner

# DIRECTORS



1. VINCENTE MINNELLI

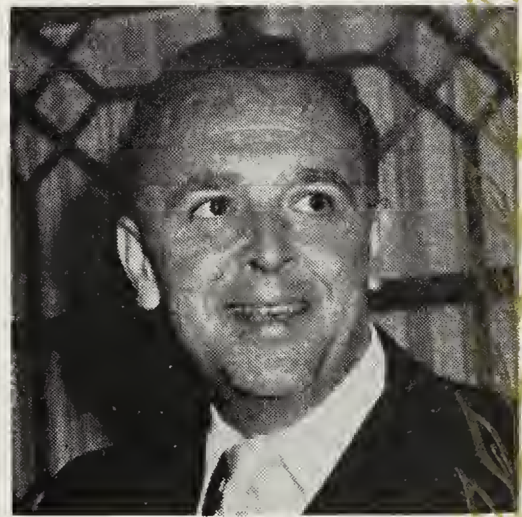
2. FRED ZINNEMANN

3. DELMER DAVES

4. RICHARD BROOKS

5. MICHAEL GORDON

6. EDWARD DMYTRYK

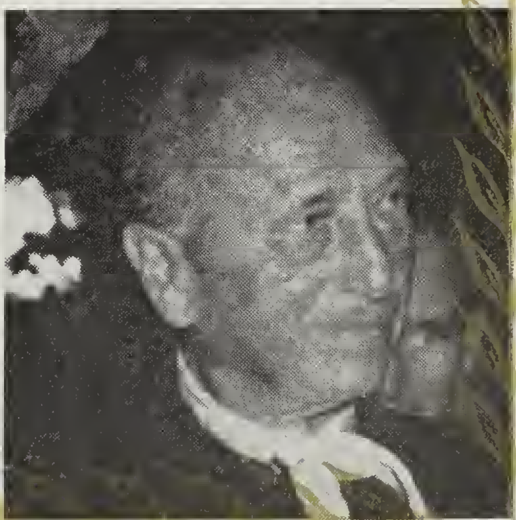


7. GEORGE SIDNEY

8. JOHN STURGES

9. MARK ROBSON

10 MICHAEL CURTIZ



*1960 LAUREL AWARD WINNERS:*

# Special Award

# "BEN-HUR"

PRODUCTION: Sam Zimbalist (photo top right)

DIRECTION: William Wyler (photo bottom right)

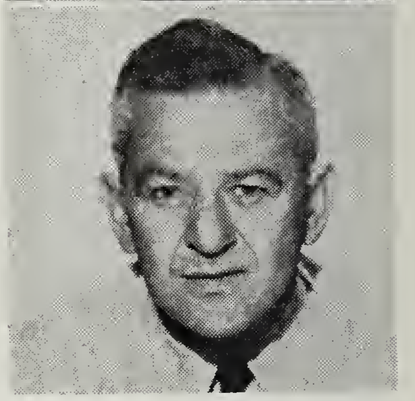
CAST: Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareet, Hugh Griffith, Martha Scott, Sam Jaffe, Cathy O'Donnell, Finlay Currie, Frank Thring, Terence Longden, Andre Morell, Marina Berti, George Relph, Adi Berber.

SCREEN ADAPTATION: Karl Tunberg, based on novel by General Lew Wallace.

PROCESS: MGM Camera 65

COLOR: Technicolor

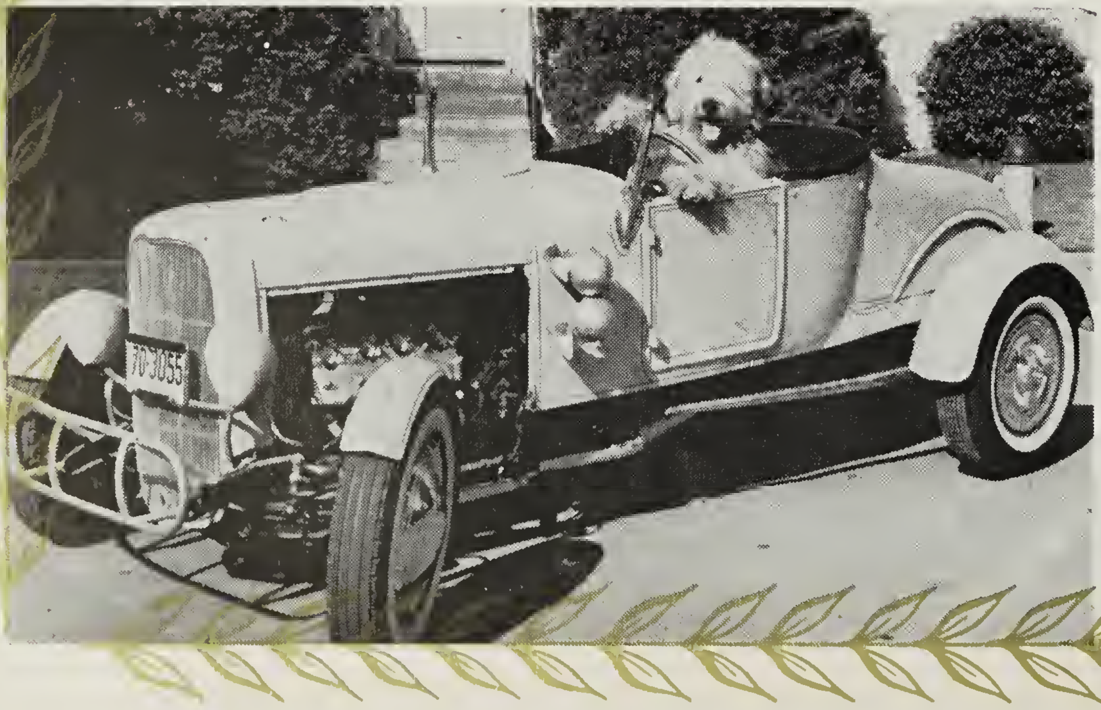
RELEASED BY: MGM



*1960 LAUREL AWARD WINNERS:*

# Best General Entertainment

# "THE SHAGGY DOG"



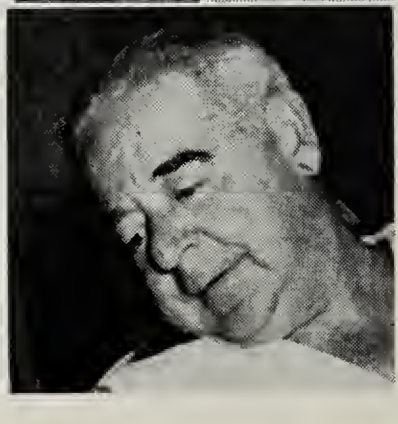
PRODUCTION: Walt Disney, Bill Walsh (photos top right)

DIRECTION: Charles Barton (photo bottom right)

CAST: Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Kevin Corcoran, Cecil Kellaway, Alexander Scourby, Roberta Shore, James Westerfield, Shaggy.

SCREEN ADAPTATION: Bill Walsh and Lillie Hayward

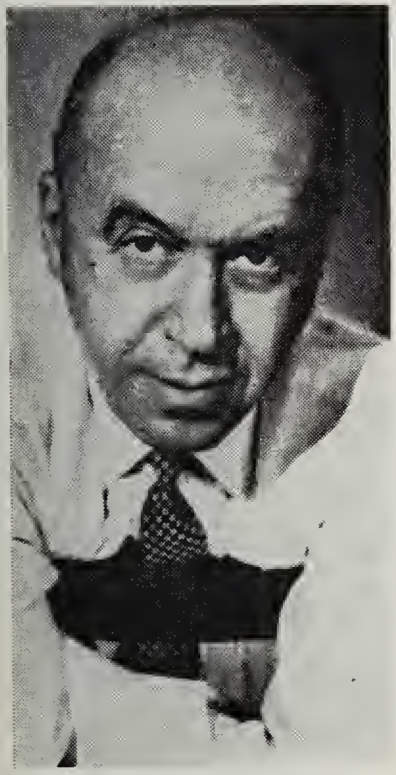
RELEASED BY: Buena Vista



## *1960 LAUREL AWARD WINNERS:*

# Voted Best Drama

# "ANATOMY OF A MURDER"



**PRODUCTION:** Otto Preminger (photo left)

**DIRECTION:** Otto Preminger

**CAST:** James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, Kathryn Grant, Joseph N. Welch, George C. Scott, Orson Bean, Russ Brown, Murray Hamilton.

**SCREEN ADAPTATION:** Wendell Mayes

**RELEASED BY:** Columbia

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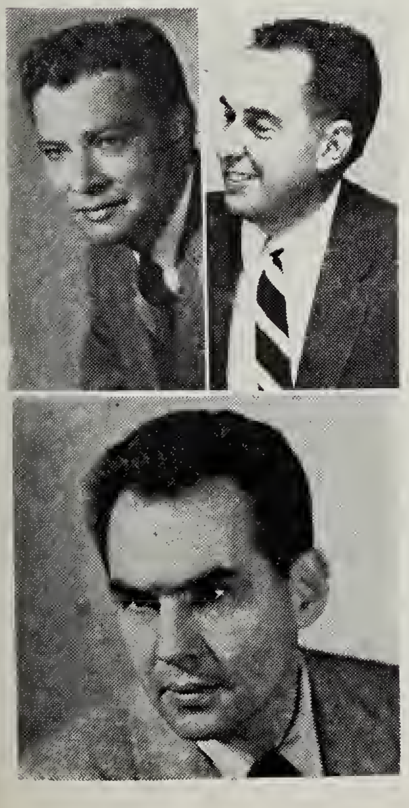
## *1960 LAUREL AWARD WINNERS:*

# Voted Best Comedy

# "PILLOW TALK"



**PRODUCTION:** Ross Hunter, Martin Melcher (photos top left)

**DIRECTION:** Michael Gordon (photo bottom left)

**CAST:** Rock Hudson, Doris Day, Tony Randall, Thelma Ritter, Marcel Dalio, Lee Patrick, Nick Adams, Allen Jenkins, Jay Barney, Mary McCarthy, Julia Meade.

**SCREEN ADAPTATION:** Stanley Shapiro and Maurice Richlin.

**PROCESS:** CinemaScope

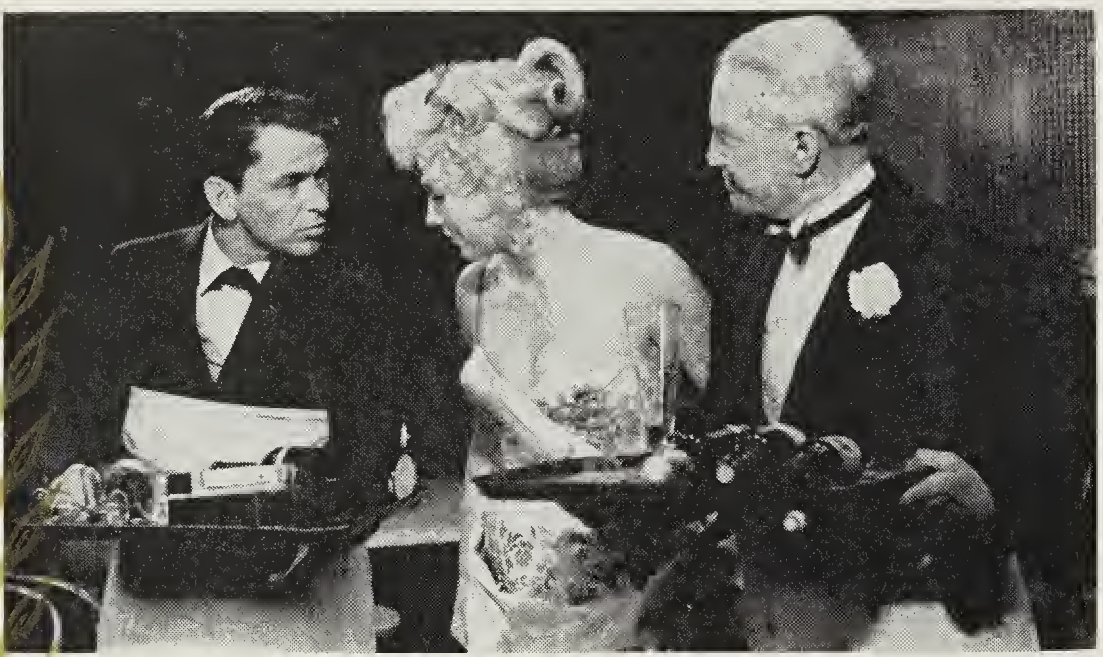
**COLOR:** Eastman Color

**RELEASED BY:** Universal-International

*1960 LAUREL AWARD WINNERS:*

## Voted Best Musical

# "CAN-CAN"



PRODUCTION: Jack Cummings (photo top right), Saul Chaplin

DIRECTION: Walter Lang (photo bottom right)

CAST: Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, Juliet Prowse, Marcel Dalio, Leon Belasco, Nestor Paiva, John A. Neris, Jean Del Val, Eugene Borden, Jonathan Kidd.

SCREEN ADAPTATION: Dorothy Kingsley and Charles Lederer

PROCESS: Todd-AO—70mm

COLOR: Technicolor

RELEASED BY: 20th Century-Fox

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*1960 LAUREL AWARD WINNERS:*

## Voted Best Action Drama

# "NORTH BY NORTHWEST"

PRODUCTION: Alfred Hitchcock (photo right)

DIRECTION: Alfred Hitchcock

CAST: Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis, Leo G. Carroll, Philip Ober, Josephine Hutchinson, Martin Landau, Adam Williams, Edward Platt, Robert Ellenstein, Les Tremayne.

SCREEN ADAPTATION: Ernest Lehman

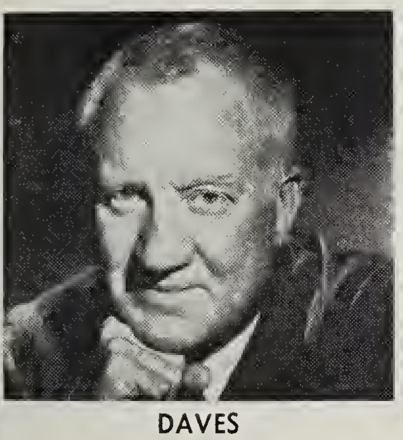
PROCESS: VistaVision

COLOR: Technicolor

RELEASED BY: MGM

*1960 LAUREL AWARD WINNERS:*

## Voted Best Drama No. 2


DAVES

### "A SUMMER PLACE"

PRODUCTION: Delmer Daves
DIRECTION: Delmer Daves
CAST: Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford, Beulah Bondi, Jack Richardson, Martin Eric.
SCREEN ADAPTATION: Delmer Daves
COLOR: Technicolor
RELEASED BY: Warner Brothers

## Voted Best Drama No. 3

BLANKE

ZINNEMANN

### "THE NUN'S STORY"

PRODUCTION: Henry Blanke
DIRECTION: Fred Zinnemann
CAST: Audrey Hepburn, Peter Finch, Dame Edith Evans, Peggy Ashcroft, Dean Jagger, Mildred Dunnock, Beatrice Straight, Patricia Collinge, Rosalie Critchley, Ruth White.
SCREEN ADAPTATION: Robert Anderson
COLOR: Technicolor
RELEASED BY: Warner Brothers

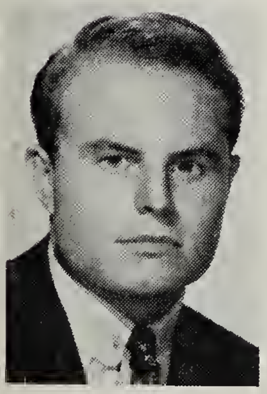
## Voted Best Drama No. 4

KRAMER

### "ON THE BEACH"

PRODUCTION: Stanley Kramer
DIRECTION: Stanley Kramer
CAST: Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson, John Tate, Lola Brooks, Guy Doleman, John Meillon, Harp McGuire, Ken Wayne.
SCREEN ADAPTATION: John Paxton
RELEASED BY: United Artists

## Voted Best Drama No. 5


ZANUCK

FLEISCHER

### "COMPULSION"

PRODUCTION: Richard D. Zanuck
DIRECTION: Richard Fleischer
CAST: Orson Welles, Diane Varsi, Dean Stockwell, Bradford Dillman, E. G. Marshall, Martin Milner, Richard Anderson, Robert Simon, Edward Binns, Robert Burton, Wilton Graff.
SCREEN ADAPTATION: Richard Murphy
PROCESS: CinemaScope
RELEASED BY: 20th Century-Fox

*1960 LAUREL AWARD WINNERS:*

## Voted Best Comedy No. 2

# "OPERATION PETTICOAT"

PRODUCTION: Robert Arthur
DIRECTION: Blake Edwards
COLOR: EastmanColor
RELEASED BY: Universal-International

CAST: Cary Grant, Tony Curtis, Joan O'Brien, Dina Merrill, Gene Evans, Arthur O'Connell, Dick Sargent, Virginia Gregg, Robert F. Simon, Robert Gist, Gavin MacLeod, George Dunn, Dick Crockett, Madlyn Rhue, Marion Ross, Charles Lung, Frankie Darro, Tony Pastor, Jr.

SCREEN ADAPTATION: Stanley Shapiro and Maurice Richlin

ARTHUR

EDWARDS

---

## Voted Best Comedy No. 3

# "SOME LIKE IT HOT"

PRODUCTION: Billy Wilder
DIRECTION: Billy Wilder
RELEASED BY: United Artists

CAST: Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, Nehemiah Persoff, Joan Shawlee, Billy Gray, George E. Stone, Dave Barry, Mike Mazurki, Harry Wilson, Beverly Wills, Barbara Drew, Edward G. Robinson, Jr.

SCREEN ADAPTATION: Billy Wilder and I. A. L. Diamond

WILDER

---

## Voted Best Comedy No. 4

# "PLEASE DON'T EAT THE DAISIES"

PRODUCTION: Joe Pasternak
DIRECTION: Charles Walters
SCREEN ADAPTATION: Isobel Lennart
PROCESS: CinemaScope
COLOR: Metrocolor

CAST: Doris Day, David Niven, Janis Paige, Spring Byington, Richard Haydn, Patsy Kelly, Jack Weston, John Harding, Margaret Lindsay, Carmen Phillips, Mary Patton, Charles Herbert.

RELEASED BY: MGM

PASTERNAK

WALTERS

---

## Voted Best Comedy No. 5

# "HOLE IN THE HEAD"

PRODUCTION: Frank Capra
DIRECTION: Frank Capra
PROCESS: Panavision
COLOR: DeLuxe Color
RELEASED BY: United Artists

CAST: Frank Sinatra, Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn, Joi Lansing, Connie Sawyer, Eddie Hodges, George DeWitt, Jimmy Komack, Dub Taylor, Benny Rubin, Ruby Dandridge, B. S. Pully, Joyce Nizzari, Pupi Campo.

SCREEN ADAPTATION: Arnold Schulman

CAPRA

## 1960 LAUREL AWARD WINNERS:

# Voted Best Musical No. 2

ROSE & SHAVELSON

## “THE FIVE PENNIES”

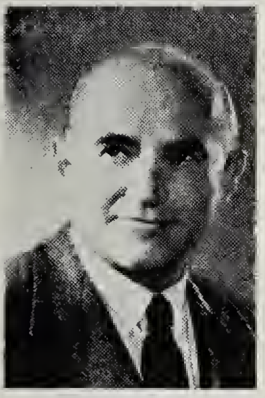
PRODUCTION: Jack Rose
DIRECTION: Melville Shavelson
PROCESS: VistaVision
COLOR: Technicolor
RELEASED BY: Paramount

CAST: Danny Kaye, Barbara Bel Geddes, Louis Armstrong, Bob Crosby, Harry Guardino, Susan Gordon, Tuesday Weld, Valerie Allen, Ray Anthony, Bobby Troup, Shelly Manne, Ray Daley.

SCREEN ADAPTATION: Jack Rose and Melville Shavelson

---

# Voted Best Musical No. 3



GOLDWYN

PREMINGER

## “PORGY AND BESS”

PRODUCTION: Samuel Goldwyn
DIRECTION: Otto Preminger
PROCESS: Todd-AO
COLOR: Technicolor
RELEASED BY: Columbia

CAST: Sidney Poitier, Dorothy Dandridge, Sammy Davis, Jr., Pearl Bailey, Brock Peters, Leslie Scott, Diahann Carroll, Ruth Ataway, Clarence Muse, Everdinne Wilson, Joel Fluellen, Earl Jackson, Moses La Marr, Margaret Harston, Ivan Dixon, Helen Thigpen.

---

# Voted Best Musical No. 4

PANAMA

FRANK

## “LI'L ABNER”

PRODUCTION: Norman Panama
DIRECTION: Melvin Frank
PROCESS: VistaVision
COLOR: Technicolor
RELEASED BY: Paramount

CAST: Peter Palmer, Leslie Parrish, Stubby Kaye, Howard St. John, Julie Newmar, Stella Stevens, Bern Hoffman, Billie Hayes, Joe E. Marks, Robert Strauss, Ted Thurston, Al Nessor, William Lanteau, Carmen Alvarez, Alan Carney, Joe Ploski, Diki Lerner.

---

# Voted Best Musical No. 5

WAXMAN

WEIS

## “THE GENE KRUPA STORY”

PRODUCTION: Philip A. Waxman
DIRECTION: Don Weis
RELEASED BY: Columbia

CAST: Sal Mineo, Susan Kohner, James Darren, Susan Oliver, Yvonne Craig, Lawrence Dobkin, Celia Lovsky, Red Nichols, Bobby Troup, Anita O'Day.

SCREEN ADAPTATION: Orin Jannings

*1960 LAUREL AWARD WINNERS:*

## Voted Best Action Drama No. 2

# "JOURNEY TO THE CENTER OF THE EARTH"

PRODUCTION: Charles Brackett
DIRECTION: Henry Levin
PROCESS: CinemaScope
COLOR: DeLuxe

CAST: Pat Boone, James Mason, Arlene Dahl, Diane Baker, Thayer David, Peter Ronson, Robert Adler, Alan Napier, Alex Finlayson, Ben Wright, Mary Brody.
RELEASED BY: 20th Century-Fox

BRACKETT

LEVIN

## Voted Best Action Drama No. 3

# "THE F.B.I. STORY"

PRODUCTION: Mervyn LeRoy
DIRECTION: Mervyn LeRoy
COLOR: Technicolor
RELEASED BY: Warners

CAST: James Stewart, Vera Miles, Murray Hamilton, Larry Pennell, Nick Adams, Diane Jergens, Jean Willes, Joyce Taylor, Victor Millan, Parley Baer, Fay Roope, Ed Prentiss.
SCREEN ADAPTATION: Richard L. Breen and John Twist

LEROY

## Voted Best Action Drama No. 4

# "SINK THE BISMARCK"

PRODUCTION: John Brabourne
DIRECTION: Lewis Gilbert
PROCESS: CinemaScope
RELEASED BY: 20th Century-Fox

CAST: Kenneth More, Dana Wynter, Carl Mohner, Lawrence Naismith, Geoffrey Keen, Karel Stepanek, Michael Hordern, Maurice Denham, Michael Goodliffe.
SCREEN ADAPTATION: Edmund H. North

PHOTOS NOT AVAILABLE

## Voted Best Action Drama No. 5

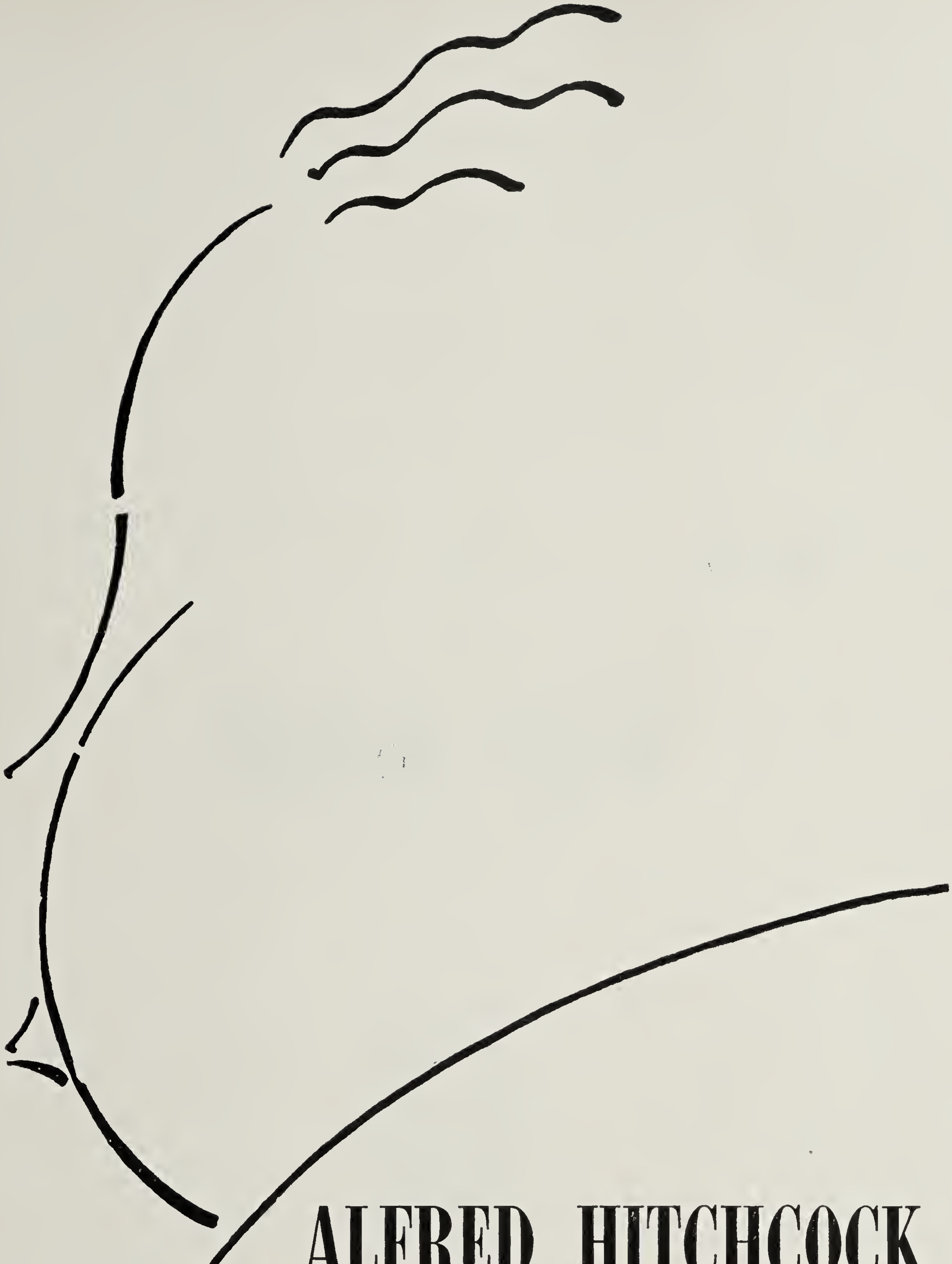
# "THE BIG CIRCUS"

PRODUCTION: Irwin Allen
DIRECTION: Joseph M. Newman
SCREEN ADAPTATION: Irwin Allen, Charles Bennett, and Irving Wallace
PROCESS: CinemaScope
COLOR: Technicolor
RELEASED BY: Allied Artists

CAST: Victor Mature, Red Buttons, Rhonda Fleming, Kathryn Grant, Gilbert Roland, Vincent Price, Peter Lorre, David Nelson, Adele Mara, Howard McNear, Charles Watts, Steve Allen, Hugo Zacchini, Walker's Lions, Flying Alexanders, Gene Mendez, Ronnie Lewis Trio, Jungleland Elephants, Carr's Chimpanzees, Berg's Seals.

ALLEN

NEWMAN



# ALFRED HITCHCOCK

1960

NUMBER ONE PRODUCER-DIRECTOR

Thanks,

**WALT DISNEY**

EXHIBITOR
LAUREL AWARDS

1960

TOP TEN PRODUCER

BEST GENERAL ENTERTAINMENT
"THE SHAGGY DOG"

Sincere thanks,

**ARTHUR FREED**

PRODUCTIONS, INC.

EXHIBITOR
LAUREL AWARDS
1960

SAM
SPIEGEL

## The Bridge On The River Kwai

## On The Waterfront

## African Queen

and this year's sensation

## Suddenly, Last Summer

**...Producer
Of Motion Pictures
That Have Amassed
17 Academy Awards,
Bids For New Laurels
With These Great
Screen Entertainments!**

To Be Filmed This Winter

## Lawrence Of Arabia

**Based on the T. E. Lawrence
Classic, "The 7 Pillars of Wisdom"
Directed by Academy Award Winner David Lean**

In Preparation

## Dangerous Silence

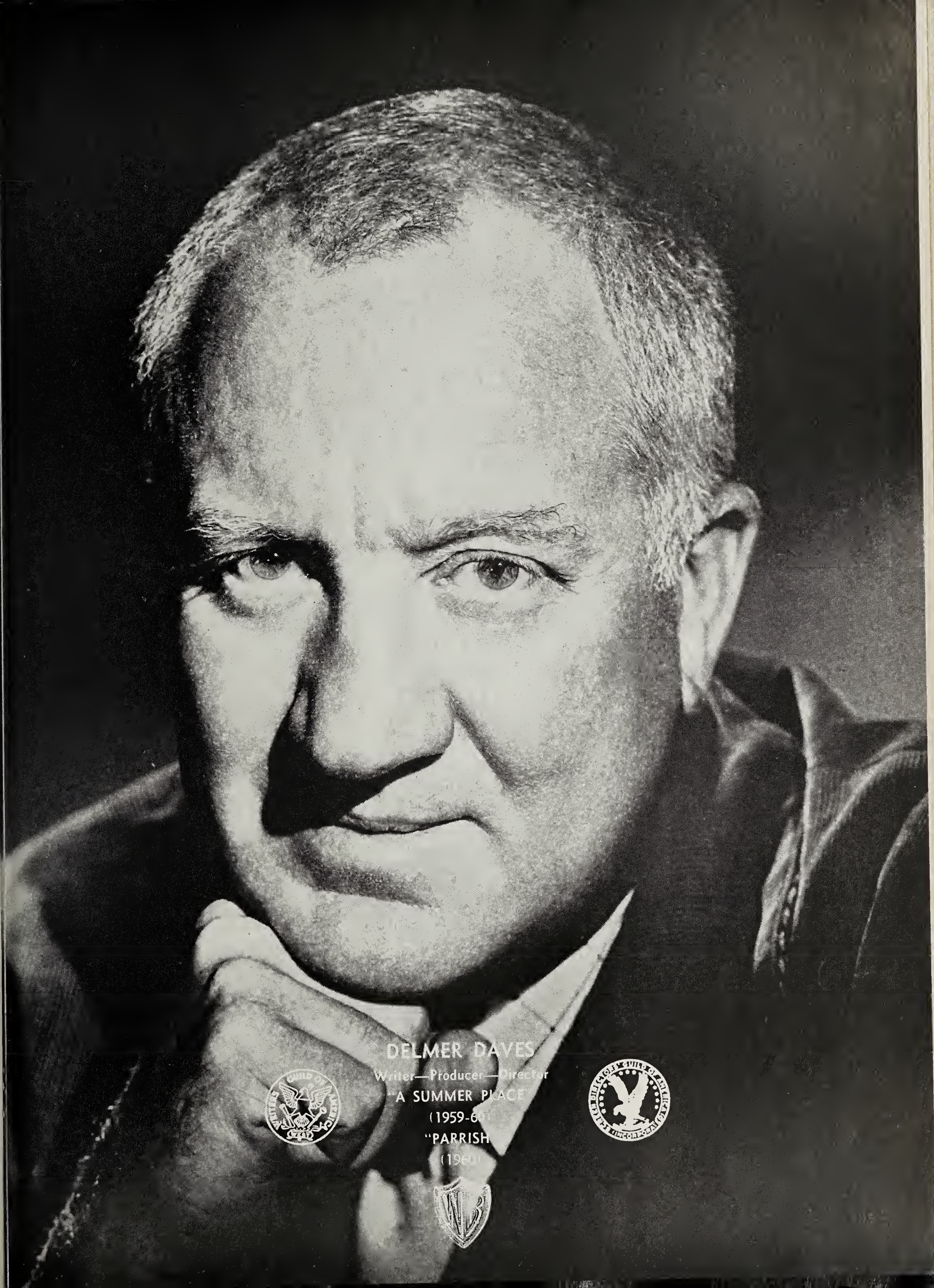
**Based on the Donald MacKenzie novel**

In Preparation

## The Chase

**Adapted from the Horton Foote best-seller**

Released by COLUMBIA PICTURES



DELMER DAVES

Writer—Producer—Director

"A SUMMER PLACE"

(1959-60)

"PARRISH"

(1960)

My sincere thanks,

# HENRY BLANKE

PRODUCER

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1960

TOP FIVE DRAMATIC FEATURE
"THE NUNS STORY"

Once more, many thanks,

# JOHN STURGES

EXHIBITOR
LAUREL AWARDS

1960

TOP TEN DIRECTOR

Thank you,

# ROBERT ARTHUR

EXHIBITOR
LAUREL AWARDS
1960

---

# CHARLES BRACKETT

. . . EDITING: "HIGH TIME"
. . . IN PREPARATION: "INSTANT PRINCE"
and
"STATE FAIR"

EXHIBITOR
LAUREL AWARDS
1960

TOP TEN PRODUCER

"A JOURNEY TO THE CENTER OF THE EARTH"
TOP FIVE ACTION-DRAMA

Thank you,

# MICHAEL CURTIZ

1960

IN PRODUCTION:
"FRANCIS-OF-ASSISI"

---

*A Happy "Hello" from*

# WOODY WOODPECKER

☆

*Color by Technicolor*

☆

Produced by
WALTER LANTZ

☆

*Released by* UNIVERSAL PICTURES, INC.

© W.L.P.

IT IS WITH GREAT PRIDE IN HIS ACHIEVEMENTS THAT WE CONGRATULATE **DICK POWELL**, OUR PARTNER AND PRESIDENT OF FOUR STAR TELEVISION, ON HIS SELECTION BY OVER 16,000 THEATRE FILM BUYERS THROUGHOUT THE NATION AS ONE OF THE TOP TEN PRODUCERS-DIRECTORS IN THE MOTION PICTURE INDUSTRY FOR 1960.

TOM McDERMOTT

CHARLES BOYER

DAVID NIVEN

MOVIES WITH A CAPITAL **M** FROM THE **MIRISCH CO.**

LAST YEAR

"SOME LIKE IT HOT"

"THE HORSE SOLDIERS"

THIS YEAR

"THE APARTMENT"

"THE MAGNIFICENT SEVEN"

"WEST SIDE STORY"

AND COMING UP

"HAWAII"

"IRMA LA DOUCE"

"TOYS IN THE ATTIC"

"TWO FOR THE SEESAW"

"BY LOVE POSSESSED"

*AND MANY, MANY MORE TOP PROPERTIES IN WORK!*

THRU

UA

## *1960 LAUREL AWARD WINNERS:*

## Topliner

# FEMALE STARS

1. DORIS DAY

4. SHIRLEY MACLAINE

5. AUDREY HEPBURN

6. MARILYN MONROE

10. INGRID BERGMAN

11. DEBORAH KERR

12. DOROTHY McGUIRE

2. ELIZABETH TAYLOR

3. DEBBIE REYNOLDS

7. SUSAN HAYWARD

8. KIM NOVAK

9. NATALIE WOOD

13. LANA TURNER

14. SANDRA DEE

15. ELEANOR PARKER

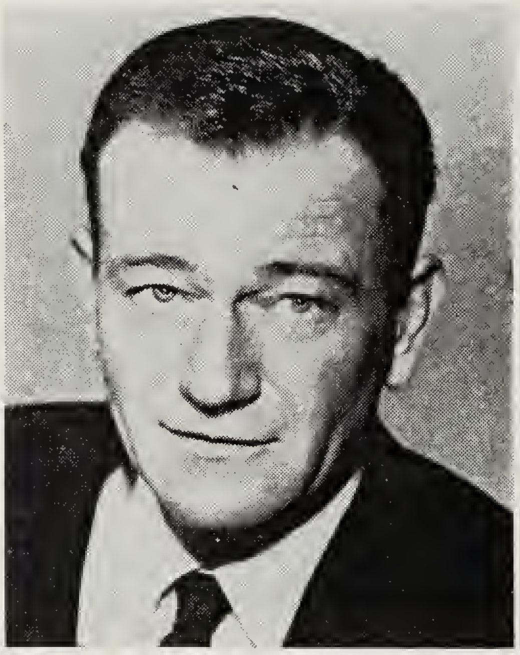
*1960 LAUREL AWARD WINNERS:*

# Topliner

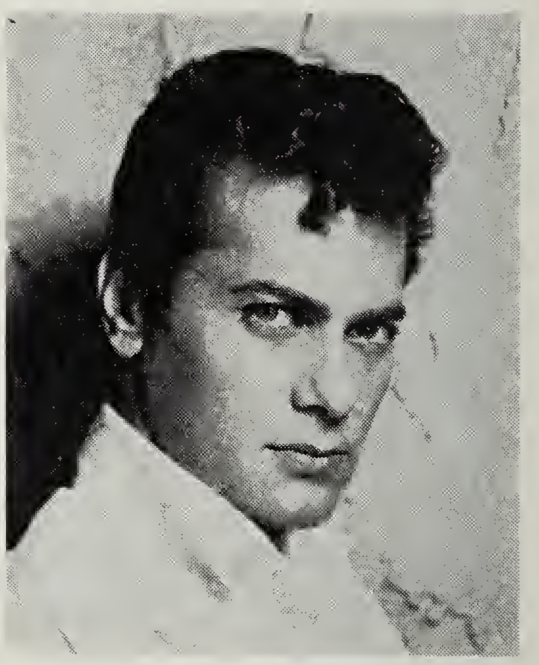
# MALE STARS

1. ROCK HUDSON

4. JAMES STEWART



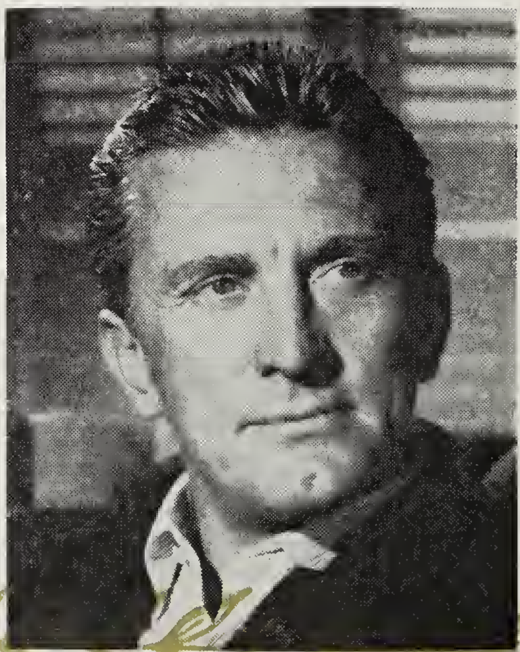
5. JOHN WAYNE



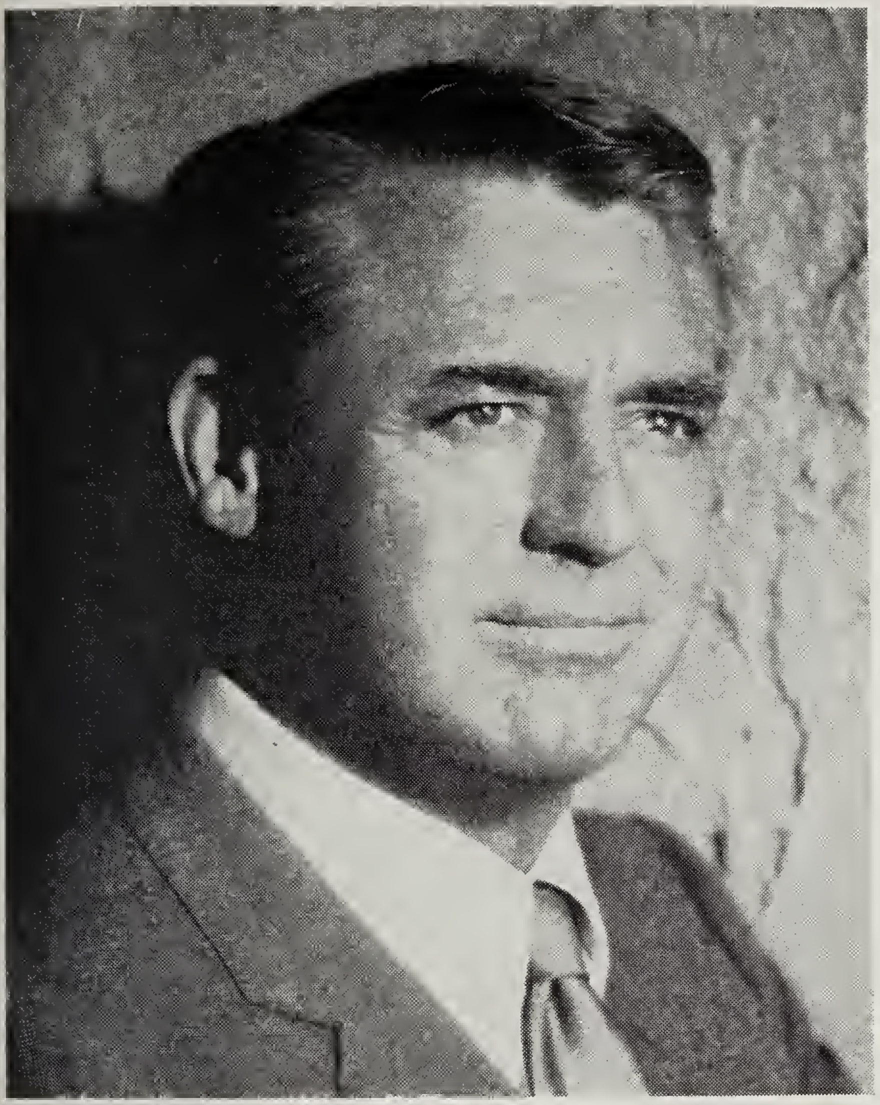
6. TONY CURTIS

10. JACK LEMMON

11. KIRK DOUGLAS



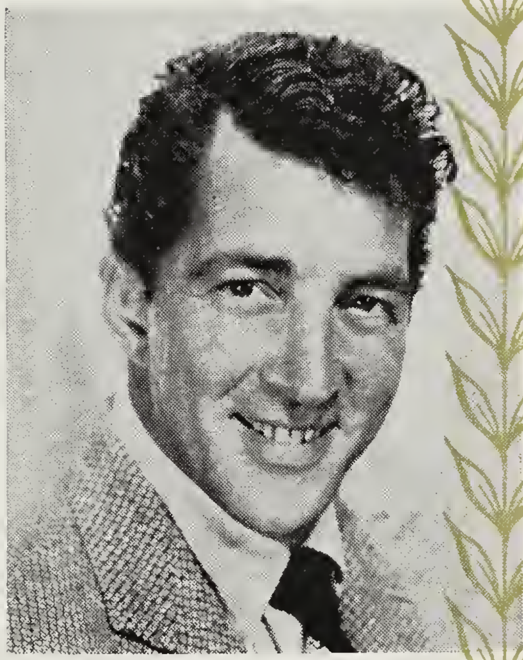
12. BING CROSBY


2. CARY GRANT

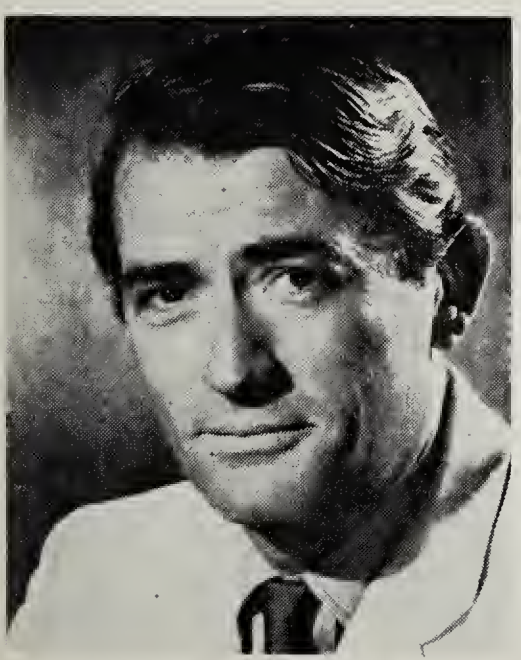
3. FRANK SINATRA

7. WILLIAM HOLDEN

8. JERRY LEWIS


9. DEAN MARTIN

13. GREGORY PECK

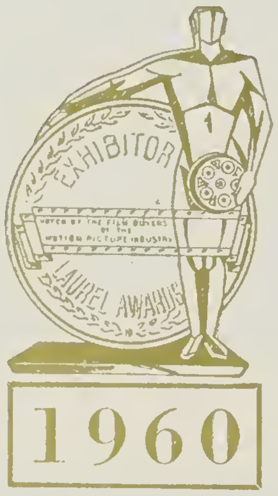


14. RICHARD WIDMARK

15. ROBERT MITCHUM

Thank you,

# ROCK HUDSON


EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1960

NUMBER ONE MALE STAR

Thank you,

# DORIS DAY

EXHIBITOR
LAUREL AWARDS
1960

NUMBER ONE FEMALE STAR

Sincere thanks,

**FRANK SINATRA**

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1960

TOP TEN STAR

BEST MUSICAL PERFORMANCE
"CAN-CAN"

Sincerely,

Jimmy Stewart

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1960

# JOHN WAYNE

EXHIBITOR
LAUREL AWARDS
1960

My deepest thanks
to the backbone of our
Industry . . .
MOTION PICTURE EXHIBITOR

**JERRY LEWIS**

EXHIBITOR
LAUREL AWARDS
1960

# Gregory Peck

*Production Completed*

"THE GUNS OF NAVARONE"

A Carl Foreman Production

*In Preparation*

"THE EXECUTIONERS"

A Melville Production

(Sy Bartlett, Producer)

"THEY'RE A WEIRD MOB"

A Melville Production

(Gregory Peck, Director)

Thanks!

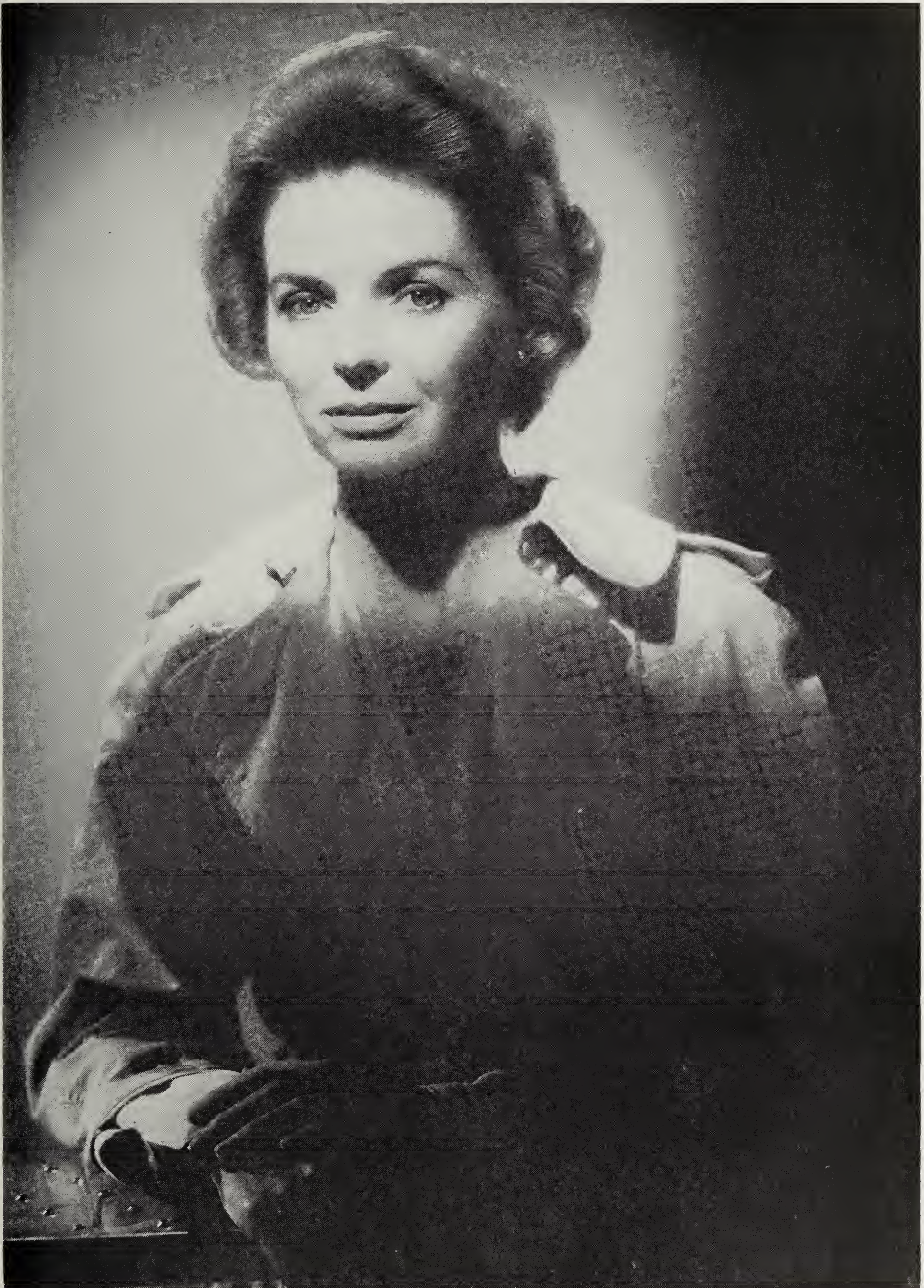
# BING

EXHIBITOR
LAUREL AWARDS
1960

TOP FIFTEEN NAMEPOWER STAR

*Thank you,*

*Kirk Douglas*



DOROTHY McGUIRE

*Gratefully*

# ROBERT MITCHUM

EXHIBITOR
LAUREL AWARDS
1960

**API**

**ASSOCIATED PRODUCERS, Inc.**
World Wide Distribution by 20th-Century Fox

## NOW IN RELEASE

### "MURDER INC."

STUART WHITMAN — MAY BRITT — PETER FALK — DAVID STEWART

### "YOUNG JESSE JAMES"

RAY STRICKLYN — WILLARD PARKER — MERRY ANDERS

### "FRECKLES"

(COLOR)

MARTIN WEST — CAROL CHRISTENSEN

### "WALK TALL"

(COLOR)

WILLARD PARKER — JOYCE MEADOWS — KENT TAYLOR

### "DESIRE IN THE DUST"

RAYMOND BURR — MARTHA HYER — JOAN BENNETT
KEN SCOTT — BRETT HALSEY

### "SQUAD CAR"

PAUL BRYAR — VICI RAAF — DON MARLOWE

### "THE SECRET OF THE PURPLE REEF"

(COLOR)

JEFF RICHARDS — MARGIA DEAN — PETER FALK

1. ELIZABETH TAYLOR
"Suddenly Last Summer"

## *1960 LAUREL AWARD WINNERS:*

# Topliner

## FEMALE
## DRAMATIC
## PERFORMANCES

2. AUDREY HEPBURN
"The Nun's Story"

3. SIMONE SIGNORET
"Room At The Top"

4. DOROTHY McGUIRE
"A Summer Place"

5. KATHERINE HEPBURN
"Suddenly Last Summer"

*1960 LAUREL AWARD WINNERS:*

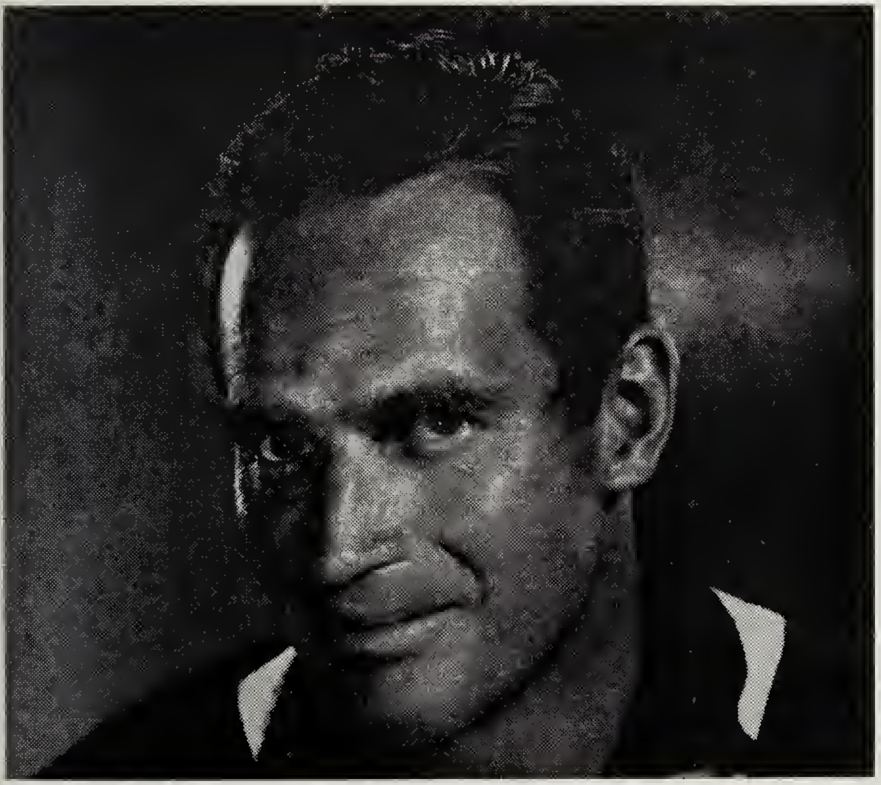
# Topliner

# MALE

# DRAMATIC

# PERFORMANCES

1. JAMES STEWART
"Anatomy Of A Murder"



2. CHARLTON HESTON
"Ben-Hur"

3. STEPHEN BOYD
"Ben-Hur"

4. ROBERT MITCHUM
"Home From The Hill"

5. DEAN MARTIN
"Career"

*1960 LAUREL AWARD WINNERS:*

# Topliner

## FEMALE COMEDY PERFORMANCES

1. DORIS DAY
"Pillow Talk"

2. MARILYN MONROE
"Some Like It Hot"

3. DEBBIE REYNOLDS
"It Started With A Kiss"

4. JANET LEIGH
"Who Was That Lady?"

5. SANDRA DEE
"Gidget"

*1960 LAUREL AWARD WINNERS:*

# Topliner

MALE

# COMEDY

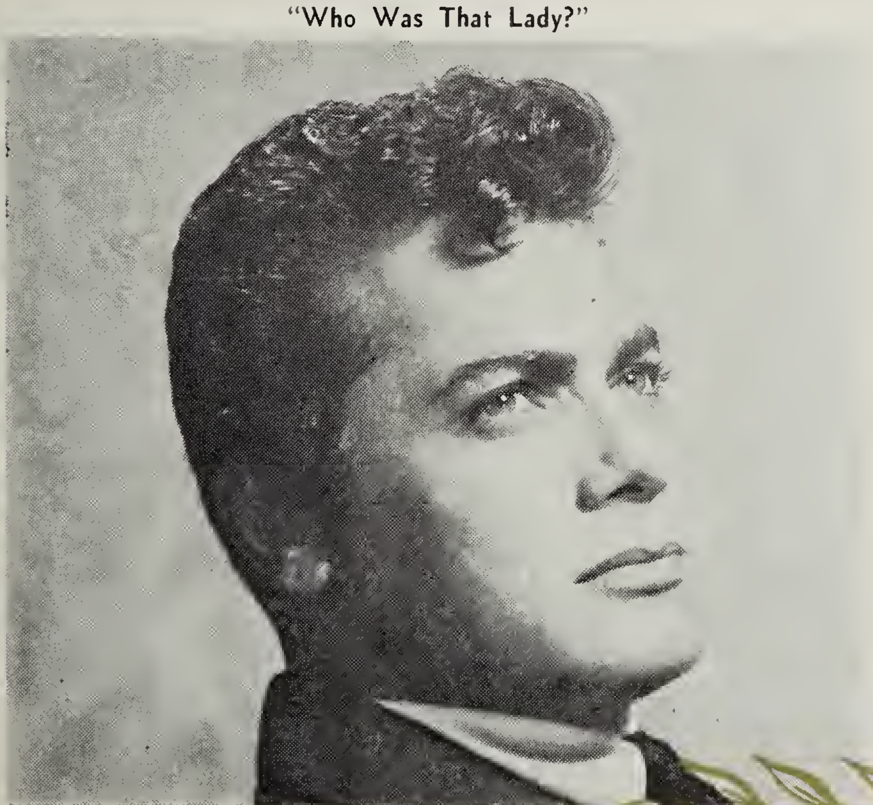
PERFORMANCES

1. CARY GRANT
"Operation Petticoat"

2. JACK LEMMON
"Some Like It Hot"

3. ROCK HUDSON
"Pillow Talk"

4. TONY CURTIS
"Who Was That Lady?"



5. GLENN FORD
"It Started With A Kiss"

*1960 LAUREL AWARD WINNERS:*

# Topliner

## FEMALE MUSICAL PERFORMANCES

1. SHIRLEY MACLAINE
"Can-Can"

2. PEARL BAILEY
"Porgy And Bess"

3. DEBBIE REYNOLDS
"Say One For Me"

4. DOROTHY DANDRIDGE
"Porgy And Bess"

5. JULIET PROWSE
"Can-Can"

*1960 LAUREL AWARD WINNERS:*

# Topliner

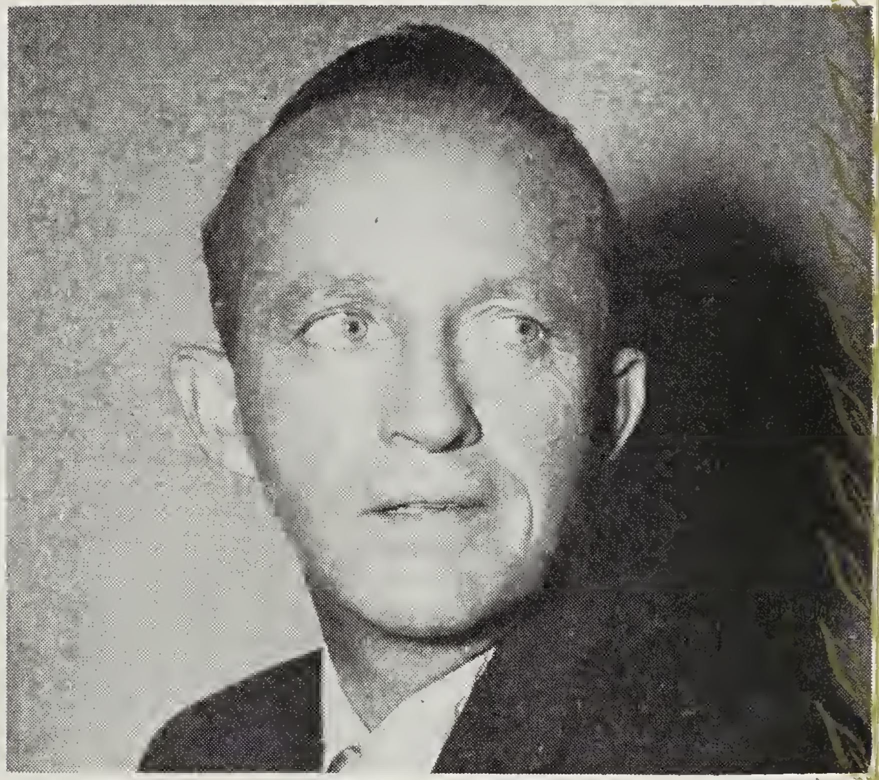
# MALE

# MUSICAL

# PERFORMANCES

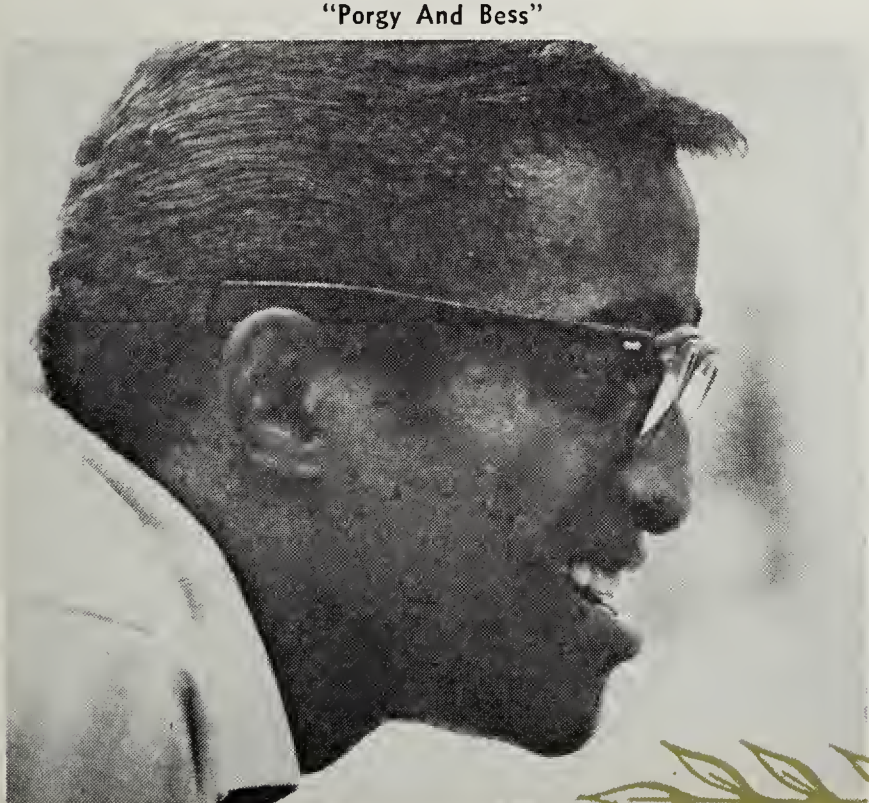
1. FRANK SINATRA
"Can-Can"

2. DANNY KAYE
"The Five Pennies"



3. BING CROSBY
"Say One For Me"

4. SAMMY DAVIS, JR.
"Porgy And Bess"



5. MAURICE CHEVALIER
"Can-Can"

*1960 LAUREL AWARD WINNERS:*

# Topliner

## FEMALE

## SUPPORTING

## PERFORMANCES

1. SHELLEY WINTERS
"Diary Of Anne Frank"

2. THELMA RITTER
"Pillow Talk"

3. JANIS PAIGE
"Please Don't Eat The Daisies"

4. SPRING BYINGTON
"Please Don't Eat The Daisies"

5. EVE ARDEN
"Anatomy Of A Murder"

*1960 LAUREL AWARD WINNERS:*

# Topliner

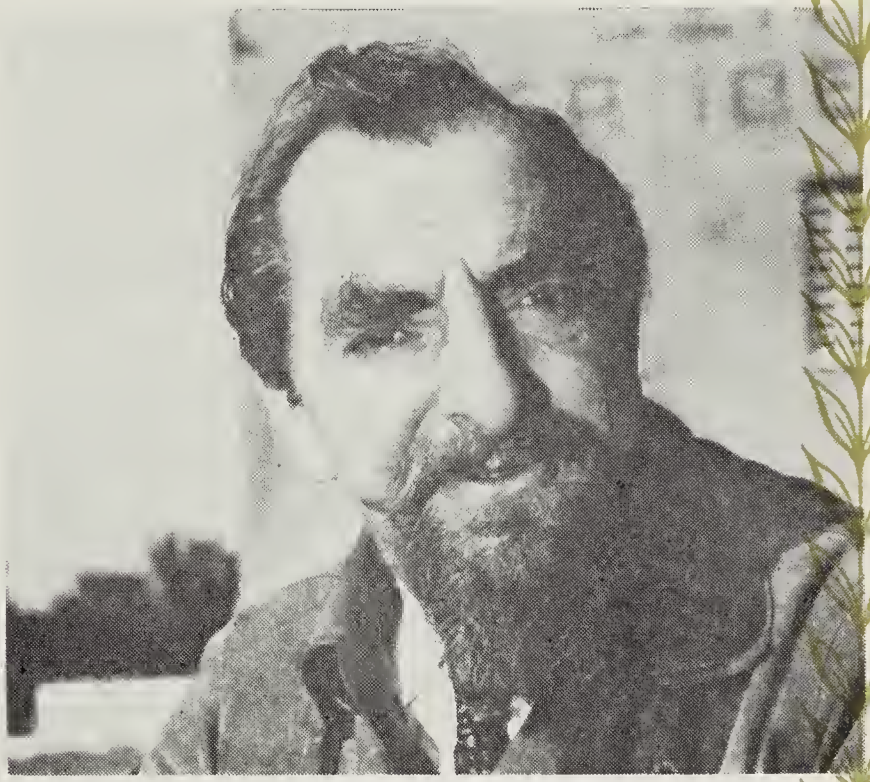
## MALE

# SUPPORTING

## PERFORMANCES

1. ARTHUR O'CONNELL
"Anatomy Of A Murder"

2. ARTHUR KENNEDY
"A Summer Place"



3. HUGH GRIFFITH
"Ben-Hur"

4. ROBERT VAUGHN
"The Young Philadelphians"

5. LUTHER ADLER
"The Last Angry Man"

*1960 LAUREL AWARD WINNERS:*

## Topliner

# ACTION

## PERFORMANCES

1. GARY COOPER
"They Came To Cordura"

2. ROBERT STACK
"The Last Voyage"

3. RICHARD WIDMARK
"Warlock"

4. ANTHONY QUINN
"Last Train From Gun Hill"

5. RICHARD CONTE
"They Came To Cordura"

*1960 LAUREL AWARD WINNERS:*

# MUSICAL SCORES

1. **MAX STEINER**

WARNERS'

"A SUMMER PLACE"

---

2. **ALFRED NEWMAN**

20TH-FOX's

"DIARY OF ANNE FRANK"

---

3. **FRANZ WAXMAN**

WARNERS'

"THE NUN'S STORY"

---

4. **BUXTON ORR—MALCOLM ARNOLD**

COLUMBIA's

"SUDDENLY LAST SUMMER"

---

5. **BRONISLAU KAPER**

MGM's

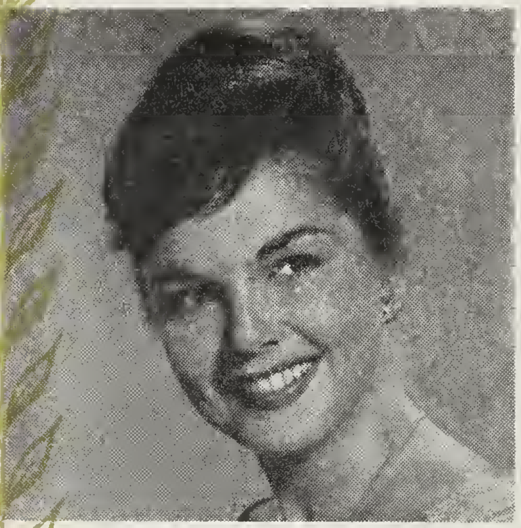
"HOME FROM THE HILL"

*1960 LAUREL AWARD WINNERS:*

# Topliner

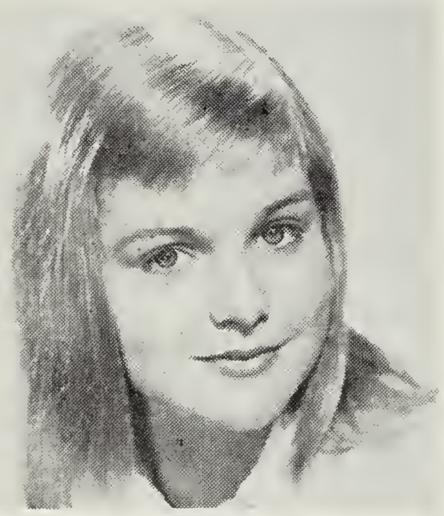
## FEMALE NEW PERSONALITIES

1. JANE FONDA


2. LUANNA PATTEN

3. JOAN O'BRIEN

4. TUESDAY WELD


5. CAROL LYNLEY

6. HAYA HARAREET

7. CINDY ROBBINS

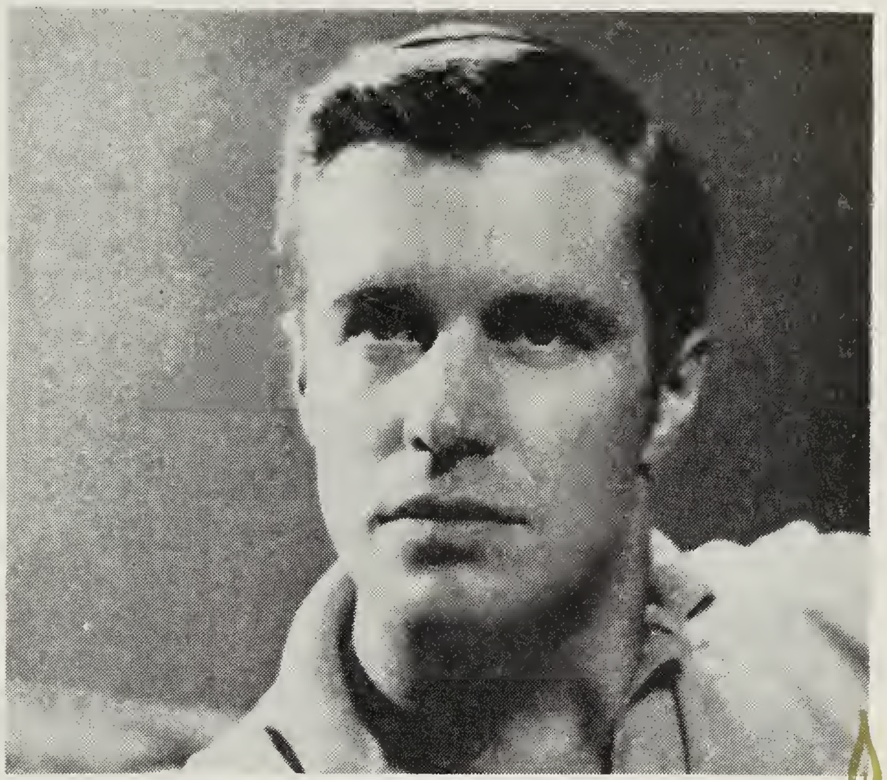
8. JOAN BLACKMAN

9. LESLIE PARRISH

10. DONNA ANDERSON

## *1960 LAUREL AWARD WINNERS:*

# Topliner
MALE
NEW
PERSONALITIES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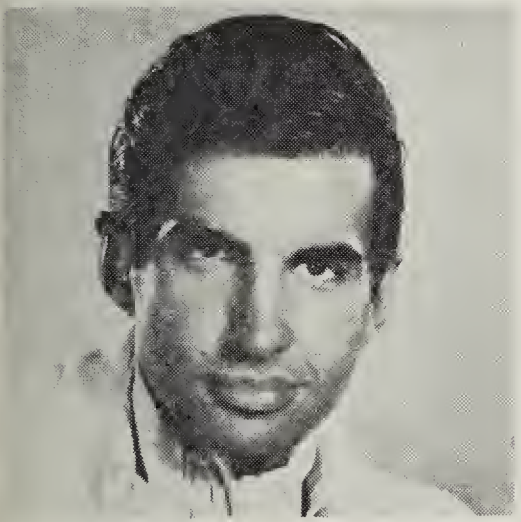
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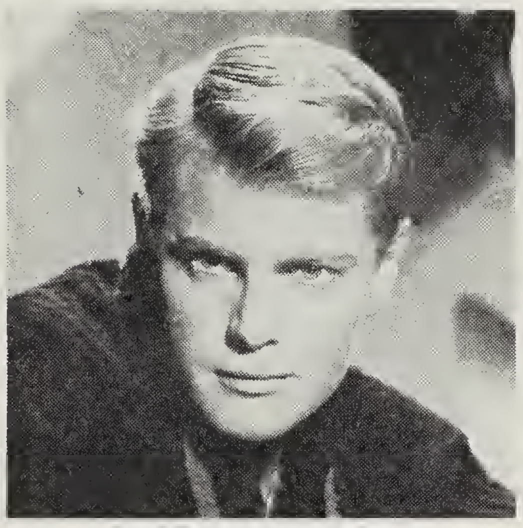
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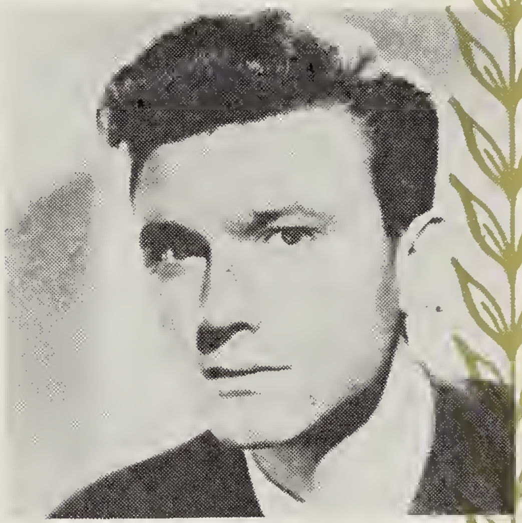
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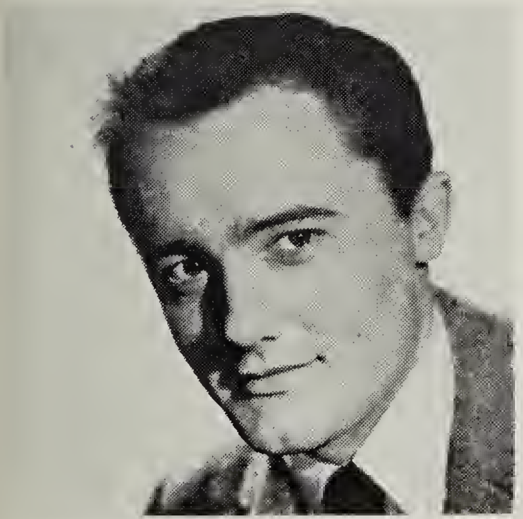
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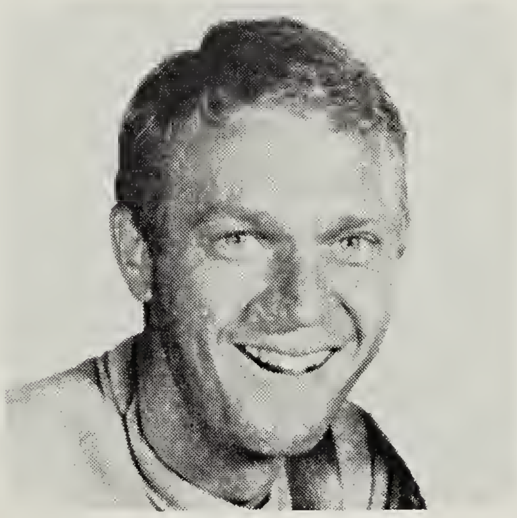
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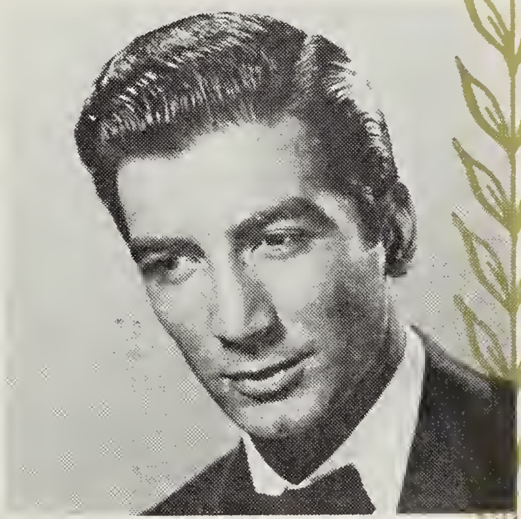
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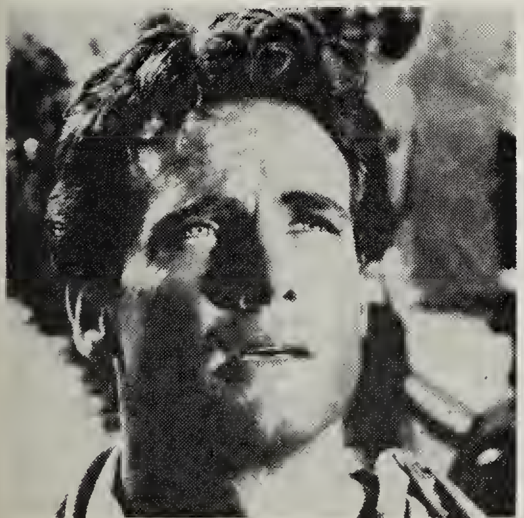

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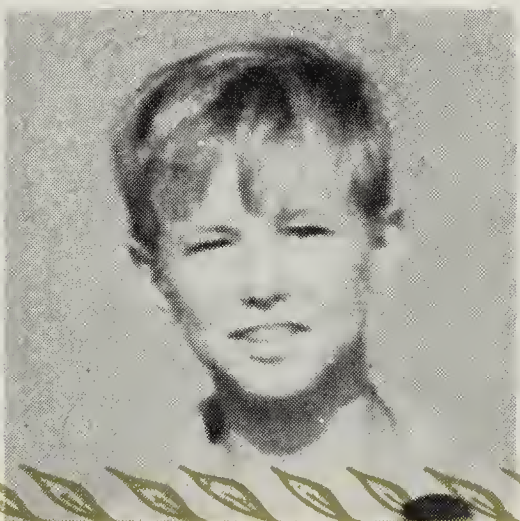

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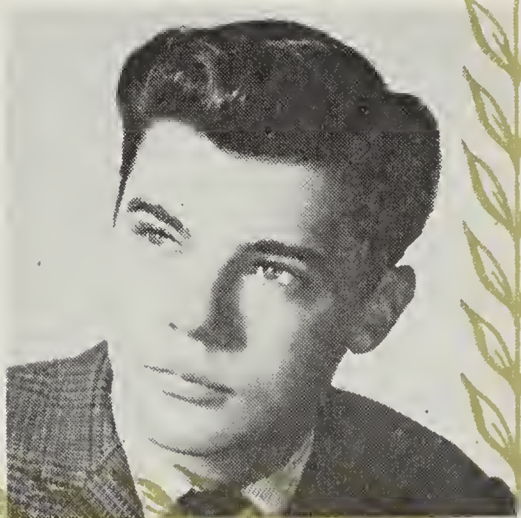

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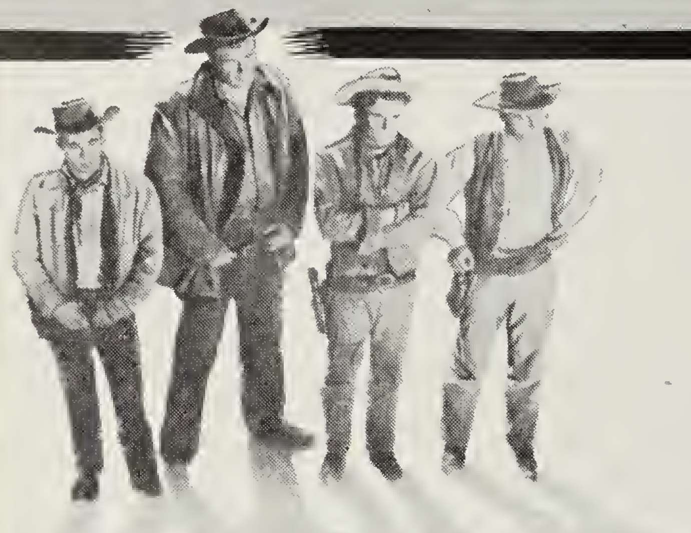

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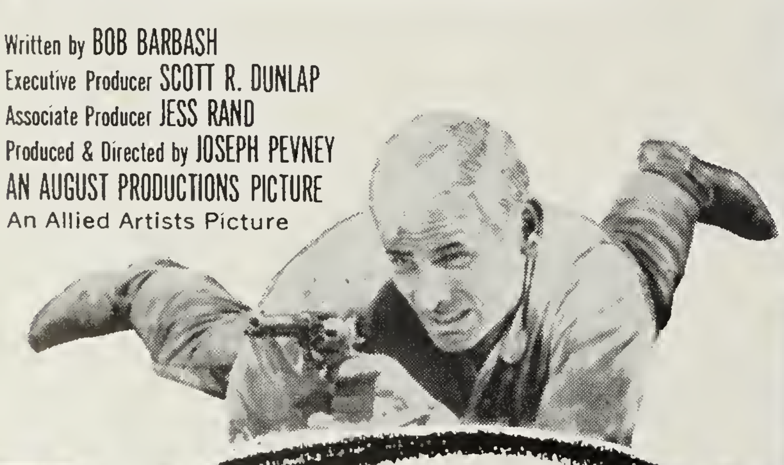

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SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 64, No. 18

SEPT. 28, 1960

## COLUMBIA

### The Barefoot Mailman (449-R)

Melodrama
83m.

Columbia
(SuperCinecolor)
(Reissue)

Estimate: Interesting programmer for the duallers.

Cast: Robert Cummings, Terry Moore, Jerome Courtland, John Russell, Will Geer, Arthur Shields, Trevor Bardette, Arthur Space, Frank Ferguson, Percy Helton, Ellen Corby, Renie Riano, Robert Lynn, Mary Field. Produced by Robert Cohn; directed by Earl McEvoy.

For complete review please refer to page 3189, Nov. 21, 1951.

### Let No Man Write My Epitaph

Drama
106m.

Columbia

Estimate: Unpleasant but gripping drama has angles.

Cast: Burl Ives, Shelley Winters, James Darren, Jean Seberg, Ricardo Montalban, Ella Fitzgerald, Rudolph Acosta, Philip Ober, Jeanne Cooper, Bernie Hamilton, Walter Burke, Francis DeSales. Produced by Boris D. Kaplan; directed by Philip Leacock.

Story: James Darren is a product of Chicago's seamy South Side. His father died in the electric chair and his mother never did get to marry him before he died. The mother, Shelley Winters, is reduced to near prostitution to support the lad. She is aided by others in the neighborhood including a legless newsboy, a prostitute, an ex-fighter, a cabbie, and whiskey-soaked ex-jurist Burl Ives, as well as nightclub singer Ella Fitzgerald. Darren shows signs of becoming a fine pianist. Darren is involved in a fight and all wind up in court. His fine is paid by a new acquaintance of his mother, mobster Ricardo Montalban. The latter gets Winters to take dope which he peddles. Meanwhile, Darren meets Jean Seberg, daughter of sociologist-lawyer Philip Ober, through Ives, and Ober promises to try and help get him a music scholarship. When Darren finds Winters and Montalban together and that he's hooked her on dope, he sets out to kill Montalban. Montalban takes the gun away from him and orders a henchman to inject him with dope. When Ives learns of this, he sets out to kill Montalban, making the supreme sacrifice for the boy and for Winters whom he loves. Darren is saved for something better.

X-Ray: Unpleasant, yet interesting, is this tale of a boy, the slums, and people of a seamy section of Chicago. The tale is a bit long in the telling, but the cast is efficient, and direction and production are better than average. A number of the cast are well-enough known to be of value at the boxoffice if the public has a mind to see this kind of entry. Performances have a realism to them that is full of impact. It should do okay as part of the show. The screenplay is by Robert Presnell, Jr., based on the novel by Willard Motley. There is a song, "Reach For Tomorrow," rendered by Ella Fitzgerald. It's adult entertainment.

Tip On Bidding: Higher program rates.

Ad Lines: "Naked Emotions Seething And Screaming Out Of A City's Depths"; "Desperate Young Lovers Reaching For The Ecstasy Forbidden By Their Separate Worlds."

## PARAMOUNT

### The Boy Who Stole A Million (6001)

Melodrama
64 m.

Paramount
(Filmed in Spain)

Estimate: Good program entry for family.

Cast: Maurice Reyna, Virgilio Texera, Marianne Benet, Harold Kasket, Robert Barneto, Francisco Bernal, Warren Mitchell, Curt Christian, George Colouris. Produced by by George H. Brown. Directed by Charles Crichton.

Story: Twelve-year-old Maurice Reyna, whose mother is dead, lives with his devoted father, taxi driver Virgilio Texera, in the poorer quarters of Valencia, Spain, and the lad works as an errand boy and page in the local bank. The father's taxi breaks down and the bill is a large one. Mechanic Harold Kasket doesn't permit him to remove the vehicle until the bill is paid. Reyna overhears the argument and tries to help by "borrowing" some money from the bank's vault. The amount taken turns out be be a million pesetas. He seeks his father but can't find him. When the shortage is discovered, the blame is placed on the lad, who is hunted by the police. The underworld gets wind of the loot he is carrying, and the hunt for him is extensive. At one point, he tries to return the money but runs to avoid capture. The search is joined by the father, a pretty waitress, Marianne Benet, who is in love with him, and by Kasket, who is sorry that his bill started the whole thing. The family is reunited on a waterfront wharf where the thugs catch up with them and a battle ensues. They get away with the help of Kasket and the cab, and the money is returned to the bank where manager George Colouris is sympathetic and agrees to take the interest for the "Loan" out of the boy's salary a little at a time. Father and son rejoin Benet, who is waiting for them in the cab.

X-Ray: A boy, a dog, and a million in currency are sought by the police of a city in Spain and by the underworld, and what results is an interesting entry for the program that should have appeal both to youngsters and to family audiences everywhere. The cast is good, as are the production and direction, while on-the-scene shooting enhances the value with the different backgrounds, settings, etc. Its short running time is also an asset, permitting easy pairing on the program.

Ad Lines; "He'll Steal Your Heart Before You Know It"; "Thrills For All The Family."

*Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.*

## 20th-FOX

### Desire In The Dust

Drama
102m.

20th-Fox
(CinemaScope)

Estimate: Interesting drama of small Southern town.

Cast: Raymond Burr, Martha Hyer, Joan Bennett, Ken Scott, Brett Halsey, Edward Binns, Maggie Mahoney, Douglas Fowley, Kelly Thordsen, Rex Ingram, Irene Ryan, and introducing Anne Helm and Jack Ging. Produced and directed by William F. Claxton.

Story: Ken Scott returns to a small southern town after spending six years on a chain gang for the death of a boy in an automobile accident. Edward Binns, the publisher of the local paper, want to discuss the crime with him but he refuses. He goes home to a sharecropper's shack to find father Douglas Fowley and sisters Maggie Mahoney and Anne Helm waiting for him. Sheriff Kelly Thordsen reports his arrival to Colonel Raymond Burr, owner of the land and the area's man of wealth and influence. The boy who was killed was Burr's son and Joan Bennett's and the latter refuses to accept the fact that he is dead. The only people showing her any sympathy are her other son, Jack Ging, and Dr. Brett Halsey, new husband of Burr's beautiful and vicious daughter, Martha Hyer. Scott goes to Burr's hunting lodge, where he meets Hyer, and they resume the affair they were having before he left. The next day Scott learns that Hyer is married. Furious, he informs Halsey that Hyer is unfaithful, and he advises him to go to the hunting lodge that night. Halsey sees them together, and Hyer, realizing the plot, shoots Scott in the shoulder accusing him of attempted rape. He makes it home, where Fowley hides him. Binns is called and brings Halsey, who treats the wound and learns the real story, which has Scott taking the blame for the auto death of the boy, who was really killed by Hyer and Burr while both were out together and drunk. Halsey returns and tries to cure Bennett by telling her the real story. Ging, hearing it, changes from a meek lad to a determined one. Burr realizes that Scott can be harmful to his political ambitions and to Hyer and orders the sheriff to go out and kill Scott while resisting arrest. Scott holds them off and Binns appears, convincing the sheriff that he can go in and bring him out. Once with him, he helps hold the sheriff and his men off while talking to Burr on the phone. Halsey overhears. Burr and Hyer arrive at the scene and order that both men be killed since Binns knows the truth. A call that Bennett has tried to kill herself get Burr and Hyer back in a hurry. The death of the boy is re-enacted with Ging getting in front of the car and Bennett is restored mentally. Ging walks out on Burr while Halsey calls off the sheriff, telling him everyone knows the truth. Scott returns home.

X-Ray: This torrid tale of different people in a small southern town will best be appreciated by adults. A capable cast follows through on the yarn that holds attention fairly well throughout, and it would seem as though the Raymond Burr name should be of value following his exposure on television as Perry Mason. A bit of tightening might have improved the end result via strengthening the story. Direction and production are efficient. It should do okay as part of the show, and the sordid story is just the type of troubled, twisted family tale that has been so popular recently.

TIPS ON BIDDING: Higher program rates.

AD LINES: "They Talked About This Father And Daughter And About Their 'Desire in the Dust' "; "He Was Willing To Do Anything For Her . . . She Thought Him Just Another Diversion."

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## Freckles

DRAMA
84M.

20th Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Okay entry for the program.

CAST: Martin West, Carol Christenson, Jack Lambert, Steven Peck, Roy Barcroft, Lorna Thayer, Ken Curtis, John Eldridge. Produced by Harry Spalding; directed by Andrew V. McLaglen.

STORY: Twenty-year-old orphan Martin West appears in the timberland owned by Roy Barcroft and requests a job. Barcroft gives him one reluctantly since the boy is an unknown and is missing one hand. He is told to guard the woods against timber thieves headed by Steven Peck. He makes the acquaintance of Carol Chistensen. When one of Peck's men tries to bribe West, he is given a beating and sent packing. Barcroft is now certain he can trust the boy and helps him in his desire to learn more about the forest and lumbering. The romance between West and Christensen receives a set-back when she tells him she is off to college. Peck and his men are spotted stealing lumber and West tries to delay them while Christensen goes for help. West and Peck wind up in a gun duel with both being wounded. West is cared for by Barcroft and the others, who shoot or capture Peck's men. Peck runs off in the forest and is later found dead. The romance difficulties are ironed out between West and the girl, and the future seems bright, with West supposed to get a better job.

X-RAY: There's a medium amount of action, suspense, and drama in this colorful presentation that should do okay in the supporting slot of the program. Performances are fair as are the direction and production. The cast is unknown but the property should be a familiar one to many readers of the Gene Stratton Porter novel, with the screenplay by Harry Spaulding.

AD LINES: "The Memorable Story Loved By Millions"; "A Thousand Freckles On His Face . . . A Thousand Adventures in His Heart."

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## High Time (036)

COMEDY
103M.

20th Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Cute comedy.

CAST: Bing Crosby, Fabian, Tuesday Weld, Nicole Maurey, Richard Beymer, Patrick Adiarte, Yvonne Craig, Jimmy Boyd, Gavin McLeod, Kenneth MacKenna. Produced by Charles Brackett; directed by Blake Edward.

STORY: Successful businessman and widower Bing Crosby decides to return to college at the age of 51 to get a degree despite objections by his grown son and daughter. He is assigned to room with Fabian, Richard Beymer, and Patrick Adiarte, and he fits in with his younger roommates in fun as well as in the required studies. He also makes the acquaintance of French teacher Nicole Maurey and the two become close friends. His is reluctant to think of romance, figuring that at his age it's wrong to think of marriage. He gets through the courses as well as some of the extra curricular activities such as fraternity hazings, etc., and when graduation time rolls around, he is also convinced that it should be wedding time to Maurey. She is in complete agreement.

X-RAY: This comedy about college life is amusing and fairly entertaining, and it should please most viewers. The treatment in the special photographic effects, musical background, the smart use of color, etc., add to the value of the presentation. The yarn is a slight one but interest is well enough maintained. The cast performs adequately with the Crosby angle of the older man returning to the college a novel one. Direction and production are good. The screenplay is by Tom and Frank Waldman based on a story by Garson Kanin. Songs heard include "The Second Time Around" and "Nobody's Perfect."

TIPS ON BIDDING: Higher bracket.

AD LINES: "College Capers For Young And Old"; "It's The High Time of Your Lifetime."

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# WARNERS

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## The Dark At The Top Of The Stairs (005)

DRAMA
123M.

Warners
(Technicolor)

ESTIMATE: Well made, interesting entry.

CAST: Robert Preston, Dorothy McGuire, Eve Arden, Angela Lansbury, Shirley Knight, Lee Kinsolving, Frank Overton, Robert Eyer, Penney Parker, Ken Lynch. Produced by Michael Garrison; directed by Delbert Mann.

STORY: In a small Oklahoma town in the 1920's lives the family consisting of Robert Preston, a harness salesman; his wife Dorothy McGuire; their teen-age daughter Shirley Knight; and 10-year-old Robert Eyer. Preston learns that his boss is giving in to the age of the automobile and Preston is without a job. McGuire buys a new dress for Knight to wear on a blind date for the country club dance. The dress starts an argument, and McGuire accuses Preston of playing around while making his rounds, specifically with widow Angela Lansbury, who runs a beauty parlor. He walks out on her. Knight also runs out and is almost run over by a car driven by military academy cadet Lee Kinsolving. Her normal shyness vanishes with him. Preston does go to see Lansbury, and though she would like him as a lover, he refuses to become involved. McGuire calls her sister Eve Arden to come over with her husband Frank Overton. Preston returns and gets into another argument with McGuire over her refusing to make love at night, and she admits that she has no desire for this after daytimes of dissent and a lack of money to buy more than bare necessities. Knight's date turns out to be Kinsolving, who is lonely and an unwanted son of a Hollywood star. At the club, he is told that it is restricted and since he is Jewish, he doesn't belong. He takes Knight home and rushes off. The next morning Knight learns that he was in an accident where he tried to kill himself. She rushes to the hospital but he dies soon after her visit. McGuire goes to see Lansbury, who admits being in love with Preston, but also reports that nothing happened between them. It is from her that McGuire first learns that Preston has lost his job. He, meanwhile, is at the hotel getting another job from an oil drilling machinery company. When he emerges, he finds McGuire waiting for him repentant about her nagging. They go home together to resume their life on a better basis and a more romantic one.

X-RAY: This is supposedly a tender and touching tale of family life in the 1920's. Each member of the family has a problem, and how they attempt to dissolve them makes up the core of the film. Unfortunately the film contains a few tasteless scenes that restricted it to adult audiences. We wonder if these are faithful to the stage play or only included for shock effect. Exhibitors would do well to look before they book. Performances are excellent throughout, and except for these lapses, production and direction are fine. The screenplay is by Harriet Frank, Jr. and Irving Ravetch, based on a play by William Inge. Incidentally, there are some warm scenes of family life that provide comedy relief in what is essentially a drama for adults.

TIPS ON BIDDING: Higher bracket.

AD LINES: "A Hit Broadway Play Becomes A Powerful Motion Picture"; "A Comedy-Drama About A Family And Its Problems."

---

## Sunrise At Campobello (002)

BIOGRAPHICAL DRAMA
143M.

Warners
(Technicolor)

ESTIMATE: Quality picturization of hit stage play.

CAST: Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen, Ann Shoemaker, Alan Bunce, Tim Considine, Zina Bethune, Frank Ferguson, Pat Close, Robin Warga, Tom Carty, Lyle Talbot, David White, Walter Sande. Written and produced by Dore Schary based on his play. Directed by Vincent J. Donehue.

STORY: Franklin D. Roosevelt, portrayed by Ralph Bellamy, his wife, Eleanor, portrayed by Greer Garson, and their children have a wonderful afternoon of sailing and swimming at Campobello on an August day in 1921. Bellamy becomes seriously ill at night, with the ailment eventually diagnosed as infantile paralysis. Friend and adviser Hume Cronyn arrives to help out, as does Bellamy's mother, Ann Shoemaker, who wants him to forget about politics and live the life of a country squire. When he can be moved, he is taken to New York City where, despite his family, Cronyn, and secretary Jean Hagen, he finds the life of an invalid is a lonely one. Garson, a naturally shy person, enters public life and even gives some talks to women, acting as the eyes and ears of her husband. His health improves as does his temper, and he admits that he has learned humility during his period of illness. He even tells his mother off. The opportunity to return to public life comes when Governor Al Smith, played by Alan Bunce, asks Bellamy to nominate him for the presidency at the Democratic national convention in 1924. He accepts and then practices with crutches. The day of the event, he is able to walk the distance to the lectern and hand the supports to his grandson, after which he faces the thunderous applause of the crowd with a smile and confidence.

X-RAY: A glimpse of history and a look at an individual who helped make it, aided by others around him, is offered viewers here in a form and fashion that is most interesting and most well done. How much the film has to offer various individuals depends on the viewers. Those who admired Roosevelt when he was in the public eye will get a big thrill out of seeing him come alive on screen in the capable face and figure of Ralph Bellamy. Those who even today are fans of Eleanor Roosevelt will marvel at her presence on screen in the realistic performance of Greer Garson. It will have to be recalled that a goodly number did not appreciate Mr. Roosevelt or his politics. They will have to look for the dramatic story involved, for the capable performances and the superior direction and production, and for the fine settings and backgrounds. They perhaps more than the others will be conscious that there is much conversation on screen and little movement, but that seems the way of a dramatic stage presentation, especially one that is biographical in nature. Making something special out of the presentation seems a proper way to sell this, and shilly-shallying around isn't going to make the Roosevelt detractors like it any better. The above mentioned running time does not include six-and-a-half minutes of mood-setting music prior to the film, nor does it include an intermission which can vary in length depending on individual exhibitor preference.

*(Continued on page 4756)*

**JUST A REMINDER . .** These PINK "REVIEWS" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "REVIEWS" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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# ALPHABETICAL GUIDE TO 38 Features Reviewed

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### *SUNRISE AT CAMPOBELLO*

(*Continued from page 4754*)

Tip On Bidding: Depends on individual situation.

Ad Lines: "A Drama That Will Be Discussed For Years"; "A Story Of Love . . . Of Happiness . . . Of Children . . . And Of Marriage Under Conditions That Could Try A Man's Soul."

## FOREIGN

### End Of Innocence

Drama
76m.

Kingsley International
(Argentina-made)
(English titles)

Estimate: Okay for art and specialty spots.

Cast: Elsa Daniel, Lautare Murua, Guillermo Battaglia, Jordana Fain, Berta Ortegosa, Barbara Mujica, Alejandre Rey, Lili Gacel. Directed by Leopoldo Torre Nilsson; associate producer, Adolpho Cabrera.

Story: Berta Ortegosa, an extremely strict and religious woman, protects her daughters from the evils of the outside world, with emphasis on her youngest, Elsa Daniel, who is 16 and is exhibiting an increasing interest in sex and men. Her father, Guillermo Battaglia, is prominent in politics. Another politician, handsome and youthful Lautare Murua, challenges a member of the opposition party to a duel for an insult to himself and his family. Daniel's father arranges the details and Murua stays at his home the night before the event. Daniel comes to his room where she loses her innocence. The duel results in Murua killing his rival, and while there is a secret bond between him and Daniel nothing much seems to come of it.

X-Ray: This tale of the growing of a young girl into womanhood with its various inner conflicts and emotions concentrates on society in Buenos Aires in the 1920's when its theme of strictness and purity in thought and deed were believeable. It is interesting and the performances are good, with Elsa Daniel particularly sensitive and noteworthy. Direction and production are in the better category. It should satisfy in the art and specialty spots where this type of drama is acceptable.

Ad Lines: "A Young Girl Grows Up Suddenly"; "She Wondered About Men Until That Night."

### The Love Specialist

Comedy
104m.

Madison
(Technirama-Technicolor)
(Italian-made) (Dubbed in English)

Estimate: Light weight import can be sold in some spots on name values.

Cast: Diana Dors, Vittorio Gassman, Franc Valeri, Bruce Cabot, Teresa Pellati, Tina Lattanzi, Enrico Viarisio, Nando Bruno, Ronaldino. Produced by G.E.I.-Cite Film; directed by Luigi Zampa.

Story: Diana Dors, poor but beautiful Texas gal, wins a Cadillac and a trip to Italy on a TV quiz show. She meets prince Vittorio Gassman, also without funds. Both think the other wealthy, but they really fall in love. At a royal ball both discover the truth and learn each other's true financial position. Dors, believing that Gassman was only interested in her money, enters a horse in the race known as "The Contrada Of Siena," which she rides to victory. She wins the admiration of Gassman and his family.

X-Ray: This lightweight comedy import has many things in its favor, although it is old-fashioned in its context and runs too long, with many extraneous sequences, for its basic story line, based on the novel "La Ragazza del Polio," by Raffaello Giannelli. The romantic leads are known over here and can be sold effectively, Dors is a sexbomb with obvious boxoffice possibilities, although she does not show much here. The Technirama and Technicolor are definite assets as are the scenic beauties of Italy. Although there are several slow sequences, the horse race and pageantry of Siena provide a fine finish.

Ad Lines: "Royalty Taken For A Royal Runaround By A Sun-Tanned Cinderella From Texas"; "A Cinderella Story Come True—Romance, Beauty, Pageantry, Thrills."

### Ritual Of Love

Documentary
73m.

Pacemaker
(Eastman Color)
(French-made)

Estimate: Exploitable anthropological subject for art spots.

Credits: Produced by Les Films Du Centaure and Noria Films; directed by Luciano Enner.

X-Ray: This consists of edited footage from at least seven expeditions to such far-away spots as the jungles of the Amazon, India, South Vietnam, Africa's Cameroons, New Guinea and Tahiti. In the Kerguelen Islands of the Antarctic, the courtship and matings of sea elephants and penguins is shown. Considerable footage is also given to tropical fish. The love ritual footage, most of which has been seen before, is mild, with little nudity, but with tribal love dances, tattooing, etc. shown. Several sequences are rather disgusting to witness despite their authenticity. The photography ranges from good to poor. The commentary by George Bryan is satisfactory. Although this holds the interest, it is pretty much of a hodge podge. Should do business where properly handled.

Ad Lines: "Man Meets Woman And The Ritual Of Love Begins"; "Love Rites Around The World."

## MISCELLANEOUS

### Ten Who Dared

Melodrama
92m.

Buena Vista
(Technicolor)

Estimate: Good adventure yarn.

Cast: Brian Keith, John Beal, James Drury, R. G. Armstrong, L. Q. Jones, David Stollery, Ben Johnson, Dan Sheridan, Stan Jones David Frankham. Associate producer, James Algar; directed by William Beaudine.

Story: On May 24, 1869, a one-armed former Union army major, John Beal, and nine companions including his brother, John Drury, embark from Green River, Wyoming, in four rowboats to explore a thousand uncharted miles of the feared Colorado River. The first several days go smoothly enough, after which tensions start to build. Hidden liquor causes a fight which results in the loss of one of the boats. Drury, mentally affected by his experiences in the Civil War, keeps picking on ex-Confederate soldier Ben Johnson until they battle. Later Drury tries to kill Johnson but the latter gets the drop on him. When he refuses to shoot, they become friends, and Drury seems normal in actions and deeds. Food gets short and the men are all for walking out before they get too far into the unclimbable cliffs. While the rest of the party follows Beal, Brian Keith and two others set out on foot. They meet Indians who let them go, but what happened to them afterwards is an unsolved mystery. Beal and his party reach calm water and the end of the trail and are honored for their feat.

X-Ray: This release is a rugged adventure yarn colorfully presented, and it emerges as one that should hold interest generally. To be more specific, youngsters and men should best appreciate the on-screen happenings. There is nary a female in the film except in a crowd shot at the very start and an Indian squaw. The cast is good, and direction and production are adequate. Some of the scenic surroundings in Technicolor are beautiful to behold. Also, the technical scenes are very well done. The entry should prove satisfactory as part of the show. The screenplay is by Laurence Edward Watkin based on the journal of Major John Wesley Powell.

Tips On Bidding: Better program rates.

Ad Lines: "A Thrilling Adventure Yarn About Ten Brave Men"; "An Unusual Tale About Ten Brave Men Who Dared Defy Nature And The Elements."

MOTION PICTURE EXHIBITOR
SHOWMEN'S TRADE REVIEW

SEPTEMBER 28, 1960 SECTION THREE Vol. 64, No. 18

# EXPLOITATION

**ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.**

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

***Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:***

## B | KIDS' MATINEES

**NUMBER B67**

### "Back To School" Party

*THEATRE:* **Plaza,**
*ADDRESS:* **Decatur, Texas**
*MANAGER:* **Albert L. King**

We recently held a most successful "Back To School" theatre party for the children on a Saturday morning beginning at 9.30 a.m., through the medium of working through a single merchant who was interested in doing something for the kids which they would remember and appreciate.

Through this merchant the Chamber of Commerce was brought into the picture; and the next thing was that merchants were contacted by telephone and solicited to participate. As a result 48 joined in.

Free soft drinks, balloons, cakes and ice cream were promoted, while the feature film was a Martin and Lewis comedy.

The merchants also took a co-op half page ad in the Wise County Messenger, which stated that "Children may obtain their tickets from the following merchants who are sponsoring the party." This newspaper came through with a front page story announcing the party.

This was accomplished in a town where it is difficult to sell the merchants on any tie-in idea. It took work; but the idea brought these results without any undue "forcing."

As a result of this Chamber of Commerce sponsored party, the Junior Chamber of Commerce held a sponsored show. Also through Methodist Youth, who on a former trip saw a picture in a New York City art house and wanted to know if we were going to play it. I learned that they were trying to raise money for another trip, so I suggested they sponsor a picture of their choice and sell tickets on a percentage basis. This they did and the benefit was a success.

Possibly this proves that the business is there if we go after it and once it happens it continues, since the Chamber of Commerce is now planning an Easter Show and a close of school show.

**Allied Artists' "Hell To Eternity" was given this bally treatment by Lawrence J. Burke, manager, Capitol, Pittsfield, Mass. The stencilled footsteps which read "Follow Me To Hell To Eternity" led right to the boxoffice.**

LETS MAKE LOVE
KISSING BOOTH
WILL ROGERS MEMORIAL FUND
Marilyn MONROE
'LETS MAKE LOVE'

**His Honor, Mayor Thomas F. Shebell, Asbury Park, N. J., recently donated his dollar to the Will Rogers Memorial Hospital Fund and got a kiss from a pretty model. Stunt was set up by Walter Reade Theatre-men John Balmer and Merl Burdett in conjunction with the showing of 20th-Fox's "Let's Make Love". The kissing booth was set up in theatre lobby and caused quite a sensation with what is believed to be the first "live" kisses offer.**

## D | MERCHANTS

**NUMBER D81**

### Sponsored Movies Works Fine

*THEATRE:* **Ft. Wayne Drive-In,**
*ADDRESS:* **Ft. Wayne, Ind.**
*MANAGER:* **Glen Allen**

A sponsored movies by the city's only industrial laundry, Coverall Rental Service, developed into an almost unbelievably successful promotion at our drive-in. It brought crowds each week on Tuesday nights, designated as Coverall Rental Nights, with a program of two good features booked after their general release.

Ticket collection was made easy by having patrons drop their tickets, secured from Rogers Supermarkets or the 170 service stations in Ft. Wayne, into a large basket at the boxoffice. Those having no tickets from the distribution agencies were charged $1 per carload, as had been the custom on Tuesday nights. About 100 cars per night paid the $1 during the promotion which ran for 15 weeks.

The drive-in supplied 5,000 strip tickets, dated and color coded for each Tuesday night, good for admission of one carload per ticket.

The promotion was backed up by screen advertising in three drive-ins and the marquee at the Fort Wayne Drive-In, and plugged the Coverall Rental Service profusely. The plan was further plugged in newspaper ads, the supermarket and the 170 service stations with window cards, etc.

Results were excellent. Each Tuesday night during the promotion, at least 1,000 cars were turned away. The gates were closed around 8.30 P.M. each night when our 750-car capacity was reached. Others were told their tickets would be honored at Lincolndale or honored the following week.

The wide distribution of tickets by the cooperating merchants brought whole families back into the theatre with packed cars. It brought back old-time theatregoers and made new ones. And when this great influx of customers came back they were exposed to the film trailers advertising coming attractions, and these same people came back again and again as full-paying patrons on other nights of the week.

With the drive-in packed with cars and people, the concession stand turned into a nice gold mine. There was a constant flow of people through the stand and it was never allowed to slow up. We announced on the loud speaker system at various times that there were lucky numbers in some of the popcorn boxes, with passes, etc., and the people got out of their cars and descended like hungry locusts on the stand. The more popcorn they bought, the more cold drinks were sold. Business? It was wonderful from early to late.

We also held recently a silver anniversary night in honor of S. J. Gregory, Alliance Amusement Company, at which a silver dollar admitted a carload. We gave free roses to the ladies; free anniversary cake to all; and the "silver lollipop tree" began to bloom in the playground with free lollipops to the kids. A nice co-op ad was arranged mentioning "congratulations" from some nine merchants.

*SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD*

UNFAIR SINGLE GIRLS The APARTMENT
UNFAIR SINGLE GIRLS
CASH PRIZES... IF YOU OPEN IT
The APARTMENT
NOW! WISCONSIN THEATRE

**These lovely pickets were used recently as street bally for United Artists' "The Apartment," Wisconsin, Milwaukee, Wisc. Another stunt used was the distribution of keys to "The Apartment."**

**NUMBER D82**

### Turn Back The Hands Of Time

*THEATRE:* **Indiana,**
*ADDRESS:* **Washington, Ind.**
*MANAGER:* **A. J. Kalberer**

Our town promotes an Old Fashioned Sidewalk Bargain event each year during which participating merchants dress up in costumes of the gay '90's with the men sporting handlebar mustaches and goatees; and the women decked out in the long, flowing ribbon and lace trimmed attire worn by their grandmothers and great-grandmothers.

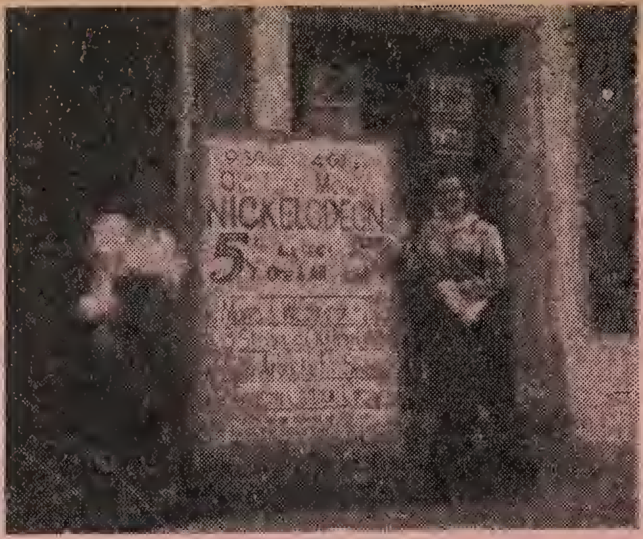
To our advantage, we have been joining in by reverting to nickelodeon days, showing old time movies, and actually charging the five cents admission of old. Our staff, likewise, dressed as people did 45 and some years ago.

The most popular feature of this proved to be a newsreel showing the town of 1915 and consisting of many scenes of localities of that time. Clips were of a track meet; a parade; fire department in action; high school students at recess; a display of motor cars of the era; etc.

Our participation in the event brought us front page publicity in the Washington Herald. Our old time movies show was held from 9.30 A.M. to 4.00 P.M.

The interest we created was great and it meant a lot to have the movies participate.

This year we plan on showing "Uncle Tom's Cabin" as the feature of our program for the Old Fashioned Sidewalk Bargain event.



**A. J. Kalberer turned back the clock recently at the Indiana, Washington, Ind., by converting the theatre into a Nickelodeon showing old time movies during his town's Old Fashioned Sidewalk Bargain event. Great interest was created and it meant a lot to have the movies participate.**

**NUMBER D83**

### He's Been Working On The Railroad

*THEATRE:* **Embassy,**
*ADDRESS:* **Reading, Pa.**
*MANAGER:* **Eugene Plank**

During our engagement of 20th-Fox's "From The Terrace", we had splendid cooperation from the Reading Railroad, which operated the famous engine that appears in this picture. We had a display in the lobby of a model of the locomotive; and had signs all over the stations about the rail rambles, as well as copy tying in with the film.

Martin Salditch in his "Reporter At Large" column in the Reading Times devoted his full alloted space to famed No. 2124, and the part it takes in both the Fox picture and the "rail rambles". He also pointed out local man, Erwin S. Wallace, was supervisor of the engine crew; and that the 400-ton "Iron Horse" is berthed at the railroad's local locomotive shop.

### THE NEW 1960

### "Showman-of-the-Year" CONTEST

•

**Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.**

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

## $1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

## G | STUNTS-BALLY

**NUMBER G108**

### Several Small Town Stunts

*THEATRE:* **Bluebird,**
*ADDRESS:* **Petersburg, Va.**
*MANAGER:* **James B. Myers, Jr.**

Playing the double bill of Columbia's "My Dog Buddy" and "Stop, Look and Laugh" recently in our 473 seat house we tried our hand at some selling that was well within our small budget.

An idea occurred to me that might help promote the sales of concessions while at the same time tieing-in with one of the features. Accordingly I made up three octagan shaped signs for each left hand door entering the orchestra. The top sign was lettered STOP. This was on red cardboard. The second sign was lettered LOOK and was on white cardboard, while the third sign was lettered AND LAUGH and was on blue cardboard. On the right hand doors, another sign was lettered "DO NOT ENTER." This was opposite the red sign. Another read "UNTIL YOU HAVE LOOKED OVER OUR FINE ASSORTMENT OF CANDIES AND TASTED OUR DELICIOUS HOT BUTTERED POPCORN." Opposite the blue sign, another was lettered "NOW ENTER! AND LAUGH TO YOUR HEART'S CONTENT AT THE THREE STOOGES IN "STOP, LOOK AND LAUGH."

Being mindful of the fact that nearly every person will observe a stop sign, it was no surprise to me that everyone DID stop and read this display from top to bottom before entering the orchestra. I might add that our concession stand is located exactly in the center of the two sets of lobby doors.

The art work was done by myself with the cost of the signs $1.97 for the cardboard and 35 cents for a magic marker.

To promote interest in the other feature, "My Dog Buddy" and also to get some outside advertising away from the theatre I enlisted the services of a young lad who owned a German shepherd dog, with his parents permission, to walk around town in the main business section. A small sign was placed on either side of the large dog, lettered "Don't Miss 'My Dog Buddy', now showing, Bluebird." The local boy and his dog resembled the boy and dog starring in the picture. This little stunt really attracted a lot of street attention. This cost me a trifle over $5.

**Anthony F. Wall, manager, Gaumont, Falkirk, Scotland, was surprised to find when he offered a tankful of gas to the driver of the oldest car to arrive at the theatre when playing a revival of "Genevieve," to find that behind the disguise was James Dickson, manager of the rival ABC Regal.**

**NUMBER G109**

### Local Band Contests

*THEATRE:* **Schine's Milford,**
*ADDRESS:* **Milford, Del.**
*MANAGER:* **Raymond Sparklin**

We recently come up with what proved to be a solution to midweek doldrums. This was in the nature of a stage activity designed for teenagers and aimed at getting their patronage.

On five consecutive Thursdays, six rock 'n' roll bands from two states competed to determine which band had the best sound audit. Two bands were featured each week for a period of three weeks, and a winner was selected at each performance by the audience. This narrowed the field down to three bands. From this group one band was selected, through elimination, and appeared in the finals. The two remaining bands then appeared against each other in the semi-finals. For the grand finals the band which won the semi-finals and the band which is automatically selected were pitted against each other.

Many bands were auditioned for this activity, and the six selected were considered to be the cream of the local crop. A popular local DJ acted as master of ceremonies and these Thursday evenings proved very pleasant and successful. The movie these evenings went on at seven o'clock, with the stage show following.

There are local bands all over the country, and it seems like a good idea if others went out and tried to line up a contest like this to offset a bad night during the week. It requires no cash layout, and the attendant publicity should be large. No trouble should be encountered in getting your disc jockeys to cooperate with you, along with music stores, etc. and the teenagers should flock to the theatre to shout in the favorite rock 'n' roll music makers.

**NUMBER G110**

### Exploitation Can Be Fun

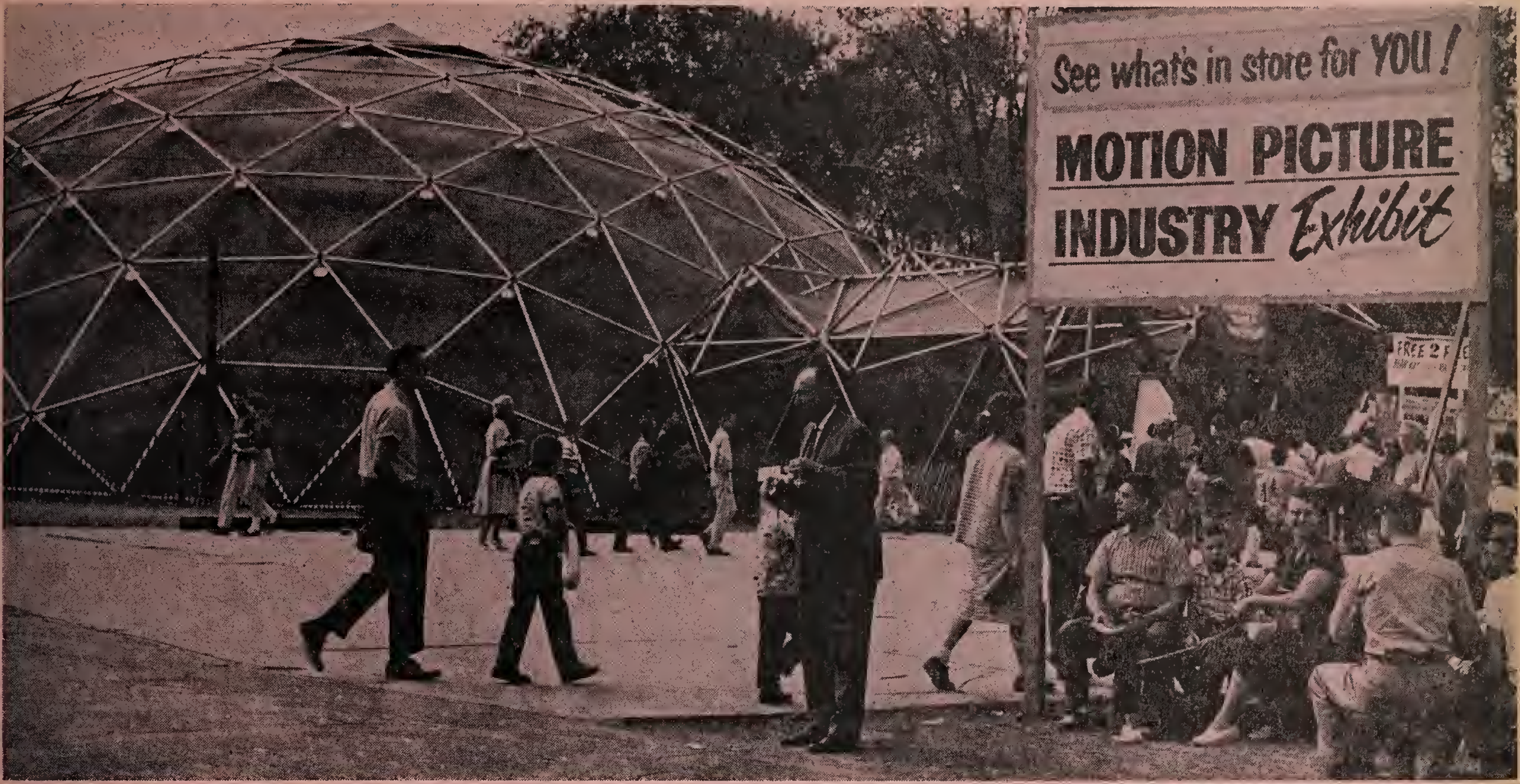
*THEATRE:* **Gaumont,**
*ADDRESS:* **Falkirk, Scotland**
*MANAGER:* **Anthony W. F. Wall**

Playing the Rank comedy revival program, "Genevieve" and "Doctor In The House", the stunt that paid off most is one for which I am afraid I can take very little credit.

About three weeks before play-date I tried to carry out the obvious street stunt—borrow a car of the "Genevieve" vintage and tour the town. I tried all the nearby cities and motor clubs without luck. Either they could not or would not lend me such a car. Then, I thought of an oldest car competition. I offered a tank full of gas and free tickets to the patron who arrived on the opening night in the oldest car. My plan was to ask the owner to loan the car to tour the district during the play-week.

(*Continued on page EX-260*)

# Hollywood Goes To The Fair



Shown above is the entrance and plastic geodesic dome at the Michigan State Fair which housed the motion picture exhibit.

A HITHERTO untapped source for business building came to light in Michigan, when for the first time anywhere the industry was represented at a State Fair.

What makes the showing the more remarkable is that it was hastily contrived at the last minute, and conducted under circumstances which left much to be desired. Further, unlike other states, the Michigan Fair instead of being located in a county seat is in Detroit where more sophisticated audiences are to be found.

Despite all this, for 10 days and nights, over 60,000 persons, sometimes at temperatures varying from 90 to 100 degrees, were exposed to 200 trailer shows advertising current films on all run levels, and coming attractions.

Some 2,500 passes were given out, a drawing taking place after each trailer show to 24,500 persons who accepted the stubs. It is estimated that from 25% to 50% of those attending accepted the stubs for the drawings.

Each year in late summer, there are nationally 50 state fairs. In the Michigan experiment, $7,500 worth of space was exchanged in return for the industry posting 1,250 placards in 300 theatre lobbies.

The Fair was pleased, and the local industry simply delighted with results.

If the effort were made to duplicate this feat, each year seasonally, three million people could be reached. The cost was approximately $1,500 divided by eight distributors, sixty theatres and Pepsi Cola. Some theatres which provided passes for the drawings made a profit, since those using the single passes generally showed up with a companion who was a cash customer.

Aside from the show, the displays were simply easels with 30 x 40s of current and coming shows, lobby standees and displays. Detroiters report thousands took time to tour the room between shows to study them.

It is suggested to the studios, equipped to produce handsome displays, that next year each build one or more, which like other exhibits can be shipped from fair to fair in cooperation with the local movie exhibitors.

This is a workable idea which should go on showmen's calendars for consideration, certainly community affairs of this type are taking place all over the country.

One of the 200 audiences enthralled with trailers at the Motion Picture Industry Exhibit at the recent Michigan State Fair. Recognizable are photos of Fabian, promoted through the Vernor Ginger Ale Company, thousands of which were given away. Photos of Tuesday Weld were also distributed. A placard on United Artists' "Elmer Gantry" is seen at the rear. Nearly 30 films were advertised.

ELMER GANTRY

# COMPANY ASSISTS

**MGM** has affected a tieup with Rose Marie Reid swim suits whereby Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Paula Prentiss and Rory Harrity, who appear in "Where The Boys Are" will be featured in a series of color ads. Each of the ads will have art of the six players plus headline reading: "Rose Marie Reid—Where The Boys Are." Sub-head and body copy will salute players and again refer to the film. Special mailers to herald new 1961 line of junior-size suits will be distributed to an estimated 40 million retail charge account customers all over the nation. In addition, the picture will be spotlighted at teen-age store activities and other merchandising point-of-sale stunts. In the film, actresses wear Rose Marie suits for the many beach scenes.

**UNITED ARTISTS** have launched a coordinated exploitation drive in some 21 major cities around the country to back the unique program of simultaneous sneak previews of Stanley Kramer's "Inherit The Wind". Key elements of the campaign for the preview program include a radio-television promotion, a full schedule of cooperative ads, special programs, theatre posters and displays, local level exploitation and a massive newspaper and magazine publicity drive in each of the preview cities. Part of a national campaign to generate advance word-of-mouth interest in the film, the simultaneous preview is being coordinated locally by UA sales and exploitation forces in conjunction with participating theatremen. Situations include Nashville, Buffalo, Niagara Falls, Rochester, Syracuse, Columbus, Dayton, Akron, Canton, Cleveland, Toledo, Houston, Evansville, Indianapolis, Hartford, New Haven, Reading, Wilmington, Richmond, Des Moines, and Springfield, Mass. This is the first time any UA release has been accorded such widespread public preview coverage. The campaign is in addition to the intensive program of previews for special groups now in progress for this film.

## *EXPLOITATION CAN BE FUN*

*(Continued from page EX-258)*

On opening night about 6.30 p.m., I was told on the house 'phone that "Genevieve" had arrived. At that time the photographer was not here and I though just my luck, a vintage car and no photos. In the foyer a gentleman was standing to one side sporting a bushy beard, goggles, deerstalker hat and Sherlock Holmes cloak. I could think of the wonderful story I was to lose for the lack of a cameraman. I hoped I could play for time. He would not speak and pointed to the story in the Falkirk Mail. For one horrible moment I feared he had brought a gasoline tanker for the headline read "A Free Tank Of Petrol".

Then I spotted out of the corner of my eye a real old crock outside surrounded by reporters and photographers. I realised someone was pulling my leg; but I did not mind. Behind the whiskers was James Dickson, manager of my rival theatre, ABC's Regal. He had found the car, a 1912 T Ford at Dundee, 74 miles away. The press had been in on the gag and a wonderful coverage resulted even in the national papers.

Why Jimmy Dickson did this I do not know; but he did know I was in a competition. I think it is terrific comradeship and shows that even though we do not work for the same firm we are all working for the same object—show business.

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OCTOBER 5, 1960 Volume 64 Number 19

IN TWO SECTIONS • THIS IS SECTION ONE

Eugene D. Picker, president, Loew's Theatres, Inc., is currently discussing with the Department of Justice his company's entry into production of feature films.

## COMPO Launches 1960 Dues Drive

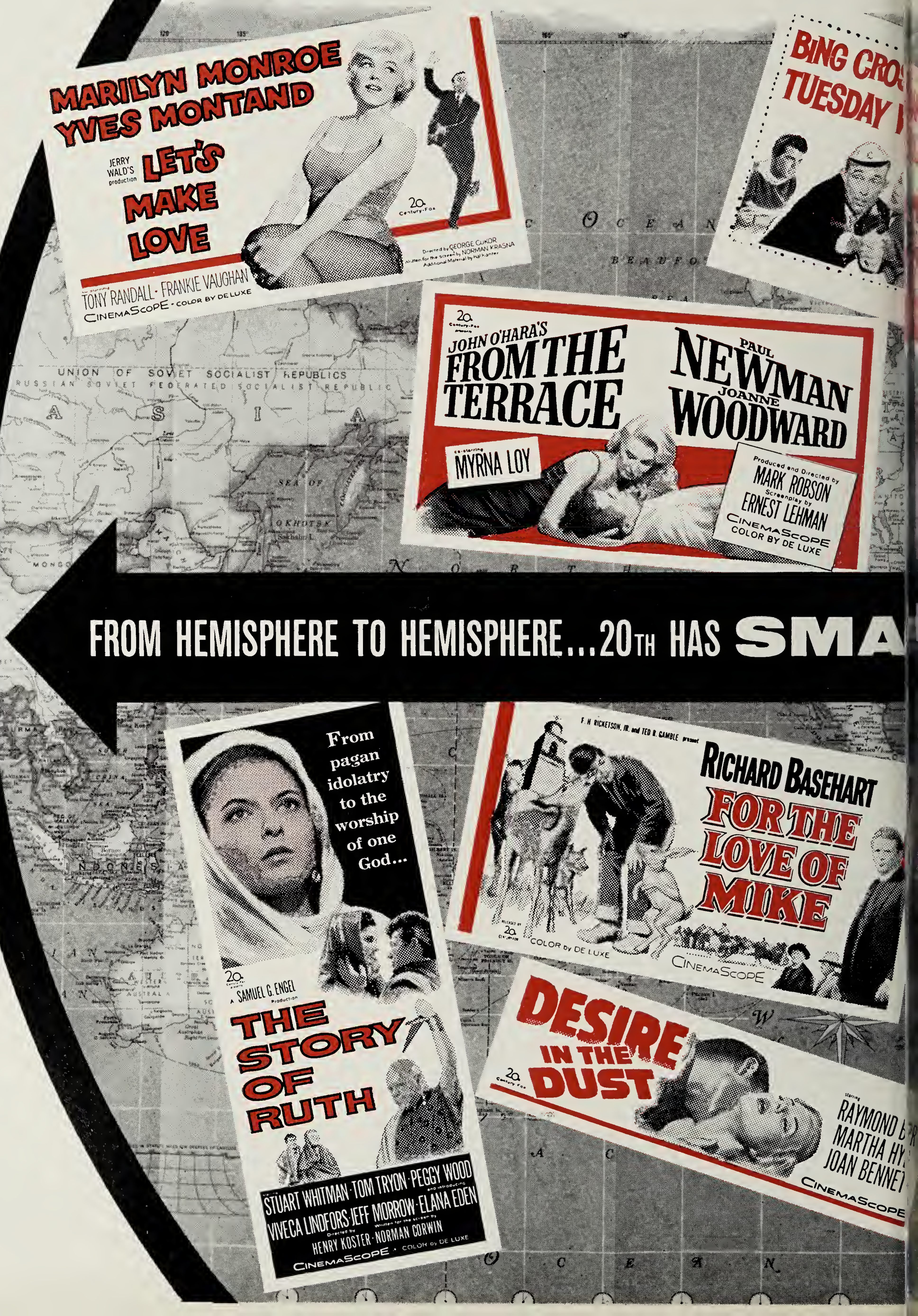
(See Page 10)

## Industry Urged To Aid Candidates

(See Page 11)

**editorial:** Dirt In Pictures (Not Dirty Pictures) . . . see page 5

# THE SUCCESS STORY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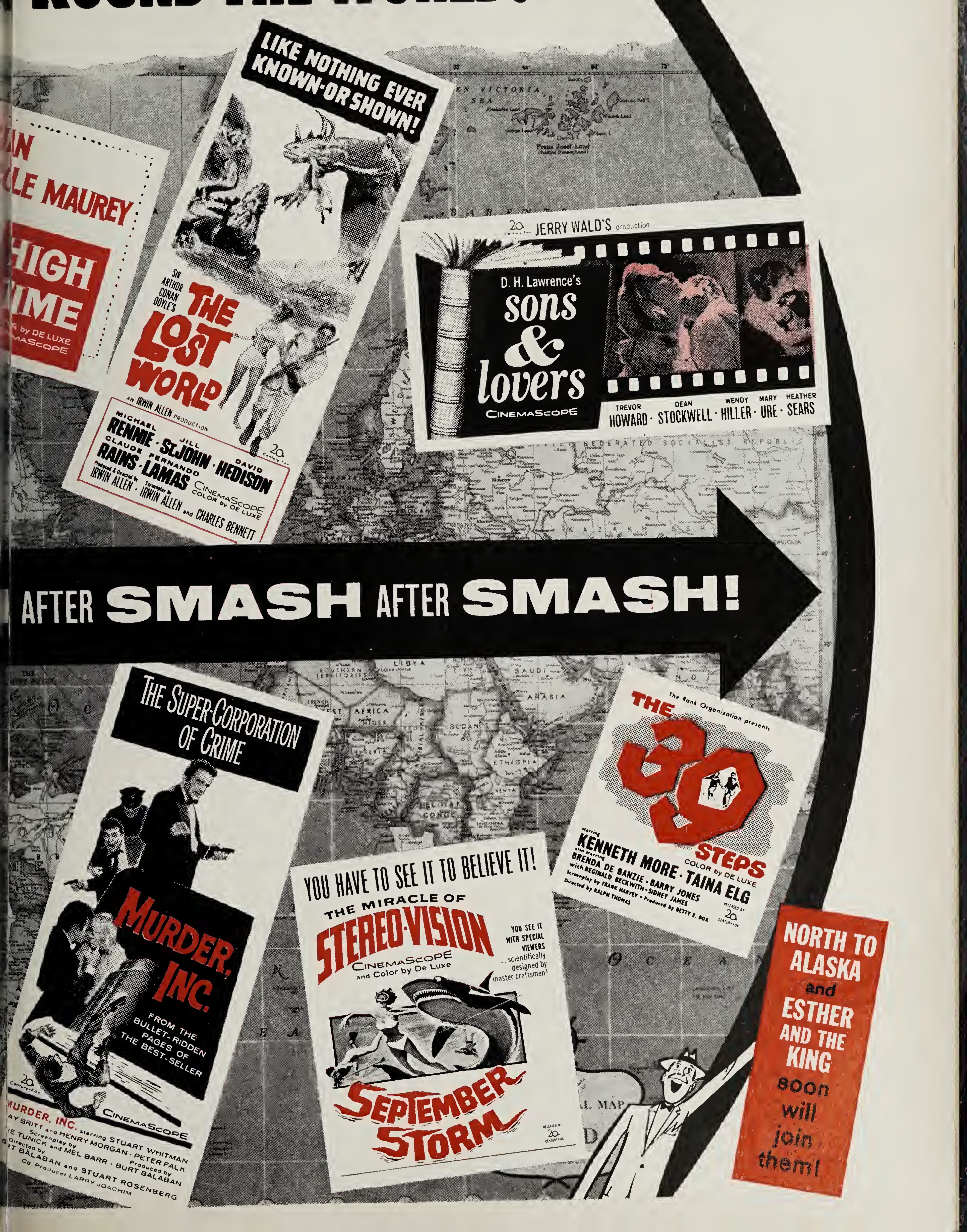

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**42 Years of Service to the Theatre Industry**

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clorion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Monning, 8141 Blockburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Joy Emonuel, publisher; Paul J. Greenholgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamoker, feature editor; Mel Konecoff, New York editor; Albert J. Mortin, advertising manager; Mox Codes, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Volume 64 • No. 19

OCTOBER 5, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADEREVIEW

## DIRT IN PICTURES

EVEN A CASUAL READER of this weekly page knows that MOTION PICTURE EXHIBITOR has no predilection for "dirt"—and doesn't look for it behind each film can. But we have noticed of late that some of the producers and directors of otherwise sex-acceptable movies have been tossing in "shocker sequences" guaranteed to make the audience squirm. And us too!

While not materially improving or changing the story, many of these sequences go into pictorial detail, and inject extreme and gross sex angles, that could much more pleasantly and tastefully be left to the imagination of the viewer. Whether reflecting the crudity and lack of taste of the producer or director, or whether merely added to provide a gimmick to create word-of-mouth publicity and lines for the ads and trailers, we don't know. We do know that it is these "'shocker sequences" that are getting movies a bad rep, because there are many more of them than there are actually dirty movies.

Bosley Crowther puts his finger on it in his New York Times column for Sunday, Sept. 25. He singles out Warner Brothers' "THE DARK AT THE TOP OF THE STAIRS" as an example of "*tampering that has been done for the evident purpose of adding a little more sexiness or something to William Inge's fine play.*

"*You will recall (if you saw it) that the stage play had to do with an average middle-class family living in an average American town in the 1920's . . . It was a high-class play full of the sort of confusions, the humors and sadnesses that occupy ordinary people in their everyday ordinary lives. It was human, hilarious, heartbreaking and, in its own modest way, quite profound. What is more, it acknowledged frankly, but without getting smutty or cheap, that ordinary longtime-married people are now and again stirred by the natural urges of love.*

"*That's what it was as a stage play, and, by and large, that's what the film that Warner Brothers and Delbert Mann have made from it manages to be. . . . But right at the start of this picture, which was plainly a piece for the 'family trade,' and is given respectable endorsement by being shown at the Music Hall, we are introduced to the husband and wife in a bedroom scene that would serve as a suitable adornment to one of those degrading 'new wave' French films. For absolutely no artistic reason—and no logical reason, except to give the audience a quick sensation that might be fully enjoyed by a Peeping Tom—this scene prefaces a decent drama to which parents will presumably take their kids. It does nothing but startle and embarrass and so pollute the pleasant play by Mr. Inge. . . .*

"*What is so vexing and depressing about this business is that it clearly betrays the proneness of top-flight film-makers to feel they have to needle a respectable drama with raw sex. . . . With all due understanding of the wish of the boys to make a buck, we can only see ultimate disaster for the quality and prestige of films and, as a consequence, for their commerce, if this sort of thing continues.*"

Actually we have quoted far more from Mr. Crowther's column than was our original intention. But he was saying what we wanted to say—possibly better than we could have said it. In our review of this picture, as carried in our issue of Sept. 28, our reviewer draws attention to "*a few tasteless scenes that restrict it to adult audiences*" and speculates on whether "*these are faithful to the stage play or only included for shock effect.*" Having gone to press well in advance of Mr. Crowther's piece it is interesting to note the similarity in judgment by two skilled reviewers.

It may also be this kind of reviewing judgment that makes the reviews in MOTION PICTURE EXHIBITOR just a little more candid—and just a little more truthful—than most.

It may also be just a little unfair to single out "THE DARK AT THE TOP OF THE STAIRS" as an example of a producing practice that has become increasingly more common. If so, we're sorry! But how about using it as a guinea pig for checking whatever reviewing service you now follow—and take a look for yourself when you play it, if scissors aren't administered between now and then?

## CHARITY . . . A BIG BUSINESS

SELDOM DOES a really big picture have a World Premiere without the interest, support and dollar participation of some one important charity group. When Warner Brothers' "CAMPOBELLO" bowed in New York the other night, the group was headed by Mrs. Eleanor Roosevelt, the charity was the National Foundation - March of Dimes, and the charity benefited to the tune of $25,065. When Columbia's "I AIM AT THE STARS" opened in Washington, the group was headed by President and Mrs. Dwight D. Eisenhower. and the charity was the Army Distaff Foundation. And so forth!

But some new kind of a record will be established with the local Philadelphia premiere of Otto Preminger's "EXODUS," the United Artists release. Now being negotiated with local drug tycoon Harry Sylk is a contract whereby a group of local charities including Boy Scouts of America, Variety Club Summer Camp for Crippled Children, Federation of Jewish Charities, etc., will buy out all performances at the theatre for the first full week. Mr. Sylk will lay out between $25,000 and $35,000, dependent on the seating capacity and admission scale, and will then apportion the desired blocks of tickets to the different groups. Details were worked out directly with Mr. Preminger who hailed the enterprise as the first of its kind.

All theatremen should be alert to the possibilities inherent in such cooperative transactions in their neighborhoods and towns. Charitable, social, P.T.A., military, and many other well organized local groups can convert such "first night" benefits into big fund-raising efforts. Cooperating with them, and setting the details well in advance, can become both an appreciated and a profitable bit of showmanship.

Mr. Sylk estimates that his "EXODUS" enterprise will result in a total of $100,000 divided among his charitable interests in this one city.

To lapse into the colloquial . . . *that ain't hay!*

THIS IS
THE YEAR OF

# SPARTACUS

THESE ARE THE THEATRES . . .
THESE ARE THE OPENING DATES . . .
THIS IS THE GREAT ROAD SHOW ATTRACTION!

| | | |
|---|---|---|
| New York City | DeMILLE Theatre | October 6 |
| Chicago | McVICKERS Theatre | October 13 |
| Los Angeles | RKO PANTAGES | October 19 |
| Boston | ASTOR Theatre | October 27 |
| Philadelphia | GOLDMAN Theatre | November 2 |
| Detroit | MADISON Theatre | November 3 |
| Pittsburgh | NIXON Theatre | December 22 |
| Cleveland | PALACE Theatre | December 22 |
| Cincinnati | RKO GRAND Theatre | December 22 |
| Atlanta | ROXY Theatre | December 22 |
| St. Louis | ESQUIRE Theatre | December 22 |
| Houston | DELMAN Theatre | December 22 |
| Toronto | LOEW'S UPTOWN | December 22 |

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# *Letters . . .*

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From SAN RAFAEL, CAL.

With regard to the Ray Nessly letter (LETTERS—issue of Sept. 14) and his comments on DUSK-TO-DAWN shows, I would like to add to his 10 points.

During an all-night performance this theatre is patrolled by two men from the Sheriff's Office, in uniform and paid by the theatre. There are also the regular theatre ramp men, and I too am on the ramps checking cars.

At the first of these shows this year (May 29) over 35 teenagers were evicted for various reasons such as: drinking, jumping the fence, hiding in car trunks, excessive noise, etc. Since that time we have had five more shows, with the numbers of cars or teenagers evicted averaging only one per show, or about the same as on a normal Friday or Saturday.

Another point on all-night movies here: After the show the management takes all employees out for a free breakfast, at which we hold an employees meeting. Knowing that the congenial breakfast was at the end, I have never had an employee miss a DUSK-TO-DAWN show.

This theatre has in the past and will always continue to build its trade around families. The younger set knows that it is *a family theatre* and any misbehavior will result in being asked to leave. So they keep their noses clean. And our steady customers, old and young, ask us "when is the next DUSK-TO-DAWN?"

From time to time you have mentioned product. Of course we would like to book in: "THE APARTMENT," "PSYCHO," "NORTH BY NORTHWEST," "GIGI," and "ANATOMY OF A MURDER," but we're afraid we couldn't afford the cost. So we book the best we can find.

I would like to invite anyone to attend one of our DUSK-TO-DAWN shows, and to observe the operation. It might prove enlightening. As for "Passion Pit" and "Cheapest Motel in Town," etc., I resent this kind of talk from friends, patrons, neighboring business men, or anyone else. I know that I am doing my best to build the prestige of drive-in operation and to run a clean theatre, and I am sure I am not alone.

I might add that it seems to pay off because the box office record for this theatre was broken this year. Also the snack bar record has been broken with one night being over $130.

HARRY ARNOLD, Manager
Marin Motor Movies

*EDITOR'S NOTE: Such are the management methods and the management efforts that will always produce results. Lax management is what causes headaches for the entire industry. We congratulate Mr. Arnold on a successful season.*

### From MONTOURSVILLE, PA.

I noted in your LETTER from the Bijou Amusement Company, Augusta, Ga., as published in the August 17 issue that you still have reprints available of the eight-page article titled "THE SLIDING SCALE METHOD etc.," as originally published in the issue of April 15, 1959.

Can I too have a copy?

LEE N. SHOLDER, Manager
Laura Theatre

*EDITOR'S NOTE: Glad to oblige!*

### From DETROIT, MICH.

It is my hope that MOTION PICTURE EXHIBITOR will just continue to be as progressive as it has been to date. I may not always agree with all of its opinions, but I thoroughly enjoy them. Best wishes for another 50 years.

T. F. DUANE, Branch Manager
Paramount Pictures

*EDITOR'S NOTE: As we have oft repeated: IN ORDER TO BE AN OPINION MAKER . . . YOU'VE GOT TO HAVE OPINIONS. We're happy that Mr. Duane enjoys ours.*

### From LAWTON, OKLA.

For purposes of checking running times MOTION PICTURE EXHIBITOR is the best and most reliable publication to be had.

E. B. JONES, Projectionist

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# *In the NEXT Issue* OCTOBER 12

## the start of the new 1960-61 Series of . . .

## *"How I Would Sell . . ."*

# SHOWMANALYSIS

**Able and experienced EDWARD SEGUIN, Director of Advertising and Publicity for Balaban & Katz Theatres, Chicago, will analyze the selling possibilities he sees in Columbia's . . .**

## "LET NO MAN WRITE MY EPITAPH"

*A keen, analytical advance study!* *Watch for it!*

*OTHER PICTURES • to be similarly "showmanalyzed" in following weeks, are . . .*

**"Where The Hot Wind Blows"** *(MGM) . . . Oct 19*
**"G. I. Blues** *(Par.) . . . Nov 2*
**"The World Of Suzie Wong"** *(Par.) . . . Nov 16*
**"Three Worlds Of Gulliver** *(Col.) . . . Nov 30*
**"Midnight Lace"** *(U-I) . . . Oct 26*
**"Butterfield 8"** *(MGM) . . . Nov 9*
**"Breath Of Scandal"** *(Par.) . . . Nov 23*
**"Cinderfella"** *(Par.) . . . Dec 7*

*Don't miss a one!*

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

Mrs. **James Darren**, the former **Evy Norlund** and ex-Miss Denmark, now wed to the young Columbia star, gave birth to their first child at Cedars of Lebanon Hospital, Hollywood. The boy will be named **Christian James**. The couple met at Columbia Pictures studio where both are under contract.

### Obituaries

**Harold Daly**, 54, veteran RKO Theatre manager, died after a brief illness. Surviving are his wife and his children, **Eugene H.** and **Dierde Daly**, also a sister and a brother.

**Walter Hickey**, for many years with major film exchanges in Atlanta, died in a local hospital after a long illness.

**Flynt M. Josey, Jr.**, 56, Albemarle, N. C., theatre operator, died of a heart attack after having been in ill health for several years. Surviving are his wife, two sons, a brother, and a sister.

**George F. (Pete) Lewis, Jr.**, 41, secretary, Technicolor, Inc., died in Lenox Hill Hospital, New York City. He is survived by his widow and a brother.

**Donald Vernon McLucas**, 61, ill with arthritis a number of years, died recently. He had been branch manager for United Artists in Iowa and Nebraska for 37 years, and was known as the dean of film distributors in the two-state area.

## NT&T Buys TV System

BEVERLY HILLS, CALIF. In line with its diversification program, National Theatres & Television, Inc., reported it had acquired the assets of the West Branch Television Services Inc., in Williamsport, Pa., a community antenna television system.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 3**

## Albany Exhibs Seeks D-I Product Abroad

ALBANY—The first Albany area exhibitor to comb the foreign markets for a film that can be released to the nation's automobilers is Alan V. Iselin, head of Tri-City Drive-in Theatres. He will leave New York by plane Oct. 7 for London, Paris and Rome, on a three-week trip.

Iselin, son-in-law of Neil Hellman veteran theatre owner and motel operator had so much success with a dozen foreign pictures at his three ozoners this season that he decided to go abroad and pick a film he believes marketable, after dubbing, in U. S. open-airers. He arranged appointments in the three cities listed above and planned to visit various theatres in London, Paris, and Rome showing product of those respective countries.

"I hope to select a picture which will click in American drive-ins," Iselin explained. The star and the language are not barriers, an expert dubbing will take care of language difficulties should the release be a French or Italian one, Iselin added.

"I will not only effect a distribution deal, but will participate in the drafting of a promotion and publicity campaign," continued Iselin. "The campaign is all-important."

Why was he "beating the bushes" overseas? Three reasons: He achieved better boxoffice results with a number of foreign-made films this year than with "high percentage" domestic releases; further expansion in drive-in operations does not appear "feasible, because of over-pricing"; money can be made with the distribution of a picture "suitable for the naion's drive-ins . . . I am not interested in conventional theatre product."

Iselin, accompanied by his wife, expected to "cross paths" in the air with Hellman, who would be flying back, with Mrs. Hellman, from a business hop to Zurich, Switzerland, and other continental points.

In Toronto for conferences with Empire-Universal officials and Canadian circuit representatives on promotion plans on forthcoming U-I releases were Philip Gerard, eastern advertising and publicity director for Universal, left; Frank Fisher, seated, vice-president and general manager, Odeon Theatres; Hatton Taylor, general manager, Empire-Universal; and Harvey Hunt, head buyer and booker for Odeon.

## BROADWAY GROSSES

### Holdovers Show Strength

NEW YORK—With all hold-over product, the Broadway first-runs reported average, or above, returns at the boxoffices last week.

The breakdown was as follows:

**"LET'S MAKE LOVE"** (20th-Fox). Paramount reported $23,000 for the fourth week.

**"DARK AT THE TOP OF THE STAIRS"** (Warners). Radio City Music Hall garnered $85,000 for Thursday through Sunday, with the second week sure to top $130,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the eighth session at $22,000.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $44,000 for the 45th week.

**"HIGH TIME"** (20th-Fox). Warner stated the third week would reach $18,000.

**"THE APARTMENT"** (United Artists). Astor did $20,000 on the 16th week.

**"IT STARTED IN NAPLES"** (Paramount). Victoria anticipated the fifth week at $20,000.

**"ALL THE YOUNG MEN"** (Columbia). Forum expected the sixth week to reach $17,000.

**"ALL THE FINE YOUNG CANNIBALS"** (MGM). Criterion reported the second session would hit $18,500.

**"CAN-CAN"** (20th-Fox). Rivoli had $21,000 for the 30th week on hard ticket policy.

## Weekend "Debates" Rapped

BEVERLY HILLS, CALIF.—B. Gerald Cantor, president of National Theatres and Television, Inc., urged the Theatre Owners of America to recommend that any future Kennedy-Nixon television-radio debates not be scheduled on a Friday night—as it is set for Oct. 7.

In a wire to Albert M. Pickus, TOA president, Cantor pointed out that the boxoffice took at least a 15 per cent drop last Monday with the first such broadcast.

Declaring that "Friday evening is traditionally devoted to shopping and/or going out to a movie theatre," Cantor said that the Friday night schedule will work to the disadvantage of both the Presidential candidates who will not have the audience they would have on a Monday through Thursday as well as injure the business of those merchants whose shoppers will stay home. This will include the nation's motion picture theatres, he added.

## Political Drive Set

NEW YORK—The motion picture industry set Oct. 21 as its D-Day—Democracy Day—in its nonpartisan campaign to get out the vote and raise funds for both major political parties. The strategy for the campaign was approved at an organizational meeting attended by representatives of MPAA companies.

# AB-PT Sees Record Earnings In 1960

## TV Network Surge Biggest Factor In Improvement; Theatre Sales Planned To Bring Circuit To 350-400

BOSTON—Third quarter earnings through September for American Broadcasting-Paramount Theatres, Inc., are expected to be well ahead of last year, continuing the trend shown to date this year, Leonard H. Goldenson, president of AB-PT, reported to members of the Boston Society of Security Analysts. He also predicted record sales and earnings for 1960.

Goldenson stated that "television has been primarily responsible for the improvement shown this year and this will continue to be the case in its expected growth over the years ahead."

The ABC Television Network has been showing the most rapid growth of the three networks—a 22 percent increase in gross time billings in 1959 and a 28 percent increase for the first seven months of 1960—the largest percentage and dollar increase of all networks.

Goldenson predicted that, assuming a continuation of the upward movement of the economy and the trend of ABC's growth, the ABC Television Network could more than double its 1959 billings within five years.

Regarding international television, Goldenson predicted that it would be in operation within the next five to 10 years. He reported his company's active participation in this field, through acquisition of minority interests in television stations to date in Australia, Venezuela, Ecuador, Lebanon and five countries of Central America. He indicated that additional investments would be made.

Goldenson reported that the company's theatre business was currently somewhat behind last year, due to the earlier Hollywood strike which affected the release of pictures, particularly during the second quarter. He reported also on the continued progress shown by the other AB-PT operations—its owned television and radio stations and radio network, Am-Par Records, Prairie Farmer Publishing, and the electronic companies in which it has interests.

Goldenson also disclosed that AB-PT Theatres expects to continue eliminating unprofitable theatres until its operations have been reduced to between 350 to 400 houses.

The company's holdings now total 480 theatres.

The AB-PT head revealed that directors of the company may consider paying a dividend in stock in November, instead of a cash extra, in order to maintain a strong cash position.

AB-PT's earnings for the first six months of the year were $5,653,000, compared with $3,886,000 for the corresponding period last year. Goldenson said third quarter net will be substantially ahead of 1959's $1,340.000 operating profit and $1,522,000, after including sales of assets.

### Japan Honors Johnston

WASHINGTON—Eric Johnston, president of the Motion Picture Export Association of America, was honored at a ceremony held at the Embassy of Japan with the First Class Order of the Sacred Treasure.

### No Sale For WMGM; Tisch Squelches Rumor

**NEW YORK—To put an end to rumors that the Loew's Theatres radio station in New York, WMGM, is for sale, Laurence A. Tisch, chairman of the board and chief executive officer of Loew's Theatres, Inc., has issued a statement denying that such a sale is being contemplated.**

**"In our opinion," said Mr. Tisch, "WMGM, one of the top radio properties in the nation, is an extremely important asset to our company. Every year, for a number of years, the station's income and profit have substantially exceeded the previous year. With this constant appreciation in value and stature, we are certain that WMGM will continue to play a most important part in our future corporate growth. We have no intention of disposing of WMGM at any price. As a matter of fact, Loew's Theatres, Inc., will make every effort to enlarge its activities in the field of radio and television station ownership."**

## Para. Names Novins New Vice-President

NEW YORK—Barney Balaban, president of Paramount Pictures, announced that Louis A. Novins had been elected as a vice-president of the company.

NOVINS

Novins is president of International Telemeter Corporation, a division of the company, and has served as chairman of the board of Telemeter Magnetics, Inc., since the latter corporation was organized as a Paramount subsidiary in 1955. Subject to stockholders' approval, the Telemeter Magnetics is in the process of being merged into the AMPEX Corporation.

Novins joined Paramount in 1946 as assistant to the president. He was subsequently elected as secretary of the company.

Novins formerly served as assistant attorney general of the Commonwealth of Massachusetts. He has been actively engaged in civic and philanthropic activities, serving as officer and director of many organizations.

### Preminger Wins Title Fight

NEW YORK—Judge Saul Streit in New York State Supreme Court granted a permanent injunction restraining Bernard K. Hoffer and Exodus Motion Picture Corporation from using "Exodus" as the title for an Italian film produced in 1949 under the name of "Il Gride Della Terra" and released in the United States as "The Earth Cries Out." Suit had been filed by United Artists and producer Otto Preminger to protect their film of that title.

### Keith Joins Tech. Board

NEW YORK—Willard W. Keith, Los Angeles, has been elected to the board of Technicolor, Inc., succeeding Charles L. MacDonald, resigned.

## Technicolor Sets Sale Of Stock To Eversharp

HOLLYWOOD—The board of directors of Technicolor Corporation last fortnight approved agreements under which 175,000 shares of its common stock will be sold at $8 per share. Of these shares, 125,000 will be sold to Eversharp, Inc., and 50,000 to David G. Baird, of New York City.

The $1,400,000 proceeds of the sale will be used primarily to provide additional working capital for expansion of the Consumer Photographic Products Division.

Directors also voted to engage Eversharp as management consultant for the CPPD. Eversharp has agreed to so serve through 1964, and as full payment has been granted an option to purchase 250,000 additional shares of Technicolor stock at $8 per share.

The option will be exercisable if substantial improvements are made in the earnings of the division, which for 1960, is expected to show losses in excess of $1,000,000, after depreciation and write-offs of pre-production expense. The option will become exercisable in installments, the first due on March 30, 1962, for 62,500 shares, if the division shows a net profit for 1961; and for an additional 62,500 shares if the 1961 net profit before taxes is at least $600,000.

Additional installments will become exercisable as time goes on, in 62,500 share quantities up to March, 1965, if earnings reach certain figures.

### Big Push For "Lace"

NEW YORK—So confident is Universal-International of the boxoffice potential of "Midnight Lace," the Ross Hunter-Arwin production starring Doris Day, Rex Harrison, and John Gavin, that it will back the picture with a national magazine pre-selling advertising campaign exceeding in cost that of any other picture it has released in the last five years, it was announced by David A. Lipton, vice-president in charge of advertising and publicity for the company.

"Everyone agrees," Lipton continued, "that we are dealing with a selective market, and it stands to reason that people, in order to be selective, must know about a picture in advance of local advertising and be stimulated by an interest in the picture's contents. This we believe we will accomplish for 'Midnight Lace' by utilizing 20 national magazines in the United States and Canada covering a wide audience, with special emphasis directed to woman appeal."

### VC Sets Mid-Winter Meet

NEW YORK—Variety Clubs International will hold an important three day mid-winter meeting of all international officers in the Hotel Warwick here on Oct. 12-14, it is announced by Edward Emanuel, international head of the showmen's charitable organization.

The international conventions scheduled for Miami in 1961 and Dublin in 1962, the preliminary plans for the annual celebration of Variety Clubs Week next Feb. 12-18, the expansion of Variety's humanitarian projects, and the implementation of new procedures voted at the recent Toronto convention are among items international officers will examine.

# COMPO Launches Annual Dues Drive; Sales Force To Contact Exhibitors

NEW YORK—Six months late, the annual drive for exhibitor donations to COMPO will get under way immediately, it was announced by Charles E. McCarthy, COMPO executive secretary. The drive was originally set for April 1, but was postponed because of the studio strikes in Hollywood.

The announcement followed agreement by the general sales managers' committee of the MPAA to make all company sales forces available for solicitation of exhibitor dues.

Letters of instruction will go forward immediately from all general sales managers to their division, district, and branch managers to cooperate in the campaign. Monday, Oct. 24, has been set as the date for the first exchange area drive meetings. These will be attended by managers and salesmen of all exchanges in each exchange city. Representative exhibitors of each area also will be asked to attend.

McCarthy also pointed out that the six-month delay in the dues campaign resulted in a 33⅓ percent saving to both exhibitors and distributors in their COMPO contributions.

The annual meeting of COMPO will be held Oct. 25, at the Hotel Astor, it was announced by McCarthy.

Because of exhibitor interest in possible minimum wage legislation at the next session of Congress, an unusually large attendance is expected. The meeting will include sessions by the members, the board of directors and the executive committee.

An unusually heavy agenda is in preparation, McCarthy explained. Among other subjects, this will include action on a minimum wage campaign, censorship, and the annual election of officers.

### Electrovision Ups Stock

LOS ANGELES — Electrovision Corporation shareholders voted to increase the authorized number of the company's no-par value common stock from 3,000,000 to 5,000,000 shares at their annual meeting, Edwin F. Zabel, president, reported. "There are no plans presently to issue the newly authorized shares," Zabel stated. "Additional shares have been made available in the event they are needed to accomplish future acquisitions."

The shareholders were informed Electrovision's first non-theatrical activity—Air Cargo Equipment Co.—is operating very successfully.

Neighborhood theatre operations have been adversely affected because of the actors' strike earlier in the year and the resulting film shortage. Zabel stated this problem will be felt until some time in mid-November when better motion pictures will be forthcoming.

Meeting at the company's offices in Los Angeles, Electrovision stockholders reelected its board of directors for the forthcoming year. The board consists of Sanford I. Drucker, Robert L. Lippert, J. H. MacIntyre, Martin Stone, and Edwin F. Zabel.

### Wieder Joins Paramount

NEW YORK—Alan Wieder has been named west coast merchandising representative of Paramount Pictures. He succeeds Bob Blair, who has retired. Wieder will make his headquarters in the company's Los Angeles branch.

**Paramount's "The World Of Suzie Wong" will be the Thanksgiving holiday attraction at New York City's Radio City Music Hall. Here signing the contract are, left to right, George Weltner, Paramount's vice-president in charge of world sales; Russell V. Downing, president of the Music Hall; and producer Ray Stark.**

## Industry Leaders Aid B'nai B'rith Campaign

WASHINGTON, D.C.—Leading figures of the motion picture industry are serving as divisional chairmen for the 1960 New York youth service campaign of B'nai B'rith, the Jewish service organization.

Abe Schneider of Columbia Pictures and Sam Rosen of Stanley Warner Corp. were named co-chairmen for the movie industry by attorney Louis Nizer, general chairman of the fund drive. Rosen is also vice-chairman of the B'nai B'rith Foundation of the United States, a national fund-raising agency for B'nai B'rith youth programs.

Eric Johnston, president of the Motion Picture Association of America, was named co-chairman of a special gifts committee.

Feature of the fund-raising effort is a $100-a-person Waldorf-Astoria banquet Nov. 27 at which B'nai B'rith will honor New York industrialist Abraham Feinberg, national head of Israel Bonds campaign and an active leader in other Jewish causes.

Principal banquet speaker will be former President Harry S. Truman.

Other New York movie executives serving in the campaign are Harry Brandt, president of Brandt Theatres; Robert Benjamin, chairman of the board of United Artists Corp.; William J. German, president of W. J. German Inc.; Jack H. Levin, president of Certified Reports, Inc.; and Martin Levine, treasurer and general manager of Brandt Theatres.

### Cinerama For Toledo

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced the completion of contracts with the Theatre Leasehold Corporation of Toledo, Ohio, for the exhibition of Cinerama at the Paramount, Toledo. Contracts were signed by B. G. Kranze and Oliver Goshia, president of Theatre Leasehold Corporation of Toledo, and Jack Armstrong, general manager and operator of the Paramount.

The Toledo premiere will be held on Nov. 22 and will be sponsored by the Old Newspaper Boys' Association of Toledo, an organization of the Toledo Blade.

## Pay-TV Hartford Test Lines Up Programs

HARTFORD, CONN.—Subscription programs, in the first large-scale test of over-the-air subscription television on WHCT-TV (Channel 18), Hartford, will be broadcast for only a few hours a day initially, Ted Leitzell, director of public relations for Zenith Radio Corporation, Chicago, told a luncheon meeting of the Hartford Rotary Club.

The programs are being lined up now and specific attractions will be announced as they are obtained, Leitzell promised. He said they would be known well in advance of start of the test.

The experimental pay-TV project here is presently awaiting FCC approval in Washington. If test approval is received, it will be conducted by the Hartford Phonevision Company, an RKO General, Inc., subsidiary, which recently purchased WHCT-TV from the Edward Taddei interests of Hartford.

Prospective subscribers, Leitzell added, will be furnished a complete schedule of features which are expected to include such boxoffice attractions as new, full-length motion pictures, Broadway plays and musicals, grand opera, symphony concerts, and sports events not now available on commercial television.

Zenith has been actively pursuing authorization of a large-scale test of over-the-air subscription television for the past 10 years, using its Phonevision system.

### Survey Forecasts Good Year

NEW YORK — According to the latest Amusement Industry Survey by Standard and Poor's Corporation, this year should be an "eventful and by large, profitable" one for the major film producers and distributors.

Theatre attendance improved during the summer, the survey notes, and higher admission prices "are favorably affecting" revenues of exhibitors and distributors.

However, it continued, present indications that expanding TV coverage may depress cinema attendance in important European markets, "could have ominous long-range implications" for U.S. producers and distributors.

"Recognition of the sizable profit potential contained in unreleased film libraries and in diversified activities, as well as growing awareness of considerable asset values in the form of real estate, resulted in substantial recent price appreciation for many motion picture stocks," the survey states.

### Cinerama Plans Merger

MIAMI, FLA.—Cinerama Productions, Inc., stockholders at their annual meeting in the International Hotel adopted a resolution authorizing the merger of the corporation with Amedco, a wholly owned subsidiary. The new corporation will be known as Amedco.

Six directors were elected, A. Parker Bryant, A. L. Ellis, Messmore Kendall, Jr., Irving N. Margolin, I. E. Osborn and Joseph N. Osborn.

President and board chairman I. E. Osborn stated the corporation is seeking greater diversification and sought stockholder approval to increase capital for this purpose by increasing "authorized capital stock from 1,181,000 shares to 3,000,000 shares."

Personnel has been realigned and offices transferred from New York to St. Petersburg, Fla., as part of "a program of internal reorganization and economy."

## Detroit Film Landmark To Go Legit In 1961

DETROIT—A bombshell exploded at a press conference suddenly called last week by Charles T. Fisher, president of Fisher & Co., and David Nederlander to announce a new lessee of the Fisher Theatre, operated for years by AB-PT's United Detroit Theatres.

The last film to be shown there will be Dec. 31, 1960. Then one million dollars will be spent to convert it to a legitimate house planned to open Aug. 1, 1961.

A part of the Fisher skyscraper, it was opened by the Kunsky Theatrical Corporation Nov. 15, 1928. The Kunsky-Trendle circuit became the United Detroit Theatres acquired by Paramount until the divorcement.

The Nederlanders operate a circuit of theatres in Detroit, the Erlanger in Chicago, and the legitimate Shubert here. This move, which takes Detroit's theatrical center three miles from the downtown area, means the closing of the Shubert which will doubtless be converted to shops.

Among their houses is the Riviera, five miles from downtown Detroit. This once plush 2,750 seater was opened as the Grand Riviera in 1926, playing vaudeville and films. For the past three years since the Nederlander regime it has alternated between second-run policy and large stage attractions such as "My Fair Lady."

The alterations to the Fisher will reduce seating capacity, providing 1,500 seats for straight drama or comedy and 2,100 for musical extravaganzas, accomplished by partitioning part of the balcony.

There will be an unusually large lounge, provision for parking 2,000 cars, floors will be resloped, auditorium dimensions changed and "acoustical perfection" achieved. A new marquee will also be installed for what is designed to be one of the country's most luxurious houses.

### Distribution Backs COMPO

NEW YORK — Charles E. McCarthy, COMPO executive secretary, stated that the MPAA has committed distribution to the financial support of COMPO through a formula whereby distribution will meet the sum contributed by exhibition dollar for dollar.

## Johnston Urges Industry Campaign To Raise Funds For Both Parties

**George Sidney, right, producer, Columbia's "Pepe," is seen talking about the film with Jonas Rosenfield, Jr., Columbia's executive in charge of advertising, publicity and exploitation, in New York City recently.**

WASHINGTON—A broad plan to enable all employees of motion picture producing and distributing companies to contribute money to the political parties of their choice was announced by Eric Johnston, president, Motion Picture Association of America.

These companies employ many thousands of persons in the Hollywood studios and in branch distributing offices in some 30 states around the country. The machinery for collection will be set up within the nine companies of the Association under the leadership of each company president.

"This is an opportunity for all of us to buy a stake in America, a stake in our own individual future," said Johnston.

"The effort is nonpartisan. Everyone should contribute, no matter what the amount, to assist the party he favors. In this way we underwrite the processes of freedom. Citizenship should require active participation from us all.

"The contribution of each person will be private and will go directly to the party designated."

Both presidential candidates have welcomed and endorsed the plan.

"The motion picture industry has been first so many times in serving the public interest that I am confident it will be first this time in its voting record and in its financial support of the parties," said Johnston.

"Democracy needs the voice and the support of us all. Everywhere we are challenged by international communism. We have a superior weapon that communists can never attain. It is the vote—the free vote of free citizens voting as they please.

"So I hope that in this industry all of us will vote—and give money to the party of our choice."

The participating companies are Allied Artists, Columbia, Metro-Goldwyn-Mayer, Paramount, 20th Century-Fox, United Artists, Universal, Walt Disney Productons, and Warner Bros.

An immediate and enthusiastic response was received to the campaign as exhibitor organizations also considered a similar campaign to enlist the support of their members.

Johnston announced the appointment of Alfred D. Geto as coordinator of the motion picture industry's nonpartisan campaign. Geto will work under the direction of Taylor Mills, MPAA public relations director.

### Museum Gets Film Exhibit

DETROIT—Projectionists Local 199 has arranged to set up a permanent motion picture exhibit in the Detroit Historical Museum. It is asking for and reconditioning early equipment which will be displayed bearing a plaque with the name of the donor engraved on it.

The union is also offering exhibitors a free service. Specialists in projection, sound, lenses and mechanics will be sent any operator asking for the service to make suggestions for better projection from existing installations.

### "Butterfield" Bally Launched

NEW YORK—MGM has announced that concentrated local campaigns will supplement the national campaign under way on "Butterfield 8," a November release. Al Cohen, of the home office publicity and advertising department, is on a three-week swing to early cities to set the local campaigns.

## Church Official Lauds Some Pix, But Repeats Rap On Sex, Violence

NEW YORK—The office of the Broadcasting and Film Commission of the National Council of Churches recently released the following statement by its west coast executive, George Heimrich:

"I have never implied that all American films are guilty of dealing in overemphasis on sex and violence for the sake of sex and violence so as to give a false and damaging picture of American life and of our standards of value.

"Over the years there have been many pictures which have made variable contributions to society, both here and abroad.

"This office has led in encouraging public support for pictures coming out of Hollywood which have entertainment and moral values.

"Such pictures as "The Diary of Anne Frank," "The Old Man and the Sea," "The Ten Commandments," "The Nun's Story," "Friendly Persuasion," "Bridge on the River Kwai," "A Man Called Peter," "The Story of Ruth" and "Ben-Hur" are certainly to be commended.

"I have also stated on numerous occasions that I am personally acquainted with many people in all phases of the industry who are deeply concerned about maintaining high standards of ethics and morality on the American screen.

"However, there have been over the past few years too many motion pictures being produced in Hollywood which overemphasize sex and violence for the sake of sex and violence. As a result, leading authorities not only in this country but overseas have constantly called to the attention of Hollywood the damage being done to the minds and morals and living habits of viewers. Furthermore, these pictures create an image of America overseas that is damaging." Heimrich has rapped pix in the past.

### Imports Head For TV

NEW YORK — Columbia Pictures has named Jay H. Cipes exclusive agent for the release to United States television of certain of its specialized pictures.

The films, 21 in number, most of which were produced since 1955, represent a cross-section of high quality film entertainment from France, Germany, Japan, Italy, Austria, Mexico, Greece, Brazil, and the Philippines. Several are Venice Film Festival winners, while six were produced in color. All of them will be post-synchronized in English.

### Saviola Heads Para. Branch

BUFFALO—Frank Saviola has been named branch manager here of Paramount Film Distributing Corporation, it was announced by Hugh Owen, vice-president. Saviola was a Buffalo salesman prior to his new appointment. John Serfustino takes over as sales manager of the branch.

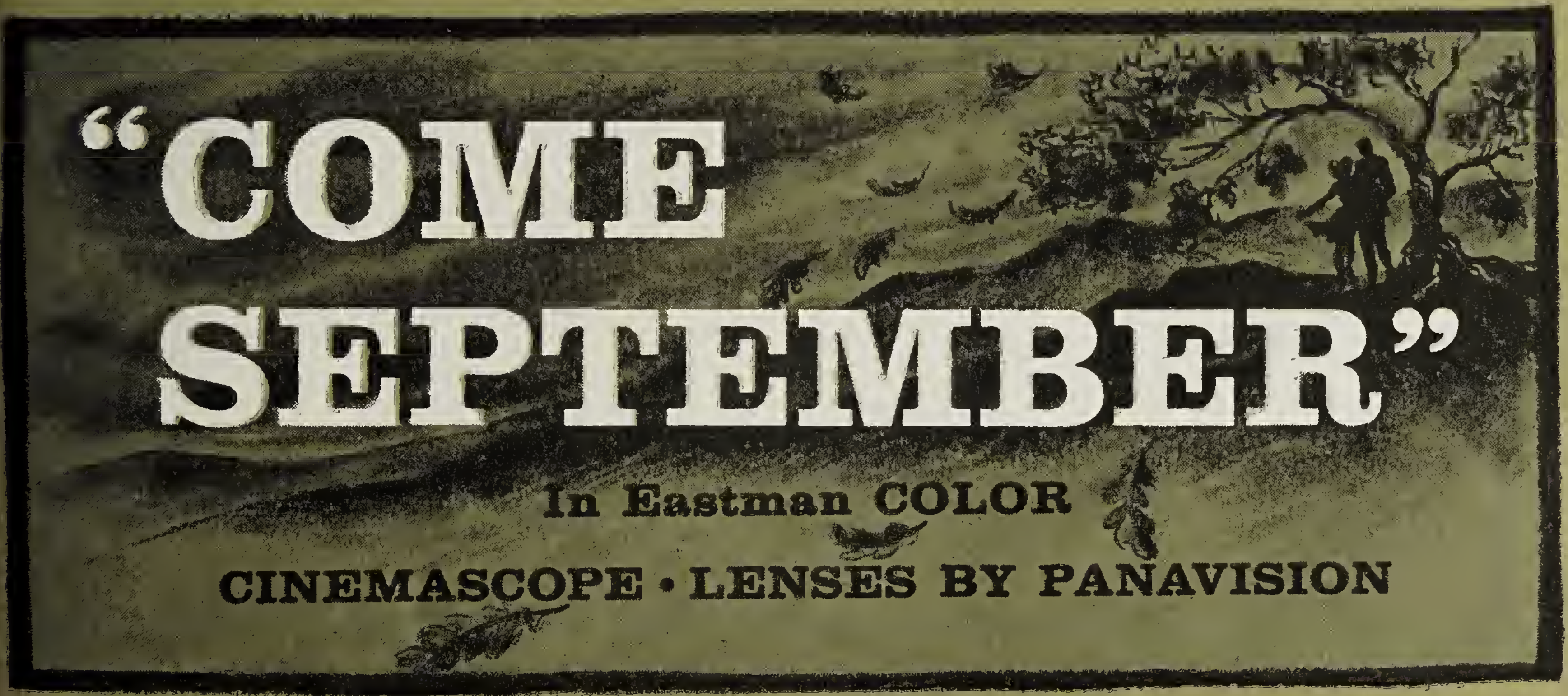
**UNIVERSAL takes pride in announcing**

**on the Seven Pictures Corp. Production**

# ROCK HUDSON
# SANDRA DEE

Written by **STANLEY SHAPIRO** and **MAURICE RICHLIN** hat production has started in Italy

# GINA LOLLOBRIGIDA
# BOBBY DARIN


"COME SEPTEMBER"
In Eastman COLOR
CINEMASCOPE • LENSES BY PANAVISION

Co-Starring

**WALTER SLEZAK**

Directed by **ROBERT MULLIGAN** Produced by **ROBERT ARTHUR**

**A UNIVERSAL-INTERNATIONAL RELEASE**

# The NEW YORK Scene

### *By Mel Konecoff*

SEVERAL HUNDRED friends and members of Cinema Lodge gathered last week at lunch at the Hotel Astor to welcome Max Youngstein back from a year's sojourn to Hollywood. The United Artists vice-president was toasted and roasted by Si Seadler, who noted that the town was jumping because Youngstein had returned from Hollywood and not because of visitors to the United Nations.

Terming him "the Jewish Elmer Gantry" and "the Abe Lincoln of film row," Seadler opined that agree with him or not, he's good for the business. "He gets us off our film can," stated Seadler.

When Youngstein got up to reply, all on the dais got up and took off their jackets, a favorite mannerism of Youngstein, so he did a switch and kept his on. The luncheon was a touching tribute, he thought, and one that was unusual in that no one has ever given him a welcoming luncheon but rather he's been subjected to farewell affairs.

Turning serious, his stay in Hollywood convinced him that Hollywood has some of the best production skills and talents anywhere in the world, and he's learned to respect them. He also commented on the work of B'nai B'rith and urged support in these times when these services are most needed.

Also addressing the gathering were Lodge president Abe Dickstein; Robert K. Shapiro, luncheon chairman; double-talk artist Al Kelly; and actor Tony Randall, who admitted jokingly having a choice of attending a luncheon for Egypt's Nasser or Youngstein. He decided to attend where it would do the most good.

On the dais were Arthur Israel, Jr., Burton E. Robbins, Jack H. Levin, Alfred Schwalberg, S. Arthur Glixon, Martin Levine, Joseph Rosen, Irving Greenfield, and Saul E. Rogers.

**THE METROPOLITAN SCENE: That presentation of the Good Housekeeping plaque to John Wayne and "The Alamo" was called off because of the illness of Wayne . . . The grand prize in the TOA treasure chest at the recent TOA convention in Los Angeles was a television set. Sometimes the inconsistencies in the industry amaze us . . . One of the largest and most expensive signs to herald a picture in some time has been completed atop the DeMille Theatre on Broadway for "Spartacus." It measures 90 feet by 88 feet and has over 10,000 lamp bulbs and more than three miles of wire . . . A reported 10,000 record shops and retail outlets in the metropolitan area are participating in UA's music promotion for the American premiere of "Inherit The Wind." It centers on Leslie Uggams' recording of a song based on the film's theme music.**

# Exhibs Win Hearing In Conn. Pay-TV Test

WASHINGTON—The Federal Communications Commission in an unanimous decision last week ordered a public hearing Oct. 24-28 of Hartford Phonevision Company's application for authority to conduct a three-year $10,000,000 pay TV experiment over its station WHCT, Hartford Channel 18.

Connecticut exhibitors and their organizations will have full legal status in the hearings and will be permitted to submit protests, to file proposed findings of fact and conclusion, briefs, and memoranda of law. They will be allowed to present witnesses and their counsel will be permitted to cross examine Hartford witnesses; Hartford counsel in turn may cross examine witneses of the exhibitors.

The hearing is to be before the full Commission itself, and paves the way for a relatively quick decision on the application.

The Commission explained that "the only matter immediately before the Commission is whether to authorize the limited trial operations proposed for a three-year period at Hartford, Conn., with five issues involved. Four are technical issues as to whether the application conforms with the various requirements for pay TV experiments listed by the Commission in the Third Report. The fifth is whether, "in the light of information submitted, the findings made and conclusions reached, and the objectives of trial subscription television as set forth by FCC, the public's interest would be served by authorizing the Hartford experiment."

Organizations wishing to appear must file written requests before Oct. 10. Requests already are on file from the Joint Committee Against Toll-TV, the Connecticut Committee against Pay-TV, Stanley Warner Management Company, Loew's, Inc., and others.

## Mich. Allied Agenda Set

DETROIT—The program of events for the Michigan Allied Theatre convention, Oct. 12-13, was being completed last week.

Peter P. Ellis, Pep Lines Trucking Company, will be general convention host. National Carbon Company is maintaining a hospitality suite, and hosts for individual events are Alexander Film Company, Confection Cabinet Corporation, Pepsi-Cola Company, Roman Miro Carbons, Coca-Cola Company, and L & L Concessions Company.

Universal will hold a convention trade screening of "Midnight Lace."

Ladies will be guests at a matinee of "Windjammer" at the Music Hall, and downtown first run theatres will be hosts to all delegates during the affair.

**Pictured at the recent Philadelphia Variety Club press conference honoring Fabian, who stars in 20th-Fox's "High Time" and "North To Alaska," were Guy Hunt, Hunt Theatres, Wildwood, N. J.; Merlin Paul, Hunt Theatres; and Sam Freas, representing Wildwood and South Jersey newspapers.**

# Memphis Heart Award Presented By Emanuel

MEMPHIS—The achievements of this city's Variety Tent 20 were characterized as the kind which could serve as an inspiration and lesson to all tents by Edward Emanuel, international chief barker of Variety Clubs, in his formal presentation of the organization's coveted Heart Award to the local unit.

The Heart Award plaque, the second in its history to be won by the Memphians, was received by chief barker Howard Nicholson at impressive ceremonies attended by many of the community's leaders. In association with the University of Tennessee, the Memphis tent embarked on a new project aimed at rehabilitation of children with heart ailments, and because of the outstanding results achieved since its establishment it was cited by Variety.

Emanuel stated that the Memphis tent typified the spirit of both Variety and of show business. "This," he said, "is another face, another side of the complex personality we call show business. Our deeds are less likely to make headlines and are not always noticed. But let a star in Hollywood break a window of a neighbor by accident and headlines will appear. The thousands of Variety Club members have and are keeping a promise to help the underprivileged and handicapped everywhere. This is the face of the industry which is seen not by the public, but by unfortunate children day in and day out as their pain is alleviated, their bodies and spirits mended. That is our mission, to make happiness out of despair and not to be concerned with headlines."

## SW Plans Merchandising

NEW YORK—Following a meeting of the Stanley Warner zone advertising men representing the entire circuit, Harry Goldberg, director of advertising and publicity, announced the launching of a new venture in merchandising feature pictures under the title of "Operation Showman's Choice."

Pictures which could be lifted out of their class by special handling, by appealing to specific audiences, or which have in-built angles for making possible a substantial increase in the gross, will be chosen for concentrated attention.

"Operation Showman's Choice" is the result of coordinated planning on a variety of individual pictures during the past two years, resulting in the belief of the Stanley Warner advertising department that more pictures would produce more money through specialized selling activity. The pictures coming under "Operation Showman's Choice" will be selected by consultation among the Stanley Warner ad men.

Present at the meeting were Irving Hillman, New Haven; Ed Goth, Newark; Roy Robbins, Philadelphia; Frank LaFalce, Washington; Henry Burger, Pittsburgh; and Harry Mintz, Milwaukee.

## "Psycho" In Phila. Keys

PHILADELPHIA — Paramount's "Psycho" will open seven-day engagements in 27 keys and six drive-ins on Oct. 19, playing as a single bill.

The policy of not admitting anyone after the film starts as specified by producer Alfred Hitchcock will be continued with the starting times of the feature prominently displayed in advertising.

This marks the first time the drive-ins have played a single bill.

## Para Execs Discuss Production Schedule

HOLLYWOOD — Paramount executives Barney Balaban, president; Paul Raibourn, vice-president; George Weltner, vice-president in charge of world sales; and Russell Holman, eastern production manager, were here from New York for product conferences with Jack Karp, head of Paramount studios, and Martin Rackin, in charge of production.

The series of meetings embraced the company's intensive schedule which will see eight feature pictures placed in production by the end of the year.

Paramount's shooting program commences with launching of production on Howard Hawks' "Hatari" starring John Wayne in Tanganyika, Africa, and initial New York filming of Jurow-Shepherd's "Breakfast at Tiffany's," with Audrey Hepburn and George Peppard. During October, filming will also begin on the Shavelson-Rose production "On the Double," starring Danny Kaye. Perlberg-Seaton's "The Counterfeit Traitor," starring William Holden and Lilli Palmer, will continue filming in Copenhagen and Stockholm during the month.

In November, resumption of production of Perlberg-Seaton's "The Pleasure of His Company," with Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill, and Charles Ruggles, is set. Hal Wallis will also start shooting Tennessee Williams' "Summer and Smoke," with Laurence Harvey and Geraldine Page, which will be directed by Peter Glenville. Additionally scheduled for a November start is Jerry Lewis' "The Ladies' Man." "Ladies of the Big House," drama produced by Bryan Foy, will round out the program.

## No Burlesque For Columbus

COLUMBUS, O.—Efforts to convert the neighborhood film house, the Parsons, into a burlesque theatre to be named the Gayety, were quashed when City Council approved an emergency ordinance to ban burlesque within one mile of any church or school.

Earlier, LeRoy Griffith, Cincinnati showman, had announced he would start a burlesque policy at the Parsons on Oct. 14. Residents of the Parsons area, church and school officials poured complaints into all city departments, protesting the opening of the burlesque policy. Mayor Ralston Westlake submitted petitions signed by more than 3,300 South Side residents objecting to the theatre's new policy.

## Col. Accessories To NFS

DETROIT—National Film Service, Inc., has taken over the physical handling of Columbia Pictures advertising accessories here in a move which to date seems to cover only this exchange territory.

The actual sale and control of Columbia advertising remains under the control of its exchange, but the material will be processed through National, according to Edward McCauley, National manager.

The new arrangement is unique in that Columbia is one of the few exchanges for which National Film does not handle film deliveries.

## Franken Forms PR Firm

HOLLYWOOD — Jerry Franken, former head of advertising, promotion and publicity for NT&T and NTA, has organized the Jerry Franken Company, an advertising and public relations firm with offices here and in New York City.

# CANADIAN Highlights

### *By Harry Allen, Jr.*

WITH SUNDAY MOVIES becoming almost a reality in the Province of Ontario, the newspapers are starting to climb on the bandwagon. Toronto was the first to kick off the interest as the Projectionists' Union asked the City Council for a plebiscite on the issue. Now every candidate in the elections to be held in November is behind the idea. The newspapers are seeking opinion and results on churchgoing in various parts of the United States and the province of Quebec where there are Sunday movies. The Province of Quebec is the only province in Canada which allows Sunday films. But exhibitors in Province of Ontario are beginning to wonder what's new and different about them in relation to trade practices and methods. What will they have to know that they don't know now?

The most important item is the boxoffice. The importance will change percentagewise with the seven-day week. Sunday will be the busiest day. This is indicated by the percentage of house expenses allotted to each day of the week. In Quebec, a seven-day province, house expenses are broken down this way: Sunday, 25 per cent; Saturday, 22 per cent; Friday, 13 per cent; and 10 per cent each for Monday, Tuesday, Wednesday, and Thursday. This is 60 per cent for the last three days and 40 per cent for the first four. In Ontario, a six-day province, the house-expense breakdown is 30 per cent for Saturday, 16 per cent for Friday and 13½ per cent for each of the other four days. It is quite probable that the Ontario business will divide itself in the same proportions as Quebec, and no doubt the house-expense pattern will be the same. In all but the hard-ticket theatres the evening prices don't change for the six playing days, nor do those for the matinee. In hard-ticket engagements the Friday and Saturday prices are higher. It's likely that Friday will have the same price as the earlier part of the week, and Saturday and Sunday the higher ones.

Theatre owners will have to shuffle staff hours and there will be an increase of employment. Sunday operation will certainly mean a very welcome increase of weekly candy sales, and no additional delivery work will result. Mavety's, the film carrier in Ontario, sees no extra hours necessary for its work, which covers Toronto, Ottawa, London, and the Niagara Peninsula from Monday to Thursday.

Will church attendance be harmed? There isn't much doubt about this question. "No" seems to be the answer that the newspapers are finding from their surveys from the various parts of the country. One of the beneficiaries of Sunday movies will be the Province of Ontario. Its amusement tax take will go up. Since its ticket impost is known as the hospital's tax, Sunday shows will be helpful.

**REEL CLIPS: Nathan A. Taylor will be the luncheon speaker at the annual meeting of the Motion Picture Theatres Association of Ontario to be held Oct. 24. . . . William Summerville has been elected a director of MPTAO to replace Robert Myers who has entered the distribution field. . . . Theatres Act Committee of the MPTAO reports that meetings with Provincial Theatre Inspection Branch officials have been held and there is reason to be hopeful of an easing of regulations governing the operation of theatres in Ontario. . . . President David Axler and directors H. C. D. Main, E. A. Forsyth, and William Summerville will be delegates from MPTAO to the annual meeting of the National Committee Motion Picture Exhibitors Associations in Canada and the Motion Picture Industry Council of Canada, which will be held in Toronto Oct. 25, 26, and 27. . . . The 20th Century Theatres will hold their annual convention in Toronto at the Park Plaza Hotel Oct. 18 and 19, it was announced by N. A. Taylor, president of the third largest circuit in Canada. Most of the managers plan to be present.**

## Charity Kickoff Oct. 4

HOLLYWOOD—The kickoff luncheon of the Motion Picture Permanent Charities campaign will be held Oct. 4 at the Beverly Hilton Hotel.

## Rose Joins Capri

HOLLYWOOD—Joel Rose has been appointed publicity manager for Capri Productions by Melville Shavelson and Jack Rose.

## Some Good News About Short Subjects

**There has always been talk in this industry of eliminating the double feature policy in theatres. Such talk is usually accompanied by the opinion that a balanced program of one quality feature plus good selected short subjects would be more to the tastes of today's audiences.**

**Television with its spot news coverage (about the only thing it does well) eliminated the newsreel from the program at many theatres, and many of the studios never did give the short subject the attention it deserved.**

**Now, however, comes an encouraging development from Paramount. Recently I screened two of that company's shorts, "BOATS A' POPPIN' " and "THE BIG A". The former is a colorful, action-packed water-skiing subject filmed at Florida's lush Cypress Gardens and filled with scenes that are guaranteed to keep audiences entertained and asking for more. The second is a color trip to famed Aqueduct Race Track, and among the best shorts of its type ever filmed.**

**This is a healthy development and should be encouraged by exhibitors looking for quality additions to a single feature program.**

**It will be interesting to watch other developments from Paramount's active, forward looking short subject department.**

**—JAY EMANUEL**

# The Wernher von Braun Story “I A

Across the nation, and the world, they’re talki
celebrated and controversial man of t
Now his extraordinary real-life story bliste
across the scree

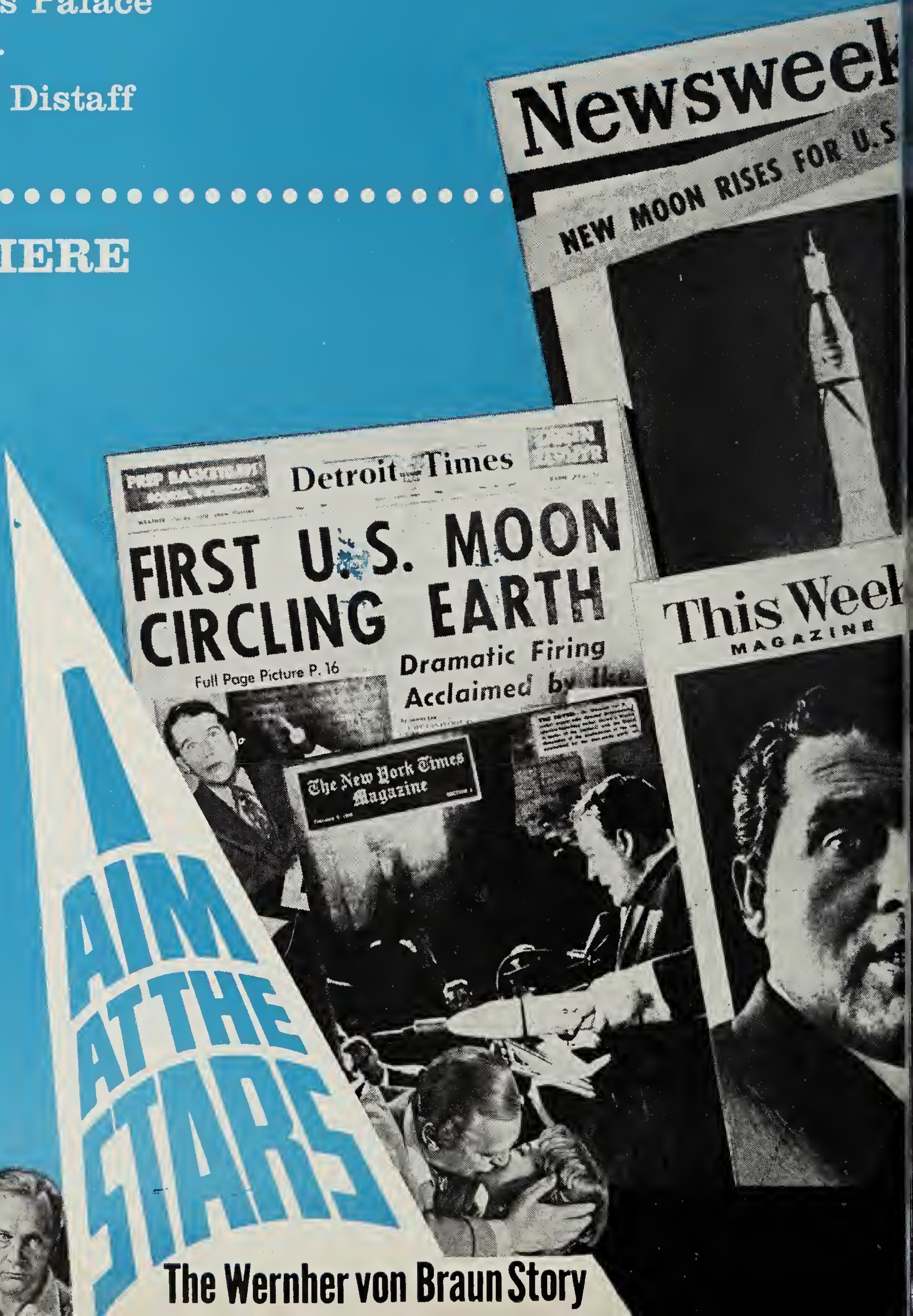
## AMERICAN PREMIERE

September 28th at Loew’s Palace
Washington, D.C.
Sponsored by the Army Distaff
Foundation, Inc.

## SPACE AGE PREMIERE

Huntsville, Ala.
(Site of Dr. von Braun’s
Rocket Research)
Launching Area
Bookings Throughout
The Southeast!

COLUMBIA PICTURES presents
CURT JURGENS · VICTORIA SHAW in
the CHARLES H. SCHNEER production
ALSO STARRING GIA SCALA · HERBERT LOM · AND JAMES DALY
Screenplay by J. DRATLER
Story by G. FROESCHEL, U. WOLTER, H.W. JOHN
Directed by J. LEE THOMPSON
A MORNINGSIDE PRODUCTION


Newsweek
NEW MOON RISES FOR U.S.
Detroit Times
FIRST U.S. MOON CIRCLING EARTH
Full Page Picture P. 16
Dramatic Firing Acclaimed by Ike
The New York Times Magazine
This Week MAGAZINE
I AIM AT THE STARS
The Wernher von Braun Story

# AT THE STARS" is red-hot now!...

about the most
space age!
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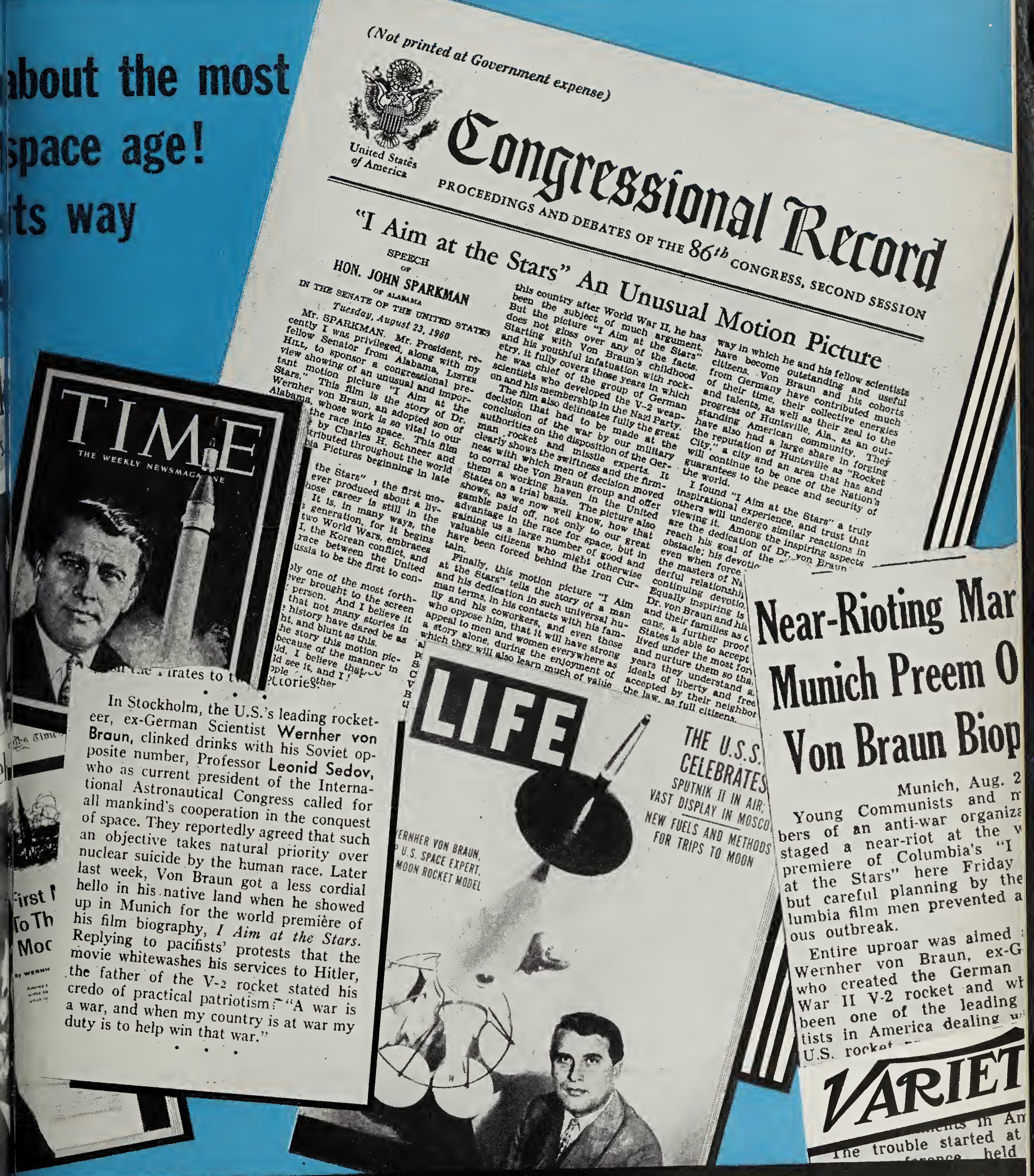

TIME
THE WEEKLY NEWSMAGAZINE
LIFE
ERNHER VON BRAUN,
U.S. SPACE EXPERT,
MOON ROCKET MODEL
THE U.S.S. CELEBRATES
SPUTNIK II IN AIR;
VAST DISPLAY IN MOSCO
NEW FUELS AND METHODS
FOR TRIPS TO MOON
First
To Th
Moc
VARIET

(Not printed at Government expense)

United States of America

## Congressional Record

PROCEEDINGS AND DEBATES OF THE $86^{th}$ CONGRESS, SECOND SESSION

### "I Aim at the Stars" An Unusual Motion Picture

SPEECH
OF
**HON. JOHN SPARKMAN**
OF ALABAMA
IN THE SENATE OF THE UNITED STATES
*Tuesday, August 23, 1960*

Mr. SPARKMAN. Mr. President, recently I was privileged, along with my fellow Senator from Alabama, LISTER HILL, to sponsor a congressional preview showing of an unusual and important motion picture "I Aim at the Stars." This film is the story of Dr. Wernher von Braun, an adopted son of Alabama, whose work is so vital to our
the race into space. This film
by Charles H. Schneer and
tributed throughout the world
bia Pictures beginning in late

the Stars" , the first mo-
ever produced about a liv-
hose career is still in the
It is, in many ways, the
generation, for it begins
two World Wars, embraces
I, the Korean conflict, and
race between the United
ussia to be the first to con-

ly one of the most forth-
ever brought to the screen
person. And I believe it
that not many stories in
history have dared be as
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because of the manner in
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this country after World War II, he has been the subject of much argument. But the picture "I Aim at the Stars" does not gloss over any of the facts. Starting with Von Braun's childhood and his youthful infatuation with rocketry, it fully covers those years in which he was chief of the group of German scientists who developed the V-2 weapon and his membership in the Nazi Party.

The film also delineates fully the great decision that had to be made at the conclusion of the war by our military authorities on the disposition of the German rocket and missile experts. It clearly shows the swiftness and the firmness with which men of decision moved to corral the Von Braun group and offer them a working haven in the United States on a trial basis. The picture also shows, as we now well know, how that gamble paid off, not only to our great advantage in the race for space, but in gaining us a large number of good and valuable citizens who might otherwise have been forced behind the Iron Curtain.

Finally, this motion picture "I Aim at the Stars" tells the story of a man and his dedication in such universal human terms, in his contacts with his family and his coworkers, and even those who oppose him, that it will have strong appeal to men and women everywhere as a story alone, during the enjoyment of which they will also learn much of value

way in which he and his fellow scientists have become outstanding and useful citizens. Von Braun and his cohorts from Germany have contributed much of their time, their collective energies and talents, as well as their zeal to the progress of Huntsville, Ala., as an outstanding American community. They have also had a large share in forging the reputation of Huntsville as "Rocket City," a city and an area that has and will continue to be one of the Nation's guarantees to the peace and security of the world.

I found "I Aim at the Stars" a truly inspirational experience, and trust that others will undergo similar reactions in viewing it. Among the inspiring aspects are the dedication of Dr. von Braun
reach his goal of the
obstacle; his devotio
even when force
the masters of Na
derful relationshi
continuing devotio
Equally inspiring is
Dr. von Braun and his
and their families as
cans, a further proof
States is able to accept
lived under the most for
and nurture them so tha
years they understand a
ideals of liberty and free
accepted by their neighbor
the law, as full citizens.

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In Stockholm, the U.S.'s leading rocketeer, ex-German Scientist **Wernher von Braun**, clinked drinks with his Soviet opposite number, Professor **Leonid Sedov**, who as current president of the International Astronautical Congress called for all mankind's cooperation in the conquest of space. They reportedly agreed that such an objective takes natural priority over nuclear suicide by the human race. Later last week, Von Braun got a less cordial hello in his native land when he showed up in Munich for the world première of his film biography, *I Aim at the Stars.* Replying to pacifists' protests that the movie whitewashes his services to Hitler, the father of the V-2 rocket stated his credo of practical patriotism: "A war is a war, and when my country is at war my duty is to help win that war."

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## Near-Rioting Mar
## Munich Preem O
## Von Braun Biop

Munich, Aug. 2
Young Communists and m
bers of an anti-war organiza
staged a near-riot at the w
premiere of Columbia's "I
at the Stars" here Friday
but careful planning by the
lumbia film men prevented a
ous outbreak.

Entire uproar was aimed
Wernher von Braun, ex-G
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Take "Aim" ——→ from **COLUMBIA**

# LONDON Observations

### *by Jock MacGregor*

THE MAGNIFICENT $358,400 which "Psycho" took in 106 theatres in the London area provide two facts which the industry must consider very carefully. Foremost, the greatly augmented advertising budget has paid off as it did with "Hercules Unchained"; secondly, the public accepted set performances and saw the picture as the writer and the director desired without too much persuasion.

The trend has been to cut advertising budgets too low. In consequence, good productions have not received the backing they deserve and have disappointed at the box office. Once, Sunday papers were packed with seat selling displays. Now, several which generously support the industry have more fashion than movie ads on the show pages—and some of the ads are pretty uninspired. It has only just dawned that one recent effort was in aid of a new release and not a "drink more milk" campaign!

A big blow to the indusry has been the loss of the two fan weeklies. First "Picturegoer" became "Date." Now "Picture Show," the world's original fan paper, has branched out as a general illustrated weekly. Some feel that to advertise in such papers is to preach to the converted, but the fan is the solid basis of the moviegoing habit. Now ABC Film Review boasts the biggest circulation in the field and it is sold only at ABC theatres.

If the film industry is shy of advertising, industry is not shy of buying screen advertising space. At the screening of the winning entries from the Venice Advertising Film Festival, Bill Annett reported that more and more firms were returning to screen advertising and space was being booked further ahead than ever before. A thorough research into moviegoing is being conducted to authenticate claims for the medium and to justify the confidence of those who use it. The results will be published in the New Year. The prize winning TV and cinema films provided one of the most exhilarating mornings at the movies in quite a while.

**ONCE A WEEK for 42 years, Pathe Pictorial has been issued with three or four interest items. It has moved with the times. Sound was added in 1931, and in 1955 it went over to Technicolor. To celebrate its 300th color edition, C. J. Latta and the Associated British directors entertained Terry Ashwood and his production crew at the Cafe Royal. Besides this ever popular magazine, these technicians find time to produce a TV series based on the unrivalled Pathe Library which dates back to the '90s, TV commercials, and documentaries. Hard work does not sap their enthusiasm.**

**Color certainly has resulted in a new public interest for news subjects, providing a plus that TV can not match.**

A DELEGATION from the Federation of Film Unions, representing all unions in the film industry, has been in Paris discussing co-production with their French counterparts. They take the realistic view that co-production should lead to increased production in each country, that there should be no reduction in the employment of any grade, and that the conditions of employment shall not be worsened in either country. They stipulate that conditions governing co-production shall be acceptable not only to the governments and producers, but also to the unions concerned; that the first agreement should be on a trial basis and that the films so produced shall be restricted to cinema release and shall not be shown on TV. The Society of Film and TV Arts have devoted their Autumn Journal to co-production, which attracts more continental than British producers, though the latter are now extremely conscious of the value of the European Common Market. . . . Not unlike that commander of old who went onwards, onwards irrespective of the guns, Carl Foreman continues with "The Guns of Navarone." I was unable to attend the "end of shooting" party at Shepperton which I gather was a trifle premature because there is quite a lot more to be done before this marathon is ready for release.

## Atlanta Censor Raps Films

ATLANTA, GA. — Atlanta film censor Christine Smith Gilliam has defended the role of censorship with a charge that Hollywood's motion picture morals are getting worse and worse.

Mrs. Gilliam, whose position is under fire of foreign and American movie distributors, said in a television show here:

"No doubt the moral standards of the industry has gone down in the past three years. Just look at the bedroom scenes.

"Compare the bedroom scenes now and you see the decline. They (the cameramen) used to discretely close the door; now they climb in bed with them."

## Eastman Award To Skouras

NEW YORK—Spyros P. Skouras, president of 20th-Fox, has been named one of the six recipients of the first annual Eastman Achievement Awards, in recognition of his outstanding contribution to the motion picture industry as well as to the progress and the economy of the country.

## L. Schwartz Heads MMPTOA

NEW YORK—Leslie J. Schwartz was elected president of Metropolitan Motion Picture Theatre Owners Association last week at a meeting held at the St. Moritz Hotel. He succeeds Sol A. Schwartz.

Other officers named are Eugene D. Picker, first vice-president; Robert K. Shapiro, second vice-president; James F. Gould, treasurer; Phil Harling, assistant treasurer; and Sol A. Schwartz, board chairman.

Resolutions were passed to support COMPO financially and, praising COMPO for its work in the recent campaign against a federal minimum wage act.

## Allied Welcomes Pa. Unit

MILWAUKEE—Ben Marcus, chairman of the board of Allied States Association of Motion Picture Exhibitors, announced that the national board unanimously ratified the re-entry of Western Pennsylvania to full status in National Allied.

This ends a controversy that caused the unit to withdraw.

## Exhibs Aid 20th-Fox In Merchandising Pix

NEW YORK—Twentieth Century-Fox has instituted a program of "exhibitor advertising and publicity conferences" designed to cooperate with exhibitors throughout the United States in formulating ideas for promotional campaigns on the company's forthcoming releases.

First of the series of conferences was held at the company's home office with west coast theatreman Bert Pirosh, president of Cal-Tech Theatres, addressing top-level members of 20th-Fox's ad-pub department.

Vice-president Charles Einfeld hailed the new step by declaring it "a forward move in the advertising and publicity fields" and "a boon for exhibition and distribution."

Einfeld pointed out that "no one knows his audience better than an exhibitor and is equipped to render the distributor a great service by lending his ideas on how best to sell a picture."

Format of the meetings will have the exhibitor, in this case Pirosh, address the ad-pub personnel outlining his views on what elements ought to be incorporated into advertising and promotion to best sell upcoming product.

Among the 20th-Fox executives who attended the initial session were Rodney Bush, exploitation director; Abe Goodman, advertising director; Edward Sullivan, publicity director; Martin Michel, radio-TV director; and Nat Weiss, publicity manager.

## UDT To Renovate House

DETROIT—This year's second major first-run theatre remodeling for downtown Detroit was revealed with announcement by United Detroit Theatres that the Broadway Capitol will be completely renovated and converted into a deluxe roadshow motion picture outlet to be renamed the "Grand Circus."

Plans now on the drawing board call for the creation of a dramatic change in the theatre's appearance, size and facilities, including the installation of equipment for the presentation of 70mm and other wide screen process films.

Seating capacity of the theatre, which now exceeds 3,200, will be reduced to approximately 1,600, with every seat in the new plan offering a desirable point of vantage in relation to the giant screen.

## 18 Features Monthly

NEW YORK—A survey last week indicated that the major companies will release approximately 18 feature films each month during October, November, and December.

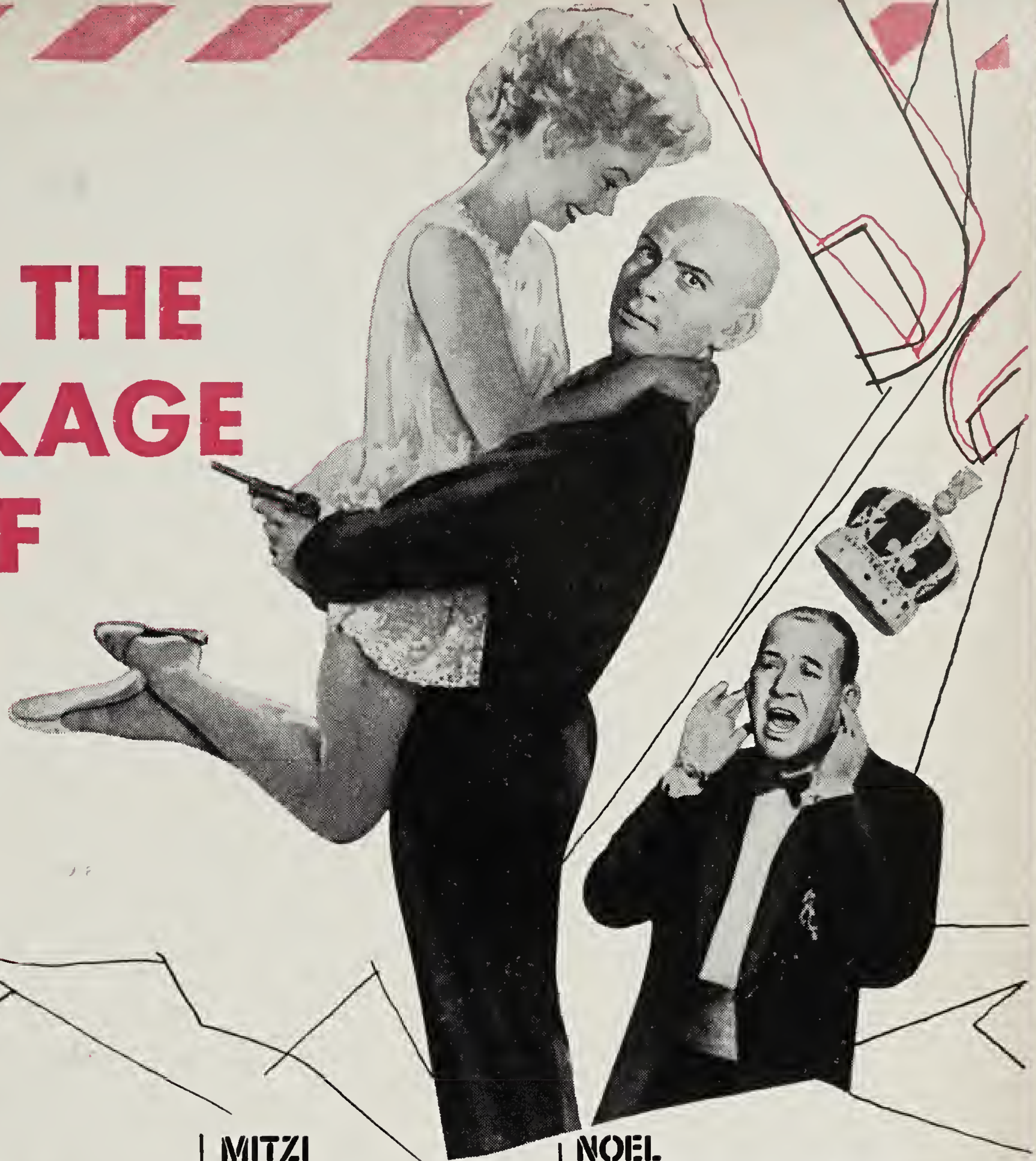
## London House Joins "Club" As "Ben-Hur" Hits Million

**LONDON—The Empire here has joined a distinguished company. It is now a full-fledged member of the "Ben-Hur Million Dollar Club."**

**Only four other theatres, all of them in the United States, are charter members of the club. They are Loew's State, New York; Boyd, Philadelphia; Michael Todd, Chicago; and Egyptian, Los Angeles.**

**The Empire is the first theatre overseas to join this select group, having exceeded its first million at the box office in the 40th week of its sensational run.**

# COLUMBIA UNWRAPS THE PRIZE PACKAGE COMEDY OF THE YEAR!



YUL **BRYNNER** | MITZI **GAYNOR** | NOEL **COWARD**

Stanley Donen's

# SURPRISE PACKAGE

SCREENPLAY BY
HARRY KURNITZ
BASED ON A BOOK
BY ART BUCHWALD
PRODUCED AND DIRECTED BY
STANLEY DONEN

Don't just stand there... Call the man from **COLUMBIA!**

## ALBANY

Area changes of Stanley Warner Corporation were highlighted by the promotion of Alfred G. Swett from part-time district manager and Strand house manager to full-time district chief with offices in the Strand. Succeeding him at the 1900-seater was Frank Kelly, who came here nine months ago, as manager of the Ritz, and who more recently had been in charge of the Delaware art house. Theodore Moisides, who rejoined SW after a period as assistant manager of the new Hellman, was assigned to the Delaware, where he had served before. Charles Mueller was shifted from the Ritz to the Strand, as assistant manager. Mrs. Marcia McLean, former night office assistant, Strand, went to the Ritz as assistant manager. . . . Sidney Sommer, veteran manager, Troy, Troy, returned to work following an operation and recuperation at home.

## ATLANTA

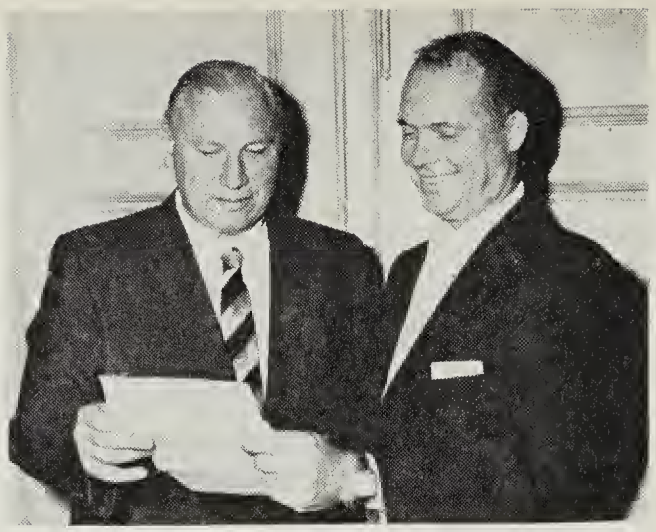
A reel from the nudist colony film, "For Members Only" was stolen from the projection booth of an Albamarle Drive-In. A new reel was air mailed from New York the next day. . . . Pearl Moos, formerly in the booking department of Columbia, entered a local hospital for a serious operation. . . . The WOMPI's helped Will Rogers Hospital collections at Loew's Grand, where donations totalled $1,732.77. . . . The local WOMPI went to the Battle Haven Home for the old folks and gave them a party.

## BOSTON

Norman Glassman, Lowell exhibitor who is also chairman of the board of Independent Exhibitors, Inc., of New England, will convert the Rialto, Lowell, into a bowling alley ready for a Christmas opening. With his son Bruce Glassman, his first venture into the bowling field is this $200,000 project which will have the latest automatic devices and a parking space for over 100 cars. With the demise of the Rialto as a motion picture theatre, the Glassmans are continuing to operate the Lowell Drive-In, a year-round operation. . . . Frank Boyle, for the past 12 years city manager of two theatres in Fitchburg, Mass., operated by Ben Sack, has resigned to take over a position as promotion manager for radio station WFGM AM and FM, Fitchburg, starting Oct. 3. Ben Gold of Sack Theatres will handle the two Fitchburg theatres. . . . Mrs. Al Fecke, wife of the United Artists salesman is reported to be seriously ill at Massachusetts General Hospital.

## BUFFALO

Lou Levitch, veteran showman and managing director, Schine Granada, has resigned and will take over the operation of the North Park. Succeeding Levitch at the Granada will be Joe Garry, who comes to Buffalo from Rochester where he managed the Monroe for the Schine interests. . . . Al Becker, Buffalo's veteran projectionist and theatre supply executive, recently celebrated his 75th birthday, and the Buffalo Variety club is planning a dinner in his honor on Oct. 18 in the clubrooms. Becker came to Buffalo in 1901 to represent Percy L. Waters of the Kinetograph Film Company of New York, in the presentation of the motion picture of the funeral of President William McKinley in Shea's Garden theatre. Becker opened an independent film exchange in Buffalo in 1916 under the name of the Becker Feature Film Company. In 1918, he entered the theatre supply business, opening the Becker Theatre Supply Company. In 1926 he sold the business to the Exhibitor Supply Company, which name was changed to the National Theatre Supply, and Becker managed this branch for a decade. Later, he again operated the Becker Theatre Supply company for five years and then retired. But his retirement did not last long. Several years ago, he joined the local office of the National Theatre Supply Company as a salesman, which post he now holds. . . . Lou Levitch, manager, Granada, de luxe Schine community operation, reports excellent business with the second run of "Can-Can," which he is advertising as "First Time in Buffalo at New Low Prices." Prices range from $1.25 to $1.75, with children 75 cents and 90 cents. . . . Menno Dykstra has reopened his Glen, Williamsville. . . . A large crane-type truck backed into the marquee of the Granada and did $1,000 damage to the front. . . . Tent 7, Variety Club of Buffalo, will sponsor the opening night of the 1960-61 hockey season Oct. 5. All profits will go to the club's charity, the Children's Rehabilitation Center of the Children's Hospital. . . . F. J. A. McCarthy, Universal assistant general sales manager, was a Buffalo visitor, when he conferred with branch manager Ike Ehrichman, and discussed the forthcoming "Spartacus" with some local exhibitors. . . . The Fine Arts, Rochester, has reopened for the fall and winter season. . . . Arthur Krolick, district manager, AB-PT, Buffalo and Rochester; and Edward F. Meade, general manager, Shea Theatres, Buffalo and Niagara Falls, attended the recent "Boost Buffalo" pow-wow in the Statler Hilton and offered 100 per cent cooperation to the committee which is planning many stunts to boost the city.



**David Wallerstein, left, president, Balaban and Katz, Chicago, and William A. Madden, MGM midwest division manager, look at the signed contract for the engagement of "Butterfield 8" which will open early in November at the B & K Chicago.**

## CHARLOTTE

Someone broke into the projection room of an Albemarle, N. C., drive-in and stole a reel of film "For Members Only," the showing of which had been protested at several communities in the area. Sheriff Sam M. Dry theorized that the reel was taken by someone who wanted it for a private showing or as a method of protesting against its showing locally. G. L. Faw, manager, had another reel flown down from New York so that the film could be shown on schedule the following night, and offered a $50 reward for return of the film. . . . The coolness of cashier Thelma Cottle foiled a would-be bandit who attempted to rob the boxoffice of the Bailey, Wilmington, N. C., and led to his capture a few minutes later. The man appeared at the boxoffice and demanded, "Give me your money or you'll get hurt." She ignored the order and he fled as she answered the telephone which rang in the booth. She told the caller about the incident and police arrested the man a few blocks away a short while later.

## CHICAGO

The Old Orchard, located in suburban Skokie, just two blocks south of the Old Orchard Shopping Center, opened recently. It is the first new hard-top house to be built here in the past decade; and is owned and operated by Raymond Marks and Martin Rosenfield, M-R Amusement Companies. Costing $1,500,000, it seats 1,700 persons. . . . The Cinema Guild has opened its third season on a subscription-membership basis with showings at the Music Hall. Remodelled, the Royal, Danville, Ill., reopened. . . . A $3,600,000 anti-trust suit has been filed by Syndicate Theatres, operators of Indiana theatres, charging Sherman Anti-Trust Act violations. . . . Tri-Hi Drive-in, northwest of Garrett, Ind., was sold at sheriff's sale. . . . The Vee, Veedersburd, Ind., was reopened by local business man Loren Haas. . . . Del-Van, Delavan, Ill., closed for almost three years, reopened by the Better Business Club, who leased it to provide community entertainment . . . Frisina Amusement Company was offered $54,000 for its Effingham Theatre Building, Effingham, Ill., by local businessmen who would turn it over to the city for development.

## CINCINNATI

The 22nd annual meeting of Chakeres Circuit, Springfield, O., was held at the Campbell House, Lexington, Ky. Speakers included Phil Chakeres, circuit president; Kroger Babb, Hollywood producer, and Adolf Rupp, University of Kentucky basketball coach. Attending were managers of 31 Chakeres houses and drive-ins, district managers, and home office personnel. . . . With construction of a 16-lane alley in a new professional office building announced last week, this city will have 75 bowling emporiums, compared with 71 motion picture theatres. . . . In a newspaper interview, Joseph Alexander, RKO division manager, predicted an eight-month run for U-I's "Spartacus," which opens Dec. 22 as a hard-ticket film at the downtown Grand. . . . Edean Carter, Warners assistant cashier, has resigned to live in Florida.

## COLUMBUS, OHIO, NEWS—

Local newspapers printed architects' sketches of the proposed four-block state office building complex to be located in the Market-Mohawk redevelopment area directly across Third Street from the State Street theatre row. First building to be erected, said Gov. Michael V. DiSalle, will be a 15-story structure at Third and Rich Streets. Extensive parking facilities are planned for the multi-million dollar development. . . . Single admissions to the newly-named Capitol, formerly the Fox, under the $2 monthly subscription plan inaugurated by Jerry Knight, will be less than 8½ cents. There are 24 admissions included in the monthly rate, which includes taxes. The new plan will start about Oct. 1. . . . Jeweled tiara sponsored by the star of a forthcoming Loew's Ohio feature to be announced will be presented to the Central Ohio girl chosen 1960 Queen Isabella at the annual Columbus Day dinner dance Oct. 12 at the Deshler-Hilton hotel. The tiara award was arranged by manager Sam Shubouf of the Ohio. . . . Note from the "What Happened 50 Years Ago Today" column in the Citizen-Journal: "Sixty men organized the Exhibitors' League of Ohio at the Southern Hotel. M. A. Neff, Cincinnati, was elected president." The date was Sept. 14, 1910. This is believed to have been the first exhibitors' organization in Ohio.

## CLEVELAND

Jack Sogg, MGM branch manager, announced the following promotions: George Bailey, longtime office manager and booker, to salesman; Mollye Davis, from cashier to booker, and Marie O'Neil, from bookers' secretary to cashier. . . . Albert Garfield, owner and manager, Wellman, Girard, O., advises that effective Oct. 12 the theatre will be operated as a 100 per cent art house and renamed the Art Guild Theatre. "I'm All Right Jack" is booked for the opening attraction under the new policy, to be followed by "Sons and Lovers." Garfield is dressing up the theatre with fresh paint on the exterior and interior, and making some lobby changes to arrange for a free coffee bar.

Nate Schultz and his Allied Artists associates were hosts at a luncheon in the Carter Hotel for Guy Gabaldon, whose heroism in capturing 1000 Japanese soldiers on Saipan is the basis of the AA feature, "Hell to Eternity." . . . A new owner has taken over operation of the Theatre Transport Company of Toledo. Paul Reeb, new in the field of motion picture service, purchased the company from Ervin Albright and J. O. Schoeninger. Ray Ludden, driver for Theatre Transport under the former ownership, has been promoted to office manager. . . . James J. Barton states he has approval to build a tri-level swimming pool in connection with his new SkyLine Drive-In now under construction in West Richfield, O. . . . Funeral services were held here for Mrs. Bessie Israel, 67, widow of Louis Israel, pioneer Cleveland exhibitor who owned the Haltnorth and Globe and built the Heights, now the Heights Art, first movie erected in the suburb of Cleveland Heights.

## DALLAS

"Ben-Hur" finished its 40th week at the Tower with the announcement that the last eight days of the Biblical epic are coming up. . . . The Clinical Science Building of the Southwestern Medical School of the University of Texas will be renamed on Oct. 7 the Karl Hoblitzelle Clinical Science Center. This is the first time that the University of Texas has named a building in honor of a living man. Hoblitzelle is head of the Interstate Theatre Circuit and gave the 68 acres of land on which the medical school and other facilities of the medical center are located. . . . Screen Opportunities Studios has gone into business for the training and placement of film, television, and stage actors as well as producing films. . . . Dale Berry, Hollywood film actor, has announced the formation of Continental Artists Productions, to be located here, with the first production "The Racing Kid" starting next month, and with "The Curse of Atlanta" as its second production. . . . Guy Gabaldon, the doughty little Marine whose life and heroic exploits in World War II are to be seen in the movie "Hell to Eternity" at the Majestic, was a recent visitor. He will produce and act as host in a television series, tentatively titled "The Fighting Marines." . . . Modern Talking Picture Service Inc., has occupied a new building erected to company specifications. The building contains 6.000 square feet of floor space with 4 000 square feet of air conditioned office, display, and film inspection area. Modern Talking Picture Service is headquartered in New York City and maintains distribution branches for free loan films throughout the United States. Bill T. Helton is the Dallas district manager. . . . Albert Zugsmith, Hollywood producer, was here on behalf of "College Confidential" at the Capri. Zugsmith was accompanied here by Susan Kelly, who has a minor role in the film. . . . The entire town of Ben Hur, Limestone County, Tex., were brought here in special buses to see "Ben-Hur" at the Tower. The town is a one filling station, one store, and three church town with some 113 inhabitants. Frank X. Tolbert, a columnist in one of the local dailies, mentioned in his column that the town had not seen the film or even read the book. Things began to happen as Metro-Goldwyn-Mayer and Interstate combined efforts. Arrangements were made to take the townspeople to Dallas in special buses. M-G-M sent the town 100 copies of the book and are making arrangements to present them with one of the chariots used in the film.

## DENVER

Mrs. Gertrude Bailey, widow of the late Tom Bailey, who has been managing the Bailey Distributing Co., since his death, reports a heavy rush of bookings on "Seconds for Survival," the 27 minute free Technicolor short narrated by Raymond Massey. . . . The recently remodelled Denham, Denver, is undergoing additional improvement, the installation of a new ventilating system. . . . After 22 weeks continuous run, except for a single night to preview "The Alamo," "Can Can" has closed at the Aladdin. New film is "Sons and Lovers" for an indefinite run. . . . 1,000 multicolored balloons were released from the top of the Paramount theatre as a publicity stunt by Ralph Roe, manager, to publicise "Crowded Skies," cash prizes and tickets were awarded those retrieving the balloons. . . . Denver is becoming the capital for sneak world previews—last year "Ben-Hur," then "The Alamo," and now Marlon Brando's "One Eyed Jacks" has recently been "sneaked" in the Mile High City.

## DES MOINES

A curfew for teen-agers 16 and under has been imposed at Council Bluffs, Ia. The curfew has been on the books since 1943 but not imposed until now at the direction of Mayor Noran Davis. The ordinance prohibits any teenager 16 or under from being on the streets or in private or public vehicles between 10 p.m. and 5 a.m. . . . Roy Metcalfe, owner and manager, Times and Palace theatres at Cedar Rapids, Ia., has acquired a long time lease on property in Cedar Rapids and will invest $69,000 to remodel the property into a first-run house. The name of the new theatre will be the New World Playhouse with plans for an opening in November. . . . James DeBaggio of Chicago will reopen the Crystal, Manning, Ia., after purchasing the house recently. . . . The Weiting, Toledo, Ia., will be reopened this month after being closed for several seasons.

## DETROIT

Michigan Allied has warned industry employers that recent rulings by the Fair Employment Practices Committee will bring heavy penalties, which cannot be avoided by "evasion or subterfuge," if the following steps are not meticulously observed: Every applicant must be allowed to fill out an application; every applicant must be given a courteous interview; no decision should be made until all candidates have been interviewed; the final selection must be made to the best qualified "without reference to race, religion, or nationality.". . . Managing director Dillon Krepps of the United Artists states "Ben-Hur" has broken all house records. Still going strong as it enters its 30th week, the block buster has averaged $25,450 per week since the run began. . . . Similarly, Russ Russo, Music Hall manager, gives an up-beat report on "Windjammer" business. He reports, as recorded in a lobby guest book, that visitors from every Michigan city are on record. The interest from tourists is shown by the fact there are entries from 44 states of the union, every Canadian province, and 22 other countries including the distant Soviet Union, Poland, Malaya, Saudi Arabia, Egypt, Agentina, and Australia. . . . Through the years Detroit has been a two-feature—in some subsequents—three feature city. Single features have been tried from time to time in response to complaints from customers who didn't want to sit through a second feature, and occasional articles in the papers as to awkward scheduling engendered by double bills. Hitherto, excepting roadshows, Detroit houses have reverted to double features. With the advent of "'Psycho" at UDT's Palms, a single bill policy has been successfully inaugurated. Management plans to follow this up with a like policy on "Elmer Gantry." The Michigan is currently playing "Oceans 11" also the only feature. With three downtown houses committed to roadshows, the Adams showing "The Angel Wore Red" as a single, for the first time there are only two downtown first runs—the Fox and Broadway Capitol—on a double feature policy.

## HOUSTON

Moviegoers in Houston and throughout Texas will be invited to take part in a presidential straw poll at all Interstate Theatres beginning Friday. Al Lever, city manager for Interstate, said ballot boxes for each of the two candidates will be placed in all Interstate Theatres. Showgoers will vote by putting admission ticket stubs in the box of their choice. The poll will cover a six week period, closing Nov. 3 so that final results can be published before the election on Nov. 8. Lever said Interstate's first presidential poll in 1952 accurately forecast Texas' swing to the Republican Party and the election of President Eisenhower. The poll's results, he said, almost matched the actual margin of victory in the 1952 and 1956 elections. Bulletin boards in theatre lobbies will inform the public on weekly percentage results from all these cities. Ballots will be counted daily by theatre managers and each week's totals from throughout the state will be summed up at Interstate's Dallas headquarters. . . . The Texas Industrial Film Company is planning an expansion which will almost double its space and offer local film services which have not been available in this area. Don Macon, president, said the expansion will call for a 4 200 square foot building adjacent to the present site and an investment of $50,000 in color film processing equipment. . . . Perry Blackwell announcer on KRBE-FM is also casting director for the projected movie, "Flight From The Hungry Monkey," which is expected to start filming sequences this week. Blackwell, who plays the lead in the locally written and produced film, says the completion date for it is Dec. 1. . . . Guy Gabaldon, the Marine hero whose life and heroic exploits will soon be seen here in "Hell to Eternity," was a visitor on behalf of the film.

## JACKSONVILLE

Robert ('Bob') Cans, one of the best-liked film salesmen in Florida for the past several years, has earned a well-deserved promotion in the MGM organization to a new post as assistant branch manager in Boston. Fred Hull, local MGM manager, has not yet

*(Continued on page 24)*

Mc MURRAY
Quelle
VIE
EN

# Everywhere in the world …because it's on film!

Parlez-vous français? Sprechen sie Deutsch? Habla español? Try your audiences in Brooklynese, Tagalog, what have you! Actually, it makes no difference: Movies know no language barrier. If they're good pictures—exciting—well done, they'll go everywhere—*when they're on film!*

But this universality—this world-wide acceptance—is both a reward and a responsibility . . . good reasons why good production is so important—why the Eastman Technical Service for Motion Picture Film is constantly on the alert—ready and willing to help the industry solve questions of production, processing, and projection.

Branches at strategic centers. Inquiries invited.

Motion Picture Film Department
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

| *East Coast Division* | *Midwest Division* | *West Coast Division* |
|---|---|---|
| 342 Madison Avenue<br>New York 17, N.Y. | 130 East Randolph Drive<br>Chicago 1, Ill. | 6706 Santa Monica Blvd.<br>Hollywood 38, Calif. |

*For the purchase of film,* **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional
Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

## JACKSONVILLE *(Continued from page 21)*

announced Capps' successor here. . . . "CinderFella" received a fine reception here at a sneak preview staged by Fred Mathis, Paramount manager, at the San Marco with the cooperation of Al Hildreth, San Marco manager. . . . Funds have been earmarked by city officials for remodeling the former suburban Brentwood into a Springfield branch of the local public library system. . . . Marty Shearn, manager, downtown Center, where "Ben-Hur" has been playing for several weeks, experimented with a "special shoppers' matinee" at 11 a.m. with his boxoffice price reduced to $1.25 for all seats. . . . Walt Meier, manager, Florida, began a strong advance exploitation campaign for his coming run of "Hell To Eternity," with an assist from Ray Starr, radio and television advertising specialist with Florida State Theatres. . . . Following long and successful first-run engagements for "Psycho" in the Miami area, Herman Allen, Paramount office manager, said that the thriller will open simultaneously at 18 subrun situations there on Oct. 5. . . . T. E. Bell, former owner, local Wesconnett Drive-In, is now operating the Victoria, New Smyrna Beach, and the Star, Negro-patronage house in the same city. . . . It is reported that D. J. Swartz has purchased three Fort Myers theatres from Bob Blotsky. They are the downtown Lee and two drive-ins, the Fort Myers and the City.

## Film Exchange and Dealer Listing for the
# LOS ANGELES FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • *Film Distributors*

**ALLIED ARTISTS, 1924 S. Vermont Ave.—REpublic 1-3148**
Br. Mgr.: J. E. McCarthy. Sls. Mgr.: Marthy Solomon. Office Mgr. and Booker: Sandy Magdaleno. Sales: John O'Neil, Frank Reimer.

**AMERICAN-INTERNATIONAL, 1416 N. La Brea—HO 9-2731**
Pres.: James H. Nicholson. Sls. Mgr.: Leon Blender.

**AZTECA FILMS, 1743 S. Vermont Ave.—REpublic 3-2191**
Br. Mgr.: Francisco Salas-Porras.

**BUENA VISTA (Disney), 1660 Cordova St.—REpublic 1-7247**
Br. Mgr.: Leo Jensen. Bookers: Ben Sachey, Hoot Clark.

**CLASA-MOHME, 2019 S. Vermont Ave.—REpublic 4-4171**
Br. Mgr.: Richard Mohme. Bookers: Michael Enriquez, Fermin Del Muro. Cashier: Margaret Ainsworth.

**COLUMBIA, 1627 W. 20th St.—REpublic 1-8511**
Br. Mgr.: Bill Evidon. Office Mgr.: Fred Wise. Sales: Jules Needleman, Al Boodman, Harold Green. Bookers: Don Holstrum, Earl Bennett, Irving Levinson, Art Kallan. Cashier: Bonnie Gudenoge. Field Exp.: Mike Newman, Jack Berwick. Emerg. Phone: HArris 9-7534. *(Dist. Mgr. in residence: W. C. Ball)*

**CORONET FILM DIST., 9038 Wilshire Blvd.—CR 6-3221**
Br. Mgr.: Alex Cooperman. Emerg. Phone: None.

**EMBASSY, 1928 S. Vermont Ave.—REpublic 4-8487**
Br. Mgr.: Jack Sonenshine. Emerg. Phone: None.

**FAVORITE FILMS, 1918 S. Vermont Ave.—REpublic 1-8633**
Br. Mgr.: Mel Evidon. General Sls. Mgr.: Foster Blake. Sales: Harry Levison, Mark Tenser. Booker: Salley Miller. Emerg. Phone: None. *(President in residence: N. P. Jacobs)*

**MANHATTAN FILMS, 1920 S. Vermont Ave.—REpublic 2-6111**
Br. Mgr.: Robert Kronenberg. Sales: Jack Sheriff. Booker: Charles Mancuso. Emerg. Phone: None.

**METRO-GOLDWYN-MAYER, 1620 Cordova St.—REpublic 1-4181**
Br. Mgr.: T. J. Aspell, Jr. Sls Mgr.: Charles Geary. Office Mgr.: Ed Urshel. Sales: Alex Weissman, E. Douglyn. Bookers: Nathan Oberman, Virgil Bartmess, Wendell Overturf. Cashier: Eve Goldman. Field Exp.: Howard Herty. Emerg. Phone: Urshel, CR 5-8302. *(West Coast Sales Mgr. in residence: Herman Ripps)*

**PARAMOUNT, 1613 W. 20th St.—REpublic 1-5191**
Br. Mgr.: Arnold Shartin. Sls. Mgr.: Max Facter. Office Mgr.: Lester Coleman. Sales: Gene Beuerman. Head Booker: Harlan Brunt. Bookers: Jim Merry, John Strutman. Cashier: Howard Woolfan. Field Exp.: Bob Blair. Emerg. Phone: Coleman, OX 4-15569. *(Dist. Mgr. in residence: Neal East)*

**SONNEY AMUSEMENT ENTERPRISES, 1656 Cordova St.—REpublic 1-7236**

**20TH CENTURY-FOX, 1620 West 20th St.—REpublic 1-4186**
Br. Mgr.: Morris Sudmin. Office Mgr.: Charles Newman. Sales: Bjorn Foss, Mel Anderson, Jerry Arkin, Edwin Michalove. Bookers: Joe Mealey, Isadore Shapero, Keith Austin, Wm. Spencer. Cashier: Eva Meridith. Emerg. Phone: Newman, PO 3-0206.

**UNITED ARTISTS, 1980 S. Vermont Ave.—REpublic 1-8831**
Br. Mgr.: Richard Carnegie. Sls. Mgr.: Bill Wasserman. Office Mgr.: Bert Pollard. Sales Jack Katz, Andy Heedrick, Skip Regan. Head Booker: Rollin Gunderson. Bookers: Bill Warner, Jim Nash, Jerry Logue, Dick Graff. Cashier: Bea Burke. Field Exp.: Bill Scholl. Emerg. Phone: Gunderson, OR 1-8380. *(Dist. Mgr. in residence: Ralph Clark)*

**UNITED WORLD, 6610 Melrose Ave.—WE 8-6125**

**UNIVERSAL-INTERNATIONAL, 2001 S. Vermont Ave.—REpublic 1-2151**
Br. Mgr.: Abe Swerdlow. Sls. Mgr.: Bill Marriott. Office Mgr.: Al Newman. Sales: Jules Gerelick, Wayne Bateman, Walter Goodman. Bookers: Harold Whitman, Rene Fisher, Richard Graff. Cashier: Truly Keller. Emerg. Phone: Newman, NO 5-3603.

**WARNER BROS., 2025 S. Vermont Ave.—REpublic 1-3177**
Br. Mgr.: Joseph Sarfaty. Office Mgr.: Harvey Lithgow. Sales: Bill Watmough, George Tripp. Head Booker: Joe Zangrilli. Cashier: Mildred Weber. Field Exp.: Max Bercutt. Emerg. Phone: Lithgow, PL 1-7181. *(Dist. Mgr. in residence: Fred Greenberg)*

### • *Supply Dealers*

**J. M. BOYD CO., 2032 S. Vermont—REpublic 2-0046**
**NATIONAL THEATRE SUPPLY, 1961 S. Vermont—REpublic 1-4193**
**PEMBREX THEATRE SUPPLY, 1969 S. Vermont—REpublic 1-3111** Emerg. Phone: DUnkirk B-6764
**B. F. SHEARER CO., 1964 S. Vermont—REpublic 3-1145** Emerg. Phone: DUnkirk 8-6764

### • *Screen Trailers*

**NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166**
Br. Mgr.: Bernie Wolf. Office Mgr.: Ralph La Duke. Sales: Al Blumberg. Emerg. Phone: Wolf, TExas 0-5995.

### • *Signs, Advertising and Printing*

**ACORN PRESS, 2020 S. Vermont—REpublic 1-4163**
**NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166**
**SHOWMANSHIP ART SERVICE, 2013 S. Vermont—REpublic 3-3123**

### • *Service Companies*

**ALTEC SERVICE CO., 10952 Roebling Ave.—DUnkirk 3-1197**
**RCA SERVICE CO., 911 N. Orange Dr., Hollywood—OLdfield 4-0080**

### • *Film Delivery Services*

**FILM TRANSPORT OF CALIF., 1525 W. 23rd—REpublic 4-4141**
**B & W FILM DELIVERY, 1639 Cordova St.—REpublic 5-8383**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

**MIAMI, FLA., NEWS** — Harry Botwick, southeastern district manager, Florida State Theatres, was recuperating from an illness. . . . Managerial shifts occasioned by the opening of Wometco's new 163rd Street Theatre, in the 163rd Street shopping center, included Tim Tyler to be managing director of the 163rd and Howard DeBold to be house manager. Replacing Tyler at the Miami is Gordon Spradley, formerly manager, 27th Avenue Drive-In. Walter Toemmes was moved from the Coral Way Drive-In to the 27th Avenue, and Walton Oakerson from the Essex to the Coral Way. Leo Hooper was promoted to be manager, Essex, Hialeah. . . . The 163rd Street Theatre opened with a special showing of "High Time" for merchants and employees of the 163rd Street Shopping Center. Sonny Shepherd is district manager for the new first-run house in the populous north Dade County area. . . . Jack Dean, Wometco relief manager, became the father of a son. . . . Sympathy was extended to Ray Toemmes, manager, Miami, on the death of his daughter, Carla, following a long illness. The 12-year-old was also the niece of Walter Toemmes, manager, 27th Avenue Drive-In, and of Dale Toemmes, secretary to Wometco owner Mitchell Wolfson. . . . Wometco Enterpriеses, Inc., announced that after a complete inspection of all its properties in Florida and the Bahamas, no hurricane damage of any nature had been suffered from "Donna" with the exception of broken neon tubing on three theatre marquees. . . . Burton Clark was promoted to general manager, Wometco's Seaquarium, following the resignation of Clifford Ball.

## NEW HAVEN

Sperie Perakos, general manager, Perakos Theatre Associates, presided at a fall promotion meeting at the circuit's home office in the Palace Theatre building, New Britain. . . . Murray Lipson, general manager, Community Theatres, Inc., has announced appointment of William Flanagan, manager, Colonial, Hartford, for the past year, to a similar post at the Central, West Hartford, succeeding Robert Gobelin, who has resigned to join the U.S. Army. Replacing Flanagan at the Colonial is Olaf F. Olsen of Newington, Conn., a newcomer to the industry. . . . Two more Connecticut exhibition interests have branched out into diversified fields. Leonard Sampson, Robert Spodick, and Norman Bialek, partners in the Nutmeg Theatre Circuit, New Haven, operators of first-run art situations, the Lincoln and Crown, New Haven, and Fine Arts, Westport, have opened a bowling alley center, to be known as the Amity Bowling Center, in the New Haven suburb of Woodbridge. . . . David Jacobson,

*(Continued on page 26)*

**Watch for them!**

**NEXT!**
**Jacksonville Territory**
Issue of October 12
**New York City Territory**
Issue of October 19

**Save Them!**

# THE Tip-off ON BUSINESS

**An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.**

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

*OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.*

### ALL THE YOUNG MEN (COL.)

| | | |
|---|---|---|
| Forum, New York (*$17,300) | 4 ” | 164% |
| Roosevelt, Chicago (*$17,300) | 5 ” | 127% |
| Coliseum, Seattle (*$6,700) | 1 ” | 119% |
| Adams, Detroit (*$9,200) | 1 ” | 163% |

### ALL THE FINE YOUNG CANNIBALS (MGM)

| | | |
|---|---|---|
| Orpheum, Boston (*$17,700) | 1 ” | 69% |
| Music Box, Seattle (*$4,800) | 1 ” | 99% |
| Esquire, St. Louis (*$11,800) | 1 ” | 118% |
| Warfield, San Francisco (*$11,100) | 1 ” | 109% |
| State, Omaha (*$5,400) | 2 ” | 66% |

### ANGEL WORE RED (MGM)

| | | |
|---|---|---|
| Adams, Detroit (*$9,200) | 2 ” | 101% |
| United Artists, Louisville (*$9,200) | 1 ” | 88% |
| Orpheum, Boston (*$17,700) | 1 ” | 71% |

### APARTMENT (UA)

| | | |
|---|---|---|
| Un. Artists, San Francisco (*$15,200) | 6 ” | 106% |
| Orpheum, Boston (*$17,700) | 6 ” | 100% |
| Astor, New York ($27,100) | 15 ” | 110% |
| United Artists, Chicago (*22,800) | 10 ” | 112% |
| Randolph, Philadelphia (*$12,000) | 7 ” | 148% |
| Michigan, Detroit ($19,600) | 5 ” | 112% |
| Fifth Avenue, Seattle (*9,000) | 2 ” | 100% |
| Esquire, St. Louis (*$11,800) | 5 ” | 114% |
| United Artists, Louisville (*$9,200) | 5 ” | 105% |

### BATTLE IN OUTER SPACE (COL.)

| | | |
|---|---|---|
| Forum, New York (*$17,300) | 4 ” | 74% |
| Paramount, San Francisco (*$12,700) | 1 ” | 116% |

### BELLBOY (PAR.)

| | | |
|---|---|---|
| Stanton, Philadelphia (*$9,200) | 2 ” | 136% |
| St. Louis, St. Louis (*$9,200) | 2 ” | 161% |
| Metropolitan, Boston (*$13,600) | ” | 114% |
| Coliseum, Seattle (*$6,700) | 3 ” | 129% |
| Omaha, Omaha (*$6,300) | 2 ” | 143% |
| Kentucky, Louisville (*$6,100) | 2 ” | 113% |
| Paramount, San Francisco (*$12,700) | 4 ” | 128% |
| Broadway-Capitol, Detroit (*$10,000) | 1 ” | 100% |

### BELLS ARE RINGING (MGM)

| | | |
|---|---|---|
| Radio City, New York (*$134,200) | 7 ” | 126% |
| State-Lake, Chicago (*$23,500) | 6 ” | 102% |
| Loew's, St. Louis (*$12,800) | 4 ” | 107% |
| Adams, Detroit (*$9,200) | 6 ” | 99% |
| Stanley, Philadelphia (*$15,300) | 5 ” | 90% |
| Warfield, San Francisco ($11,100) | 4 ” | 111% |
| Music Box, Seattle (*$4,800) | 3 ” | 100% |
| State, Omaha (*$5,400) | 2 ” | 84% |
| United Artists, Louisville (*$9,200) | 2 ” | 90% |
| Orpheum, Boston (*$17,700) | 4 ” | 91% |

### BEN-HUR (MGM)

| | | |
|---|---|---|
| Saxon, Boston (**$10,270) | 44 ” | 154% |
| Loew's State, New York (**$43,175) | 44 ” | 139% |
| Boyd, Philadelphia (**$12,300) | 43 ” | 214% |
| Todd, Chicago (No Ave.) | 39 ” | Ave. $28,600 |
| Coronet, San Francisco ($13,200) | 39 ” | 188% |
| Blue Mouse, Seattle ($6,100) | 33 ” | 189% |
| United Artists, Detroit ($9,500) | 31 ” | 261% |
| Cooper, Omaha ($4,500) | 31 ” | 185% |
| Brown, Louisville ($5,700) | 18 ” | 245% |
| Loew's Midcity, St. Louis (No Ave.) | 17 ” | Ave. $15,200 |

### BRIDES OF DRACULA (U-I)

| | | |
|---|---|---|
| Palms, Detroit (*$20,400) | 1 ” | 70% |
| Golden Gate, San Francisco (*$14,700) | 1 ” | 90% |
| Music Hall, Seattle (*$8,700) | 1 ” | 84% |
| Omaha, Omaha (*$6,300) | 1 ” | 96% |

### CAN-CAN (20TH-FOX)

| | | |
|---|---|---|
| Rivoli, New York ($9,500) | 28 ” | 237% |
| Gary, Boston ($9,000) | 18 ” | 176% |
| Palace, Chicago ($21,000) | 22 ” | 122% |
| Midtown, Philadelphia ($10,600) | 21 ” | 136% |
| Ambassador, St. Louis ($8,500) | 9 ” | 127% |
| Alexandria, San Francisco (No Ave.) | 17 ” | Ave. $14,000 |
| Madison, Detroit (*$16,600) | 16 ” | 132% |
| Paramount, Seattle (*$8,000) | 8 ” | 104% |
| Pageant, St. Louis (*$2,800) | 5 ” | 187% |

### CIRCUS OF HORRORS (AIP)

| | | |
|---|---|---|
| United Artists, Chicago (*$22,800) | 2 ” | 70% |
| St. Louis, St. Louis (*$9,200) | 1 ” | 98% |
| Broadway-Capitol, Detroit ($10,000) | 1 ” | 140% |

### CROWDED SKY (WB)

| | | |
|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 ” | 100% |
| Orpheum, Omaha (*$9,200) | 1 ” | 71% |
| Orpheum, Boston (*$17,700) | 1 ” | 70% |
| Fox, St. Louis (*$14,200) | 1 ” | 92% |
| Mary Anderson, Louisville (*$6,300) | 1 ” | 81% |

### DINOSAURUS (U-I)

| | | |
|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 ” | 170% |
| Orpheum, Seattle (*$4,300) | 2 ” | 100% |

### ELMER GANTRY (UA)

| | | |
|---|---|---|
| Capitol, New York (*$29,100) | 5 ” | 119% |
| Music Box, Seattle (*$4,800) | 8 ” | 135% |
| UnitedArtists,SanFrancisco (*$15,200) | 4 ” | 88% |
| Stanton, Philadelphia (*$9,200) | 7 ” | 173% |
| Woods, Chicago (*$23,200) | 5 ” | 110% |
| Metropolitan, Boston (*$13,600) | 3 ” | 124% |
| United Artists, Louisville (*$9,200) | 3 ” | 106% |
| Loew's, St. Louis (*$12,800) | 2 ” | 110% |

### ENEMY GENERAL (COL.)

| | | |
|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 ” | 111% |

### FAST AND SEXY (COL.)

| | | |
|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 ” | 140% |

### FROM THE TERRACE (20TH FOX)

| | | |
|---|---|---|
| Ambassador, St. Louis (*$14,000) | 6 ” | 82% |
| Paramount, New York (*$35,100) | 8 ” | 100% |
| Capri, Boston (*$9,000) | 10 ” | 105% |
| Oriental, Chicago (*$25,300) | 7 ” | 115% |
| Mercury, Detroit (*$13,600) | 6 ” | 126% |
| Fox, San Francisco (*$13,700) | 4 ” | 92% |
| Randolph, Philadelphia (*$12,000) | 6 ” | 106% |
| Fifth Avenue, Seattle (*$9,000) | 3 ” | 115% |
| Orpheum, Omaha (*$9,200) | 2 ” | 114% |
| Rialto, Louisville (*$8,300) | 3 ” | 93% |

### HELL TO ETERNITY (AA)

| | | |
|---|---|---|
| United Artists, San Francisco (*$15,200) | 3 ” | 96% |
| Fox, Philadelphia (*$16,600) | 4 ” | 92% |
| Music Hall, Seattle (*$8,700) | 2 ” | 77% |
| Fox, St. Louis (*$14,200) | 2 ” | 93% |
| State Lake, Chicago (*$23,500) | 1 ” | 183% |

### HERCULES UNCHAINED (W.B.)

| | | |
|---|---|---|
| Pilgrim, Boston (*$8,100) | 2 ” | 167% |
| Mary Anderson, Louisville (*$6,300) | 2 ” | 118% |
| Goldman, Philadelphia (*$12,700) | 2 ” | 122% |
| Broadway-Capitol, Detroit (*$10,000) | 2 ” | 173% |
| Omaha, Omaha (*$6,300) | 1 ” | 129% |
| Fox, St. Louis (*$14,200) | 1 ” | 138% |

### HIGH TIME (20TH-FOX)

| | | |
|---|---|---|
| Warner, New York (*$18,800) | 1 ” | 148% |

### HOUSE OF USHER (A-I)

| | | |
|---|---|---|
| Stanton, Philadelphia (*$9,200) | 1 ” | 174% |

### I PASSED FOR WHITE (AA)

| | | |
|---|---|---|
| Roosevelt, Chicago ($17,800) | 3 ” | 118% |
| Fox, Philadelphia ($15,300) | 2 ” | 81% |
| Broadway-Capitol, Detroit ($14,700) | 1 ” | 102% |
| Palms, Detroit ($15,400) | 1 ” | 110% |
| Golden Gate, San Francisco ($13,700) | 2 ” | 89% |
| Coliseum, Seattle ($7,000) | 1 ” | 100% |

### ICE PALACE (W.B.)

| | | |
|---|---|---|
| Palms, Detroit (*$20,400) | 1 ” | 85% |
| Fox, St. Louis (*$14,200) | 2 ” | 100% |
| Metropolitan, Boston (*$13,600) | 3 ” | 83% |
| Chicago, Chicago (*$26,400) | 2 ” | 63% |
| Fox, Philadelphia (*$16,600) | 3 ” | 64% |
| Orpheum, Seattle (*$4,300) | 1 ” | 138% |
| Omaha, Omaha (*$6,300) | 1 ” | 72% |
| Mary Anderson, Louisville (*$6,300) | 2 ” | 72% |

### IT STARTED IN NAPLES (PAR.)

| | | |
|---|---|---|
| Paramount, San Francisco (*$12,700) | 2 ” | 110% |
| Victoria, New York (*$10,700) | 3 ” | 271% |
| Goldman, Philadelphia (*$12,700) | 3 ” | 123% |
| Gary, Boston (*$15,400) | 4 ” | 83% |
| Esquire, Chicago (*$9,800) | 7 ” | 145% |
| Coliseum, Seattle (*$6,700) | 1 ” | 112% |

### LET'S MAKE LOVE (20th FOX)

| | | |
|---|---|---|
| Fox, Detroit (*$15,400) | 3 ” | 78% |
| Fox, San Francisco (*$13,700) | 4 ” | 91% |
| Metropolitan, Boston (*$13,600) | 4 ” | 62% |
| Fifth Avenue, Seattle (*$9,000) | 3 ” | 78% |
| Ambassador, St. Louis (*$14,000) | 3 ” | 91% |
| Omaha, Omaha (*$6,300) | 1 ” | 72% |
| Paramount, New York (*$35,100) | 2 ” | 117% |

### LOST WORLD (20TH FOX)

| | | |
|---|---|---|
| Viking, Philadelphia (*$7,000) | 7 ” | 100% |
| Fox, Detroit (*$15,400) | 2 ” | 109% |
| Warner, New York (*$18,800) | 5 ” | 127% |
| Pilgrim, Boston (*$8,100) | 2 ” | 119% |
| Warfield, San Francisco (*$11,100) | 3 ” | 111% |
| Woods, Chicago (*$23,200) | 3 ” | 96% |
| Fox, St. Louis (*$14,200) | 2 ” | 74% |
| Rialto, Louisville (*$8,300) | 2 ” | 121% |
| Coliseum, Seattle (*$6,700) | 2 ” | 128% |
| Omaha, Omaha (*$6,300) | 2 ” | 118% |

### MACUMBA LOVE (UA)

| | | |
|---|---|---|
| Palms, Detroit ($15,400) | 2 ” | 147% |
| Golden Gate, San Francisco ($13,700) | 2 ” | 106% |
| Roosevelt, Chicago (*$17,300) | 2 ” | 81% |
| Loew's, St. Louis (*$12,800) | 1 ” | 68% |

### MURDER, INC. (20TH FOX)

| | | |
|---|---|---|
| Victoria, New York (*$10,700) | 4 ” | 173% |
| Chicago, Chicago (*$26,400) | 2 ” | 70% |
| Pilgrim, Boston (*$8,400) | 1 ” | 111% |
| Fox, Detroit (*$15,400) | 2 ” | 74% |
| St. Louis, St. Louis (*$9,200) | 1 ” | 73% |

### NIGHT FIGHTERS (U-I)

| | | |
|---|---|---|
| Viking, Philadelphia (*$7,000) | 1 ” | 87% |

### OCEAN'S 11 (W.B.)

| | | |
|---|---|---|
| Michigan, Detroit (*$19,600) | 5 ” | 118% |
| St. Francis, San Francisco (*$13,800) | 7 ” | 106% |
| Capitol, New York (*$29,100) | 6 ” | 221% |
| Stanley, Philadelphia (*$15,300) | 7 ” | 148% |
| Memorial, Boston (*$18,900) | 6 ” | 128% |
| Chicago, Chicago (*$26,400) | 6 ” | 157% |
| Omaha, Omaha (*$6,300) | 3 ” | 143% |
| Music Hall, Seattle (*$8,700) | 5 ” | 111% |
| Mary Anderson, Louisville (*$6,300) | 6 ” | 111% |
| Esquire, St. Louis (*$11,800) | 6 ” | 120% |

### ONE FOOT IN HELL (20TH-FOX)

| | | |
|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 ” | 100% |
| Coliseum, Seattle (*$6,700) | 1 ” | 91% |

### PAY OR DIE (AA)

| | | |
|---|---|---|
| Warner, New York ($18,200) | 7 ” | 123% |
| Stanton, Philadelphia (*$9,200) | 3 ” | 100% |
| Rialto, Louisville (*$8,300) | 1 ” | 70% |
| Todd, Cinestage, Chicago (*$14,900) | 6 ” | 63% |
| Music Hall, Seattle (*$8,700) | 1 ” | 52% |
| Golden Gate, San Francisco (*$14,700) | 1 ” | 73% |
| Paramount, Boston (*$13,400) | 1 ” | 105% |

### POLLYANNA (B.V.)

| | | |
|---|---|---|
| Radio City, New York ($148,700) | 5 ” | 93% |
| Fox, San Francisco ($13,700) | 3 ” | 89% |
| Mercury, Detroit (*$13,600) | 5 ” | 100% |
| Trans-Lux, Philadelphia (*$7,300) | 11 ” | 105% |
| State, Omaha (*$5,400) | 5 ” | 130% |
| Fifth Avenue, Seattle (*$9,000) | 2 ” | 77% |
| Memorial, Boston (*$18,900) | 4 ” | 76% |
| Rialto, Louisville (*$8,300) | 3 ” | 112% |
| Loew's, St. Louis (*$12,800) | 3 ” | 87% |
| State-Lake, Chicago (*$23,500) | 6 ” | 102% |

### PORTRAIT IN BLACK (U-I)

| | | |
|---|---|---|
| Roosevelt, Chicago (*$17,300) | 8 ” | 151% |
| Palms, Detroit (*$20,400) | 3 ” | 85% |
| Golden Gate, San Francisco (*$14,700) | 3 ” | 116% |
| Music Hall, Seattle (*$8,700) | 3 ” | 70% |
| Astor, Boston (*$8,700) | 6 ” | 129% |
| Kentucky, Louisville (*$6,100) | 6 ” | 98% |
| Fox, St. Louis (*$14,200) | 2 ” | 106% |
| Orpheum, Omaha (*$9,200) | 1 ” | 83% |
| Goldman, Philadelphia (*$12,700) | 4 ” | 111% |
| Palace, New York (*$23,300) | 8 ” | 109% |

### PSYCHO (PAR.)

| | | |
|---|---|---|
| Paramount, Boston (*$13,400) | 12 ” | 146% |
| DeMille, New York (*$13,700) | 14 ” | 222% |
| Woods, Chicago (*$23,200) | 5 ” | 135% |
| Arcadia, Philadelphia (*$8,600) | 13 ” | 165% |
| Orpheum, Omaha (*$9,200) | 4 ” | 118% |
| Kentucky, Louisville (*$6,100) | 3 ” | 228% |
| Palms, Detroit (*$20,400) | 8 ” | 145% |
| Paramount, Seattle (*$8,000) | 4 ” | 281% |
| Golden Gate, San Francisco ($14,700) | 6 ” | 180% |
| St. Louis, St. Louis (*$9,200) | 4 ” | 215% |

### RAT RACE (PAR.)

| | | |
|---|---|---|
| Astor, Boston ($9,200) | 6 ” | 104% |
| Capitol, New York ($35,300) | 6 ” | 86% |
| Chicago, Chicago ($25,800) | 5 ” | 94% |
| Fox, Philadelphia ($15,000) | 5 ” | 105% |
| St. Louis, St. Louis (*$9,200) | 3 ” | 130% |
| Coliseum, Seattle (*$6,700) | 2 ” | 128% |
| Orpheum, Omaha (*$9,200) | 2 ” | 77% |
| Golden Gate, San Francisco (*$14,700) | 2 ” | 106% |
| Michigan, Detroit (*$19,600) | 2 ” | 84% |

### SEPTEMBER STORM (20th FOX)

| | | |
|---|---|---|
| Oriental, Chicago (*$25,300) | 2 ” | 91% |

### SONG WITHOUT END (COL.)

| | | |
|---|---|---|
| Radio City, New York (*$134,200) | 6 ” | 124% |

### SONS AND LOVERS (20th FOX)

| | | |
|---|---|---|
| Todd Cinestage, Chicago (*$14,900) | 4 ” | 72% |
| Gary, Boston (*$15,400) | 2 ” | 62% |
| Victoria, New York (*$10,700) | 4 ” | 179% |
| Omaha, Omaha (*$6,300) | 1 ” | 55% |

### STRANGERS WHEN WE MEET (COL.)

| | | |
|---|---|---|
| St. Francis, San Francisco (*$13,800) | 5 ” | 91% |
| Criterion, New York (*$32,500) | 12 ” | 88% |
| Fox, Philadelphia (*$16,600) | 5 ” | 113% |
| Loew's, St. Louis (*$12,800) | 3 ” | 118% |
| United Artists, Louisville (*$9,200) | 1 ” | 81% |
| Michigan, Detroit (*$19,600) | 2 ” | 91% |
| Orpheum, Omaha (*$9,200) | 2 ” | 80% |
| Astor, Boston (*$8,700) | 5 ” | 140% |
| United Artists, Chicago (*$22,800) | 4 ” | 101% |
| Fifth Avenue, Seattle (*$9,000) | 2 ” | 84% |

### SUBTERRANEANS (MGM)

| | | |
|---|---|---|
| Stage Door, San Francisco (*$5,800) | 6 ” | 85% |

### 13 GHOSTS (COL.)

| | | |
|---|---|---|
| Broadway Capitol, Detroit (*$10,000) | 2 ” | 170% |
| Paramount, San Francisco (*$12,700) | 2 ” | 165% |
| Forum, New York (*$17,300) | 3 ” | 114% |
| Pilgrim, Boston (*$8,100) | 1 ” | 191% |
| Chicago, Chicago (*$26,400) | 2 ” | 71% |
| Coliseum, Seattle (*$6,700) | 1 ” | 201% |

### TIME MACHINE (MGM)

| | | |
|---|---|---|
| Adams, Detroit (*$9,200) | 2 ” | 125% |
| Warfield, San Francisco (*$11,100) | 4 ” | 90% |
| Warner, New York (*$18,800) | 4 ” | 143% |
| Pilgrim, Boston (*$8,100) | 2 ” | 129% |
| State, Omaha (*$5,400) | 2 ” | 108% |
| Orpheum, Seattle (*$4,500) | 2 ” | 133% |

### UNFORGIVEN (UA)

| | | |
|---|---|---|
| State Lake, Chicago ($23,900) | 5 ” | 78% |
| Astor, Boston ($9,200) | 7 ” | 97% |
| Goldman Philadelphia ($11,700) | 4 ” | 112% |
| Loew's, St. Louis ($8,600) | 2 ” | 134% |
| Palms, Detroit ($15,400) | 2 ” | 114% |
| United Artists, San Francisco ($8,300) | 3 ” | 129% |
| Coliseum, Seattle ($7,000) | 2 ” | 121% |
| Capitol, New York ($35,300) | 7 ” | 85% |
| United Artists, Louisville ($6,500) | 1 ” | 93% |

## NEW HAVEN

*(Continued from page 24)*

president, Jason Theatrical Enterprises, Inc., operators of the first-run Palace, Torrington, and Gem, Willimantic, is building a modern indoor ice skating rink in the north end of Torrington. . . . In Middletown, Conn. Sal Adorno, Sr., general manager, M&D Theatres, ran his annual "Back to School Movie Party" at the first-run Palace, admitting all local school children as guests of management. "Just bring a smile . . . It's free, free!" enthused newspaper ads. The Adorno gesture has become tradition here.

## NEW ORLEANS

H. H. Moreau closed the Tiger Drive-In, Shreveport, La. . . . W. D. Conrad shuttered the Dixie, Loreauville, La. . . . Ross Smith reopened the Decatur, Miss., theatre after a summer-long closing . . . Page M. Baker, formerly general manager, Theatres Service Company, has taken over complete control of the company and renamed it Theatre Owners Service. The company will move soon to 1034 Carondelet Street . . . United Theatres Corporation, operators of 12 neighborhood theatres here, have taken over its own buying and booking from Theatres Service . . . C. & B. Theatres, Inc., have recently added four more situations to their circuit . . . Variety Club of New Orleans, Tent 45, have given up their premises at 920 Gravier Street. They will announce their new location soon. In the meantime, the crew meets every Tuesday noon at the New Orleans Athletic Club . . . The Joy Drive-In, Mansura, La., had its screen tower demolished by wind, and is being equipped with a new one.

## PHILADELPHIA

The SW Ardmore, and the SW Yorktown, Elkins Park, have planned a series of Tuesday evening Opera Nights beginning Oct. 4 . . . Fabian, star of "High Time" and "North To Alaska," was tendered a hometown press conference at the Variety Club, Tent 13 . . . Duke Hickey, U-I special exploiteer, is in working on "Spartacus," set for the Goldman . . . Warners' "Sunrise At Campobello" has been set for the SW Stanley on hard ticket policy; but not with reserved seats . . . Meyer Adelman celebrated another birthday. He's the head of New Jersey Messenger Service and film transfer official . . . Variety Club Tent 13 will hold its annual general membership dinner meeting on Oct. 17 for the purpose of electing a board of directors for 1961. Lester Wurtele, chairman, Heart Fund Drive for 1960-61, will tell about his plans for the new Drive.

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PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

## PITTSBURGH

Mrs. John Smith is new president of Pittsburgh's Motion Picture Council. Other officers are Mrs. John Hagan, first vice-president; Mrs. Harry Cantor, second vice-president; Mrs. Peter C. Kavmanek, recording secretary; Miss Lois Zimmerman, corresponding secretary; and Mr. C. W. McFarland, treasurer. . . . Henry Burger, Stanley Warner zone ad manager, was in New York two weeks in a row for meetings, following which he was scheduled to take off on a vacation trip to New England. He planned to drive his son Bob back to Yale, where he is a junior. Young Burger spent the summer doing geology field work in Canada. . . . WTAE-TV, channel 4, will carry the forthcoming Oscar broadcast, with the switch of the Academy Award show to the ABC network. In previous years, WIIC-TV, the NBC outlet has presented the program. . . . Casino, local burlesque house, which had closed for the summer, reopened for the fall season. . . . Penn manager Bill Moclair predicted a six-weeks run for Hitchcock's "Psycho" at the huge downtown deluxer. . . . Richard Stoeckle who was chief of the service staff at the Warner, has been transferred to the Stanley as an assistant.

## ST. LOUIS

Mrs. Jerry Richer, mother of Jackie Aubuchon, Allied Artists, died at her home in Gallup, New Mexico. Burial was in St. Louis which was formerly Mrs. Richer's home. . . . Wilma Pruitt, National Screen Service, has announced her engagement to Norman Mullinix. No date has been set for the wedding. The Lux, Greenville, Mo., is closing for an indefinite period. . . . Sam Gorelick, the brother of Herman H. Gorelick, who with George Phillips owns and manages Realart here, died in Chicago. He was the division manager of RKO in Chicago. . . . A 120-piece band, cheerleaders, trampoline acts and "Queens from 10 Universities," heralded the 20th Century-Fox production, "High Time," when it opened at the Ambassador. Promotion plans for the film starring Bing Crosby and Fabian also included radio interviews amidst all the festivities and a star-studded attendance of local radio and television talent. . . . Carson Anderson, a new exhibitor from Steelville, Mo., was seen on the row for the first time. . . . The Lyric, Casey, Ill., is being reopened by Robert Johnson. . . . The Woodriver, Woodriver, Ill., Public Circuit, is going on Friday, Saturday and Sunday operation. . . . Princess, Alton, Ill., is also reducing operation to Friday, Saturday and Sunday. . . . Collections are being taken up in some of the film row offices to help the "St. Louis Globe-Democrat Reward Fund" which is for information leading to the arrest and conviction of the five men who abducted and raped a 19-year-old married woman here recently. The move to help the fund was begun in the MGM office. . . . All of film row will view a special United Fund screening Oct. 10. Attendance will be in three shifts, at 9:30, 10, and 10:30 a.m.

## SAN ANTONIO

Guy Gabaldon, the Marine credited with having personally captured some 2,000 Japanese prisoners in the Saipan-Tinian campaign in World War II, will be a visitor here in advance of the new Allied Artists movie, "Hell to Eternity." . . . The South Loop 13 Drive-In has gone on a three day per week winter schedule. . . . "Addie" Addison, the United Artists premiere director for John Wayne's "The Alamo," is already on the job here and will remain until the date of the premiere showing, Oct. 24. He is working with the Chamber of Commerce premiere committee headed by Theo Weiss. . . . The south screen of the Mission Twin Drive-In has gone on a winter operating schedule of three days per week. . . . A painting of San Antonio's Jimmy Mesquiti with Frankie Avalon, as they appear in John Wayne's "The Alamo," will be on display in the lobby of the Woodlawn during the run of the movie. Mesquiti gave it to the management of Cinema Arts Theatres, operators of the Woodlawn. . . . Four teenagers were arrested at the Bronco Drive-In, El Paso, Tex., after the manager, Mrs. Thomas Wade, complained to authorities they were sniffing glue-saturated rags in the front row audience seats. The youths attempted to conceal tubes of model airplane glue when officers approached them. Airplane glue contains acetone, a physically dangerous intoxicant, and it represents one more headache in this city's growing problem of varied dope addiction. . . . Jim Connolly, who recently was added to the staff of the Ellanay, at El Paso, Tex., operated by the Trans-Texas Theatres, was attending a 30 day course for noncommissioned officers at nearby Fort Bliss. . . . Andy Majek, operator of the Wintergarden, Carrizo Springs, Tex., and the Eagle, Eagle Pass, Tex., was on a booking trip to the Spanish language film exchanges in San Antonio. . . . Wayne C. Conway, projectionist at El Paso, Tex., has been released from the hospital following injuries he received in an automobile collision on Aug. 21. His wife still remains in the hospital from her injuries.

## SEATTLE

Among those from the northwest who attended the recent TOA convention in Los Angeles were Robert Clark, Guild 45th St.; Mr. and Mrs. B. C. Johnson, and Mr. and Mrs. Dwight Spracher, and Mr. and Mrs. Chester Nielsen of Tacoma. . . . Marie Reynolds, cashier at Paramount, returned to work after her recent illness. . . . Sam Davis, MGM branch manager, is recovering satisfactorily at Providence Hospital after suffering a heart attack. Lou Amacher, manager of the Portland branch, is temporarily in the Seattle office. . . . Louise Raen, 20th-Fox biller, whose husband recently returned from Korea, has resigned her job. She has been replaced by Linda Meinhold. . . . Other personnel change at 20th-Fox is the addition to the staff of Nancy Dorsey as assistant cashier, replacing Patricia Bonnell who left to enter a convent. . . . Eleanor Clearman is a new executive secretary to Fred Danz at Sterling, and Rod Hutchinson is the new secretary of John Danz. . . . Mike Powers, 20th-Fox branch manager, returned from a meeting in Denver. . . . With fall coming on, some of the eastern Washington and Idaho drive-ins are closing for the season, including the East Trent and West End, Spokane; and Pat's Auto View in Smelterville, Idaho.

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

OCTOBER 5, 1960
SECTION TWO
VOL. 64 NO. 19

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

## ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

5919 ATOMIC SUBMARINE, THE—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 HYPNOTIC EYE, THE—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 I PASSED FOR WHITE—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 PURPLE GANG, THE—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities

### COMING FEATURES IN ORDER OF RELEASE

July RAYMIE—David Ladd, Julie Adams
Aug. SEX KITTENS GO TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy
Sept. CALTIKI, THE IMMORTAL MONSTER—John Merivale, Didi Sullivan
Sept. TORMENTED, THE—Richard Carlson, Susan Gordon

### COMING

BLOODY BROOD—Barbara Lord, Jack Bett
BRIDGE, THE—German-Made
DONDI—David Janssen, Patti Page
HEROD, THE GREAT—(Totalscope, EC)—Edmund Purdom, Sylvia Lopez
HEROES DIE YOUNG—Erika Peters, Scott Borland
LOOK IN ANY WINDOW—Paul Anka, Ruth Roman, Alex Nicol
PLUNDERERS, THE—Jeff Chandler, Dolores Hart, John Saxon
SERENGETI SHALL NOT DIE—(EC)—African Documentary
TIME BOMB—Curt Jurgens, Mylene Demongeot
UNFAITHFULS, THE—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

## AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 AMAZING TRANSPARENT MAN, THE—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 BEYOND THE TIME BARRIER—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
BUCKET OF BLOOD A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 CIRCUS OF HORRORS—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 HOUSE OF USHER, THE—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 JAILBREAKERS, THE—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
504 WHY MUST I DIE?—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

### TO BE REVIEWED

GOLIATH AND THE DRAGON—(C)—Mark Forrest
JOURNEY TO THE LOST CITY—(C)—Debra Paget, Paul Christian
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
REPTILICUS—(C)—Bodil Miller
ROUGH AND THE SMOOTH, THE—Nadja Tiller, Tony Britton

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn.. | A1 | MGM |
| •Alamo.......... .............. | | UA |
| •All In A Night's Work........... | | Par. |
| All The Fine Young Cannibals.... | A3 | MGM |
| All the Young Men . ....... | A2 | Col. |
| Amazing Transparent Man........ | | A-I |
| And Quiet Flows The Don........ | B | UA |
| Angel Wore Red, The............ | A3 | MGM |
| Angry Island.................. | | For. |
| Angry Red Planet.............. | A2 | A-I |
| Aparajito...................... | A1 | For. |
| Apartment The.................. | A3 | UA |
| Aren't We Wonderful............ | | For. |
| As The Sea Rages............... | A2 | Col. |
| •Atlantis, The Lost Continent...... | | MGM |
| Atomic Submarine............... | A2 | AA |
| •Austerlitz..................... | | Fox |

# PLEASE NOTE . . .

**This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.**

**Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.**

**THE EDITORIAL STAFF**

### B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| Barefoot Mailman, The—RE | | Col. |
| Battle In Outer Space | A1 | Col. |
| Battle Of Blood Island | | Misc. |
| Battle of the Coral Sea | A1 | Col. |
| Battle Of The Sexes, The | A2 | For. |
| Beast From Haunted Cave | | Misc. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Best of Everything, The | A3 | Fox |
| Between Time and Eternity | B | U-I |
| Beyond The Time Barrier | | A-I |
| •Big Boston Robbery, The | | Par. |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| Black Orpheus | A3 | For. |
| •Black Star, The | | Fox |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Bluebeard's Ten Honeymoons | B | AA |
| Bobbikins | A1 | Fox |
| Boy and the Laughing Dog, The—RE | A1 | WB |
| Boy and the Pirates, The | A1 | UA |
| Boy Who Stole A Million, The | A1 | Par. |
| Bramble Bush, The | B | WB |
| •Breakfast At Tiffany's | | Par. |
| Breakout | | For. |
| •Breath of Scandal, A | | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Bridges at Toko-Ri, The—RE | A2 | Par. |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| •Butterfield 8 | | MGM |

### C

| | | |
|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| Captain's Table | A3 | Fox |
| Career | A3 | Par. |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderfella | | Par. |
| Circus of Horrors | B | A-I |
| Circus Stars (U. S. S. R.) | A1 | Par. |
| College Confidential | A3 | U-I |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| Conspiracy Of Hearts | A1 | Par. |
| Cossacks, The | A1 | U-I |
| •Counterfeit Traitor, The | | Par. |
| Counterplot | | UA |
| Country Girl, The—RE | A2 | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack in the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

### D

| | | |
|---|---|---|
| Dark At The Top Of The Stairs, The | A3 | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| Defend My Love | | For. |
| •Desert Attack | | Fox |
| Desire In The Dust | | Fox |
| Dinosaurus | A1 | U-I |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| •Double Trouble | | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

### E

| | | |
|---|---|---|
| Edge of Eternity | A1 | Col. |
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| End of Innocence | | For. |
| Enemy General, The | A2 | Col. |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

### F

| | | |
|---|---|---|
| •Facts Of Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 ALL THE YOUNG MEN—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 AS THE SEA RAGES—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R BAREFOOT, MAILMAN, THE—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

411 BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

430 BATTLE IN OUTER SPACE—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 COMANCHE STATION—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

414 EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

428 ELECTRONIC MONSTER, THE—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 ENEMY GENERAL, THE—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 FAST AND SEXY—C-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

416 FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

418 GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

I AIM AT THE STARS—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 I'M ALL RIGHT, JACK—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

426 KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

411 LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

LET NO MAN WRITE MY EPITAPH—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

409 MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

450 MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 NIGHTS OF LUCRETIA BORGIA, THE—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R ON THE WATERFRONT—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

511 SONG WITHOUT END—D-129m.—(CS;EC)—Dirk Booarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 STOP, LOOK AND LAUGH—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 STRANGLERS OF BOMBAY—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 STRANGERS WHEN WE MEET—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

417 SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

470 SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

415 1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502 13 GHOSTS—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

431 TWELVE TO THE MOON—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

413 WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

418 WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R WILD ONE, THE—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

### COMING FEATURES IN ORDER OF RELEASE

Nov. HELL IS A CITY—Stanley Baker, John Crawford
Nov. JAZZ BOAT—(CS)—Anthony Newley, Anne Aubrey
Nov. SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

### COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
PLEASE TURN OVER—Ted Ray, Jean Kent
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
UNDERWORLD, U. S. A.—Cliff Robertson, Dolores Dorn
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon, Patricia Driscoll

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

20 ALL THE FINE YOUNG CANNIBALS—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 ANGEL WORE RED, THE—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell tho names for best results

17 BELLS ARE RINGING—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

19 DAY THEY ROBBED THE BANK OF ENGLAND, THE—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 GAZEBO, THE—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

4 GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

12 HOME FROM THE HILL—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 HOUSE OF THE SEVEN HAWKS, THE—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

103 KEY WITNESS—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 LIBEL—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 PLATINUM HIGH SCHOOL—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 SUBTERRANEANS, THE—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

3 TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

9 TIME MACHINE, THE—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

7 WRECK OF THE MARY DEARE, THE—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Oct. WHERE THE HOT WIND BLOWS—(WS)—Gina Lollobrigida ,Yves Montand
Nov. BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
Nov. GORGO—(Automation; TC)—William Travers, Vincent Winter—England
Dec. MAGIC BOY—(EC)—Japanese Animated Cartoon
Dec. CIMARRON—(CS; MC)—Glenn Ford, Maria Schell

### COMING

ATLANTIS THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
GO NAKED IN THE WORLD—(CS; MC)—Gina Llolobrigida, Ernest Borgnine
KING OF KINGS—(TECH. 70, TC)—Jeff Hunter, Siobhann McKenna
VILLAGE OF THE DAMNED, THE—George Sanders Barbara Shelley—England
WHERE THE BOYS ARE—(CS;MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 BELLBOY, THE—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 BIG NIGHT, THE—D-74m.—Randy Sparks Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 BOY WHO STOLE A MILLION, THE—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 Carro 59)—Interesting offering exposing the theatre world
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 IT STARTED IN NAPLES—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
5921 PRISONER OF THE VOLGA—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
5925 TARZAN THE MAGNIFICENT—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
6002 UNDER TEN FLAGS—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis. Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Oct. G. I. BLUES—(TC)—Elvis Presley, Juliet Prowse
Oct. SAVAGE INNOCENTS—(TE, TC)—Anthony Quinn, Yoko Tani
Nov. BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim

### COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BIG BOSTON ROBBERY, THE—Jay Barney, Sherwood Price
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
ONE-EYED JACKS—(VV, TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—Laurence Harvey, Geraldine Page
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
024 DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
017 FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 FOR THE LOVE OF MIKE—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for fmarly trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 FROM THE TERRACE—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
036 HIGH TIME—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 HIGH-POWERED RIFLE, THE—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 HOUND-DOG MAN—MD-87m.—(CS, DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
034 LET'S MAKE LOVE—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 LOST WORLD, THE—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
029 ONE FOOT IN HELL—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
016 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

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|---|---|---|
| •Fanny | | WB. |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par |
| Flame Over India | A1 | Fox |
| Flying Fontaines, The | A2 | Col |
| For the Love Of Mike | A1 | Fox |
| 400 Blows, The | A3 | For |
| Four-D Man | A2 | U-I |
| Four Fast Guns | A3 | U-I |
| Freckles | A1 | Fox |
| From The Terrace | B | Fox |
| Fugutive Kind, The | B | VA |

### G

| | | |
|---|---|---|
| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| •G. I. Blues | | Par. |
| Giant Gila Monster, The | | A-1 |
| Giant Leeches | | A-I |
| Giant Of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| •Girl Of The Night | | WB |
| Girls' Town | B | MGM |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Goddess of Love, The | | Fox |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Goliath and the Dragon | | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| Green Carnation, The —See The Trials of Oscar Wilde | | |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

| | | |
|---|---|---|
| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Hell Bent for Leather | A2 | U-I |
| Heller In Pink Tights | A3 | Par. |
| •Hell Is A City | A3 | Col. |
| Hell To Eternity | B | AA |
| Hercules Unchained | B | WB |
| •Herod, The Great | | AA |
| Hidden Fortress The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| High Time | A1 | Fox |
| Hiroshima, Mon Amour | B | For. |
| Holiday Island | | For. |
| Home fromt he Hill | A3 | MGM |
| •Hoodlum Priest, The | | UA |
| Hound Dog Man | A1 | Fox |
| Hound That Thought He Was A Racoon, The | A1 | Misc. |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

### I

| | | |
|---|---|---|
| I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | A3 | Fox |
| Il Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| It Started In Naples | A3 | Par. |
| Ivan The Terrible Part II | | For. |

### J

| | | |
|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | A2 | AI |
| Jay Hawkers, The | A3 | Par. |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| Jet Over the Atlantic | | Misc. |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Jungle Cat | A1 | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

| | | |
|---|---|---|
| Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col. |
| Killer Shrews, The | | A-1 |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

| | | |
|---|---|---|
| Last Angry Man, The | A1 | Col. |
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Legions Of The Nile | | Fox |
| Lesson In Love, A | | For. |
| Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | B | Fox |
| Libel | A1 | MGM |
| Li'l Abner | B | Par. |
| •Look In Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| Love Specialist, The | | For. |
| •Lovers Of Salammbo, The | | Fox |
| Lowest Crime, The | | For. |

### M

| | | |
|---|---|---|
| Macumba Love | B | UA |
| •Magic Boy, The | A1 | MGM] |
| •Magnificent Seven, The | | UA |
| Man In A Cocked Hat | A2 | For. |
| Man on a String | A1 | Col. |
| Man Who Died Twice, The | A2 | Misc. |
| •Marriage-Go-Round | | Fox |
| •Master of the World | | A-I |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See The Bridal Path | | |
| Mating Urge, The | C | Misc. |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | A1 | For. |
| •Midnight Lace | | U-I |
| Miracle, The | A2 | WB |
| Miracle In Soho | | For. |
| •Misfits, The | | UA |
| •Misty | | Fox |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Mouse That Roared, The | At | Col. |
| Murder Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

| | | |
|---|---|---|
| Nature's Paradise | | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| Nightfighters The | A2 | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Marals | | Far. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | A3 | WB |
| Odos Against Tomorrow | A3 | UA |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| On The Waterfront—RE | A2 | Col. |
| Once More with Feeling | A3 | Col. |

003 ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
002 SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 SINK THE BISMARCK—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on t high seas—English
035 SONS AND LOVERS—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 STORY OF RUTH, THE—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 STORY ON PAGE ONE, THE—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 THREE MURDERESSES—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 THIRD VOICE, THE—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 TRAPPED IN TANGIERS—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 39 STEPS, THE—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 WHEN COMEDY WAS KING—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 WILD RIVER—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 WIND CANNOT READ, THE—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 YOUNG JESSE JAMES—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

## COMING FEATURES IN ORDER OF RELEASE

Sept. GODDESS OF LOVE, THE—(CS; DC)—Belinda Lee, Jacques Sernas
Oct. SECRET OF THE PURPLE REEF—(CS)—Jeff Richards, Margia Dean
Oct. SQUAD CAR—Vicki Raaf, Paul Bryar

## COMING

AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
BLACK STAR—(CS; DC)—Elvis Presley, Dolores Del Rio
DESERT ATTACK—John Mills, Sylvia Syms—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LOVERS OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MARRIAGE-GO-ROUND—(CS:DC)—Susan Hayward, James Mason
MISTY—(CS; DC)—David Ladd, Anne Seymour
NORTH TO ALASKA—(CS; DC)—John Wayne, Capucine, Fabian
SANCTUARY—(CS)—Lee Remick, Yves Montand
SEPTEMBER STORM—(Stereo-Vision; CS; DC)—Joanne Dru, Mark Stevens
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
WALK TALL—(CS; DC)—Willard Parker, Joyce Meadows
WIZARD OF BAGHDAD, THE—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and speciality houses—Russian made— English titles
6017 APARTMENT, THE—CD-125m.—(Panavision)—Jack Lommon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
5937 DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 ELMER GANTRY—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
6012 FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
6001 HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
6015 MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 NIGHT FIGHTERS, THE—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made In Ireland—D.R.M.-Stross
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
6007 OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
6003 ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 STUDS LONIGAN—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
6010 UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 WALKING TARGET, THE—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

## COMING FEATURES IN ORDER OF RELEASE

Oct. MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch

## COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FACTS OF LIFE, THE—Bob Hope, Lucille Ball—Parkwood
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
REVOLT OF THE SLAVES—(C)—Rhonda Fleming. Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

Oct. **SEVEN WAYS FROM SUNDOWN**—(C)—Audie Murphy

### COMING

**GRASS IS GREENER, THE**—(C)—Cary Grant. Deborah Kerr, Robert Mitchum, Jean Simmons
**GREAT IMPOSTER, THE**—Tony Curtis. Joan Blackman
**MIDNIGHT LACE**—(C)- Doris Day, Rex Harrison, Myrna Loy
**PHARAOH'S WOMAN**—(C)—Linda Cristal. John Drew Barrymore
**PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark. Sonja Ziemann
**SIXTH MAN, THE**—Tony Curtis, Miriam Colon
**SPARTACUS**—(TE: TC)—Kirk Douglas, Jean Simmons
**WAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
**CRANES ARE FLYING, THE**—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made, interesting adult entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting dramaAlaska and its people
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
002 **SUNRISE AT CAMPOBELLO**—BIOD-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller
904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

### COMING FEATURES IN ORDER OF RELEASE

Oct. **GIRL OF THE NIGHT**—Anne Francis, John Kerr. Lloyd Nolan

### COMING

**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty
**SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ARGENTINA**

**END OF INNOCENCE**—D-76m.—Elsa Daniel, Lautaro Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

**ENGLISH**

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
**GREEN CARNATION, THE**—See the Trials of Oscar Wilde
**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
**MIRACLE IN SOHO**—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America.
**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World
**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

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| •One-Eyed Jacks | | Par. |
| One Foot In Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Operation Petticoat | A3 | U-I |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |
| **P** | | |
| Paris Hotel | | For. |
| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| •Pharaoh's Woman | | U-I |
| Platinum High School | B | MGM |
| •Please Turn Over | A3 | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna. | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Pretty Boy Floyd | B | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property. | C | Misc. |
| •Private Lives of Adam and Eve, The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |
| **R** | | |
| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| •Raymie | A1 | AA |
| •Reptilicus | | A-I |
| Rest Is Silence, The | | For. |
| •Revolt of the Slaves | | UA |
| Rise and Fall of Legs Diamond, The | B | WB |
| Ritual Of Love | | For. |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| •Rough and the Smooth, The | | A-I |
| **S** | | |
| •Sanctuary | | Fox |
| Sans Familie | | For. |
| •Sappho, Venus of Lesbos | | Col. |
| Savage Eye, The | C | Misc. |
| •Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | A2 | For. |
| •Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| •September Storm | B | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutlidge | A2 | WB |
| Seven Thieves | A3 | Fox |
| •Seven Ways From Sundown | A2 | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sign of the Gladiator | B | AI |
| Sign of Zorro | | Misc. |
| Sink the Bismarck | A1 | Fox |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| •Sixth Man, The | | U-I |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | A1 | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| S. O. S. Pacific | A2 | U-I |
| •Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | | Fox |
| Stop, Look and Laugh | A1 | Col. |
| Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer and Smoke | | Par. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| Sunrise at Campobello | A2 | WB |
| •Surprise Package | B | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |

### T

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|---|---|---|
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan, The Ape Man | A1 | MGM |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Mis |
| Ten Who Dared | | Misc. |
| Terror Is A Man | | Misc. |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | | Col. |
| —30— | A1 | WB |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| Timbucktu | A1 | UA |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | | AA |
| Touch of Larceny | A3 | Par. |
| Trapped In Tangiers | A2 | Fox |
| Tread Softly Stranger | | For. |
| Trials Of Oscar Wilde, The (Green Carnation, The) | C | For. |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |

### U

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|---|---|---|
| Ulysses—RE | A2 | Par. |
| Under Ten Flags | A1 | Par. |
| •Underworld, U. S. A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

### V

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|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| •Village Of The Diamond, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

### W

| | | |
|---|---|---|
| •Wackiest Ship In The Army, The. | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| •Walk Tall | A1 | Fox |
| Walking Target | A2 | UA |
| Warrior and the Slave Girl | A1 | Col. |
| Wasp Woman, The | | Misc. |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | B | MGM |
| •Where The Hot Wind Blows | | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | B | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Strawberries | A3 | For. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| Wonderful Country, The | A3 | UA |
| World of Apu, The | A2 | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

### Y

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|---|---|---|
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE—(GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

RITUAL OF LOVE—DOC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles-Mishkin

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

### GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison]

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

Il GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

### JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Flim Polski

### RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

### SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

### YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Pajer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4699 (4-27-60)—Lower half war meller—Filmgroup
**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
**BEHIND THE GREAT WALL**—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
**CAREER GIRL**—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
**FIVE BOLD WOMEN**—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
**GIRL IN LOVERS' LANE, THE**—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
**HIDEOUT IN THE SUN**—NOV.-72m.—(EC)—No credits available 4735 (8-31-60)—Fair nudist novelty—Astor
**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV.-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
**JAZZ ON A SUMMER'S DAY**—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
**JUNGLE CAT**—NOV.-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
**KIDNAPPED**—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
**MATING URGE, THE**—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
**ROAD TO HELL, THE**—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.
**SCENT OF MYSTERY**—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.
**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
**TEN WHO DARED**—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
**WASP WOMAN THE**—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup
**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

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# *FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS*

(This is a listing of all production numbers and release dates. as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

## Allied Artists

| | | |
|---|---|---|
| 5915 | Crime and Punishment, U. S. A. | Nov. |
| 5918 | The House of Intrigue | Nov. |
| | Atomic Submarine | Dec. |
| 5919 | The Purple Gang | Dec. |
| 6001 | The Hypnotic Eye | Jan. |
| 6002 | Bluebeard's Ten Honeymoons | April |
| 6003 | Sex Kittens Go To College | Aug. |
| 6004 | Pay or Die | June |
| 6005 | I Passed For White | Mar. |
| 6006 | Raymie | July |
| 6007 | Hell to Eternity | Sept. |
| 6009 | Caltiki, The Immortal Monster | Sept. |
| 6010 | The Tormented | Sept. |
| 6011 | Time Bomb | Oct. |
| 6012 | Bloody Brood | Oct. |
| 6013 | Serengeti Shall Not Die | Oct. |
| 6101 | Look In Any Window | Jan |
| 6008 | The Plunderers | Nov |
| 6014 | Heroes Die Young | Nov |
| 6015 | The Unfaithfuls | Nov |
| 6016 | Herod The Great | Dec |
| 6017 | Dondi | Dec |

## American-International

| | | |
|---|---|---|
| 408 | Jailbreakers | May |
| | A Bucket Of Blood | Oct. |
| | The Leeches | Oct. |
| | The Killer Shrews | Nov. |
| | Giant Gila Monster | Nov. |
| | Goliath and The Barbarians | Dec |
| 501 | Angry Red Planet | Feb. |
| 502 | The House Of Usher | July |
| 503 | Circus of Horrors | April |
| 504 | Why Must I Die? | June |
| 505 | Beyond the Time Barrier | Aug. |
| 506 | Amazing Transparent Man | Aug. |
| | Journey to the Lost City | Oct. |
| | Konga | Nov. |
| | Rough and The Smooth, The | Oct. |
| | Reptilicus | Dec. |
| | Goliath and the Dragon | Dec |

## Columbia

| | | |
|---|---|---|
| 406 | The Tingler | Oct. |
| 407 | The Crimson Kimono | Oct. |
| 408 | They Came to Cordura | Oct. |
| 409 | The Mouse That Roared | Oct. |
| 410 | The Last Angry Man | Nov. |
| 411 | Battle of the Coral Sea | Nov. |
| 412 | Yesterday's Enemy | Nov. |
| 413 | The Warrior and the Slave Girl | Nov. |
| 414 | Edge of Eternity | Dec. |
| 415 | 1,001 Arabian Nights | Dec. |
| 416 | Flying Fontaines | Dec. |
| 417 | Suddenly, Last Summer | Jan. |
| 418 | Who Was That Lady | Jan. |
| 419 | Gene Krupa Story | Jan |
| 420 | Our Man In Havana | Feb. |
| 421 | Once More With Feeling | Feb. |
| 422 | Comanche Station | Mar. |
| 423 | Babette Goes To War | April |
| 424 | Because They're Young | April |
| 425 | Killers of Kilimanjaro | May |
| 426 | Man On A String | May |
| 427 | The Stranglers of Bombay | May |
| 428 | The Electronic Monster | May |
| 429 | The Mountain Road | June |
| 430 | Battle In Outer Space | June |
| 431 | 12 To The Moon | June |
| 449 | Barefoot Mailman—RE | |
| 450 | My Dog, Buddy | June |
| 470 | Swan Lake | Dec. |
| 501 | Strangers When We Meet | July |
| 502 | Thirteen Ghosts | July |
| 503 | Stop, Look, Laugh | July |
| 504 | Nights of Lucretia Borgia | Aug. |
| 505 | The Enemy General | Sept. |
| 506 | All The Young Men | Sept. |
| 507 | Fast and Sexy | Sept. |
| 508 | As The Sea Rages | Sept. |
| 509 | The Wild One—RE | Oct. |
| 510 | On The Waterfront—RE | Oct. |
| 511 | Song Without End | July |
| 515 | I'm All Right, Jack | Oct. |
| | Hell Is A City | Nov. |
| | Jazz Boat | Nov. |
| | Surprise Package | Nov. |

## MGM

| | | |
|---|---|---|
| 3 | Tarzan the Ape Man | Oct. |
| 4 | Girl's Town | Oct. |
| 5 | Libel | Oct. |
| 6 | The House of the Seven Hawks | Nov. |
| 7 | Wreck of the Mary Deare | Dec. |
| 8 | Never So Few | Dec. |
| 9 | The Time Machine | Aug. |
| 10 | The Gazabo | Jan. |
| 11 | The Last Voyage | Feb. |
| 12 | Home From The Hill | Mar. |
| 13 | Please Don't Eat The Daisies | April |
| 14 | Platinum High School | May |
| 15 | The Giant Of Marathon | May |
| 16 | The Adventures Of Huckleberry Finn | June |
| 17 | Bells Are Ringing | July |
| 19 | The Day They Robbed The Bank Of England | July |
| | Don Quixote—USSR | May |
| 20 | All the Fine Young Cannibals | Aug. |
| 101 | The Angel Wore Red | Sept. |
| 102 | The Subterraneans | Sept. |
| 103 | The Key Witness | Oct. |
| 104 | Where The Hot Wind Blows | Oct. |
| 105 | Gorgo | Nov. |
| 106 | Butterfield 8 | Nov. |
| 107 | Magic Boy | Dec. |
| 108 | Cimarron | Dec |

## Paramount

| | | |
|---|---|---|
| 5903 | But Not for Me | Oct. |
| 5904 | The Jayhawkers | Oct. |
| R5905 | The Country Girl—RE | Feb. |
| R5906 | The Bridges at Toko-Ri—RE | Feb. |
| 5907 | Career | Nov. |
| 5908 | Li'l Abner | Dec. |
| R5909 | Ulysses—RE | Dec. |
| 5910 | Jack The Ripper | Feb. |
| 5911 | A Touch of Larceny | Jan |
| 5912 | The Big Night | Feb |
| 5913 | Circus Stars (U. S. S. R.) | Feb. |
| 5914 | Chance Meeting | Mar. |
| 5915 | Heller In Pink Tights | Mar |
| 5916 | Five Branded Women | May |
| 5917 | Visit To A Small Planet | April |
| 5918 | The Greatest Show On Earth—RE | May |
| 5919 | Conspiracy of Hearts | April |
| 5920 | In The Wake Of A Stranger | April |
| 5921 | Prisoner Of The Volga | June |
| 5922 | Walk Like A Dragon | June |
| 5923 | The Rat Race | July |
| 5924 | The Bell Boy | July |
| 5925 | Tarzan The Magnificent | July |
| 5926 | Psycho | Aug. |
| 5927 | It Started In Naples | Sept. |
| 6001 | The Boy Who Stole A Million | Sept. |
| 6002 | Under 10 Flags | Sept. |

## 20th-Fox

| | | |
|---|---|---|
| 923 | Five Gates to Hell | Oct. |
| 929 | The Blue Angel | Oct. |
| 931 | The Best of Everything | Oct. |
| 933 | Hound Dog Man | Nov. |
| 934 | Journey to the Center of the Earth | Nov. |
| 935 | A Dog of Flanders | Dec. |
| 936 | Beloved Infidel | Dec. |
| 937 | Blood and Steel | Dec. |
| 001 | Story on Page One | Jan. |
| 002 | Seven Thieves | Jan. |
| 003 | The Rookie | Jan. |
| 004 | Bobbikins | June |
| 005 | Sink The Bismarck | Feb. |
| 006 | The Third Voice | Mar. |
| 007 | Three Murderesses | Feb. |
| 008 | When Comedy Was King | Feb. |
| 009 | Wild River | June |
| 010 | Wake Me When It's Over | April |
| 011 | Dog Of Flanders | Mar. |
| 012 | Masters Of The Congo Jungle | April |
| 013 | 13 Fighting Men | May |
| 014 | The Wind Cannot Read | Feb. |
| 015 | Operation Amsterdam | June |
| 016 | Valley of the Redwoods | April |
| 017 | Flame Over India | April |
| 018 | Crack In The Mirror | May |
| 021 | The Story Of Ruth | July |
| 022 | 12 Hours To Kill | June |
| 023 | South Pacific | |
| 024 | David and Bathsheba—RE | May |
| | The Idiot—USSR | Aug. |
| | Captain's Table, The | |
| 025 | September Storm | Oct. |
| 026 | The Lost World | July |
| 027 | Trapped In Tangiers | July |
| 028 | From The Terrace | July |
| 029 | High Powered Rifle | July |
| | One Foot In Hell | Aug. |
| 030 | For the Love of Mike | Aug. |
| 031 | Murder, Inc. | July |
| 032 | The 39 Steps | Aug. |
| 033 | Young Jesse James | Aug. |
| 034 | Let's Make Love | Sept. |
| 035 | Sons and Lovers | Aug. |
| | Aphrodite | Sept. |
| | Freckles | Sept. |
| | Squad Car | Sept. |
| 036 | High Time | Oct. |
| | Desire In The Dust | Oct. |
| | Walk Tall | Oct. |
| 037 | Legions of the Nile | |
| | Secret of the Purple Reef | Oct. |

## United Artists

| | | |
|---|---|---|
| 5937 | Dog's Best Friend | Jan. |
| | Take a Giant Step | Oct. |
| | Counter Plot | Oct. |
| | Timbuktu | Oct. |
| | The Wonderful Country | Oct. |
| | Odds Against Tomorrow | Nov. |
| | Subway In the Sky | Nov. |
| 6001 | Happy Anniversary | Dec. |
| 6002 | Vice Raid | Feb. |
| 6003 | On The Beach | Feb. |
| 6004 | Gunfighters of Abilene | Jan. |
| 6005 | Solomon and Sheba | Jan. |
| 6006 | The Pusher | Feb. |
| 6007 | Oklahoma Territory | Mar. |
| 6008 | Take A Giant Step | Mar. |
| 6009 | Three Came to Kill | April |
| 6010 | The Unforgiven | April |
| 6011 | The Boy and the Pirate | April |
| 6012 | The Fugitive Kind | May |
| 6013 | Noose For A Gunman | May |
| | Quiet Flows the Don—USSR | May |
| 6014 | The Gallant Hours | May |
| 6015 | Music Box Kid | June |
| 6016 | Macumba Love | June |
| 6017 | The Apartment | July |
| 6018 | Cage Of Evil | July |
| 6019 | Studs Lonigan | Sept. |
| 6020 | Last Days of Pompeii | July |
| 6023 | Elmer Gantry | Aug. |
| 6024 | Walking Target | Aug. |
| 6025 | The Night Fighters | Sept |
| | The Magnificent Seven | Oct. |

## Universal

| | | |
|---|---|---|
| 5927 | Pillow Talk | Oct. |
| 6001 | 4-D Man | Nov. |
| 6002 | Sapphire | Nov. |
| 6003 | Operation Petticoat | Dec. |
| 6004 | Private Lives Of Adam and Eve | |
| 6005 | Othello (U.S.S.R.) | Jan. |
| 6006 | Hell Bent For Leather | Feb. |
| 6007 | Four Fast Guns | Feb. |
| 6008 | Head of the Tyrant | April |
| 6009 | Too Soon To Love | Mar. |
| 6010 | The Glenn Miller Story—RE | Mar. |
| 6011 | The Snow Queen | April |
| 6012 | The Cossacks | May |
| 6013 | The Brides Of Dracula | June |
| 6014 | The Leech Woman | June |
| | The Great Imposter | |
| 6015 | Portrait In Black | July |
| 6016 | Dinosaurus | July |
| 6017 | SOS Pacific | Aug. |
| 6018 | College Confidential | Aug. |
| 6019 | Chartroose Caboose | Aug. |
| 6021 | Between Time and Eternity | Sept. |
| | Seven Ways From Sundown | Sept. |

## Warners

| | | |
|---|---|---|
| 903 | The FBI Story | Oct. |
| 904 | —30 | Nov. |
| 905 | A Summer Place | Nov. |
| 906 | The Boy And The Laughing Dog—RE | Nov. |
| | The Cranes Are Flying | Nov. |
| 907 | The Miracle | Dec. |
| 908 | Cash McCall | Jan. |
| 909 | The Bramble Bush | Feb |
| 910 | Rise And Fall Of Legs Diamond | Feb. |
| 911 | Guns Of The Timberland | Mar. |
| 912 | This Rebel Breed | Mar. |
| 913 | The Threat | Mar. |
| 914 | Tall Story | April |
| 917 | Sergeant Rutledge | May |
| 918 | Hannibal | June |
| 919 | Ice Palace | July |
| 920 | Hercules Unchained | July |
| 921 | Ocean's Eleven | Aug. |
| 001 | The Crowded Sky | Sept. |
| 002 | Sunrise At Campobello | |
| 004 | Girl Of The Night | Oct. |
| 005 | The Dark At The Top Of The Stairs | Oct. |

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## *'A La Carte'...Not So Smart!

The majority of the nation's exhibitors through the years have been purchasing their trailers from one source, National Screen Service, under the company's "weekly service plan."

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Theatre owners have always had an option to buy their trailers from National Screen on a weekly basis or per trailer arrangement. Surely they must know that the former plan costs considerably less than the latter. No theatre owner should do anything to make it necessary for the elimination of the "weekly service plan." In fact, exhibitors should be smart enough to insure its continuation into the future for their own protection.

## *THAT'S JUST EXACTLY OUR POINT!
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# EXHIBITOR

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 12, 1960 Volume 64 Number 20

IN THREE SECTIONS • THIS IS SECTION ONE

## Preminger Urges Distrib Reforms

*(See Page 7)*

## Physical Theatre— Extra Profits Dept.

Universal's "SPARTACUS" arrived last week at the DeMille, New York, and no one was happier to see the bow of the epic hard-ticket attraction than the executive producer and star of the film, Kirk Douglas, who heads Bryna Productions.

**featuring:** Review on Universal's Epic, "SPARTACUS"... *see Pink Reviews*

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*Seven notches above the ordinary!*

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## BIG IN CAST! BIG IN STORY! AND LAUNCHED WITH THE BIG EXPLOITATION CAMPAIGN OF THE YEAR!

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**UA**

**JOHN WAYNE** · **STEWART GRANGER** · **ERNIE KOVACS** · **FABIAN**

AS BIG SAM · AS HIS PARTNER · AS FRANKIE · AS BROTHER BILLY

*And*

**CAPUCINE**

AS THE PLEASURE PALACE DOLL

20th Century-Fox presents

# NORTH TO ALASKA

*In all the 50 states you won't find a fun-filled adventure like it!*

## BIG SAM AND THE BIG ADVENTURE!

When Big Sam wanted somethin', he got it–the best!

When he did somethin', he did it big...

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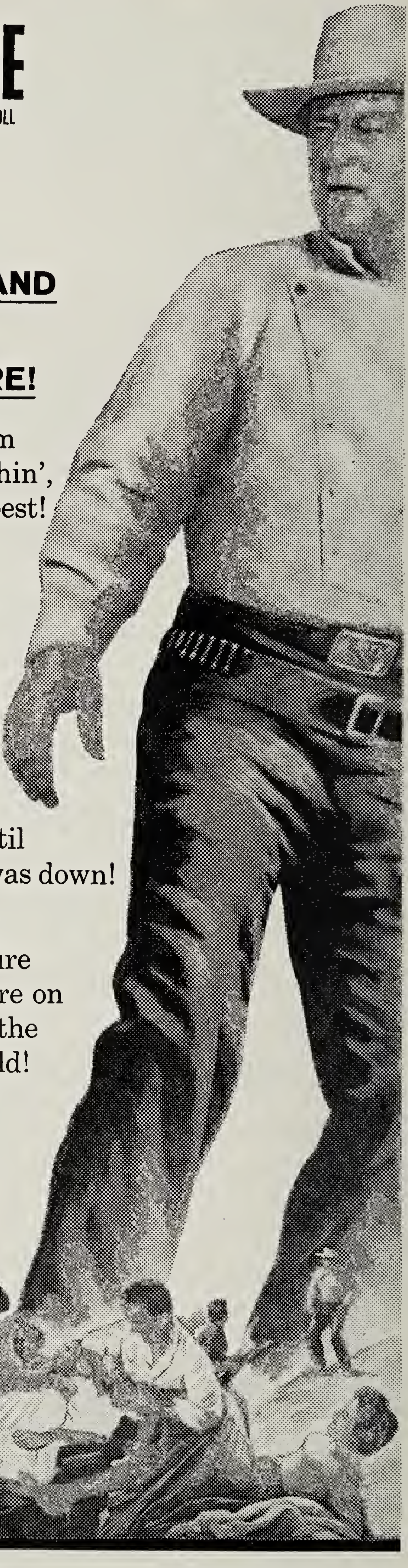
Or fighting until the last man was down!

Now Big Sam and the pleasure palace doll were on their way–to the top of the world!



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with MICKEY SHAUGHNESSY

Produced and Directed by **HENRY HATHAWAY**

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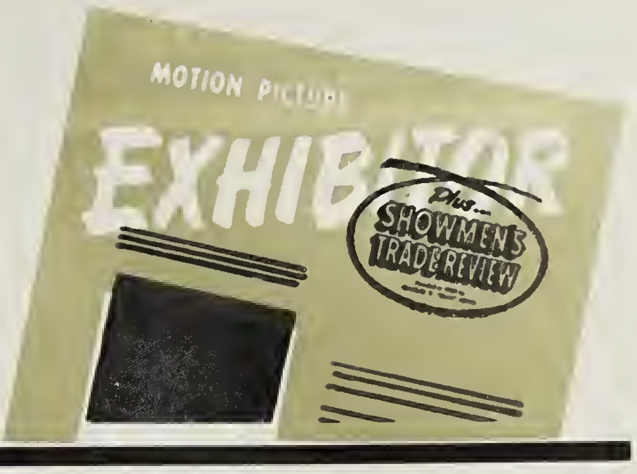
Volume 64 • No. 20 OCTOBER 12, 1960



## THE ECONOMICS OF ROADSHOWS

As usual, the public, and the public's willingness to invest in high-priced hard tickets, will expand or contract the policy, but from the announcements at hand it would seem that in many first-run areas, due to roadshows, there will be *a shortage of theatres* come the Christmas-New Year's holidays, and the other holiday periods in 1961. Roadshows use up months of theatre time, where normal grind operations use days or weeks. And, aside from those theatres that are still involved with "CINERAMA" and "WINDJAMMER," and those others where "BEN-HUR" and "CAN-CAN" are giving promise of satisfactory weekly grosses for months or years, there are six other big roadshows scheduled to bow before Christmas. "SUNRISE AT CAMPOBELLO" and "SPARTACUS" have already opened in New York, and just over the horizon are "THE ALAMO," "EXODUS," "PEPE," and "CIMARRON."

Let's suppose that there are only 50 prints available on each. And let's suppose that each distributor aims at putting his prints to work in the 50 biggest markets of the U.S.A. What a jam-up! Except for New York, where legit houses in the Times Square area have on occasion been converted to film roadshows or Los Angeles, where a wealth of suburban theatres now play day-and-date with down-town and could be separated, there isn't a city including Chicago where eight first-runs could be sealed off for months, for roadshow attractions, without jamming normal releasing schedules.

On the strength of past performances, some of these roadshow attractions will succeed in capturing the public's fancy and will enjoy long and successful runs. Others will not. (NOTE: At presstime "CAMPOBELLO" in Philadelphia has been down-graded to regular release.)

1961, however, will have its own supply:

1. "ALIBABA AND THE SEVEN WONDERS OF THE WORLD" (Amer. Int.) Technirama 70 and Technicolor.
2. "CHARLEMAGNE" (M.G.M.) Cinerama and Color.
3. "CLEOPATRA" (20th-Fox) Todd-AO and Color.
4. "DEAR AND GLORIOUS PHYSICIAN" (Par.) Wide Screen and Color.
5. "FOUR HORSEMEN OF THE APOCALYPSE" (M.G.M.) Wide Screen and Color.
6. "GREATEST STORY EVER TOLD" (20th-Fox) Todd-AO and Color.
7. "GREAT WESTERN STORY" (M.G.M.) Cinerama and Color.
8. "GUNS OF NAVARONE" (Col.) Wide Screen and Color.
9. "GYPSY" (W.B.) 70mm. and Color.
10. "KING OF KINGS" (M.G.M.) Technirama 70 and Technicolor.
11. "MUSIC MAN" (W.B.) 70mm. and Color.
12. "MUTINY ON THE BOUNTY" (M.G.M.) MGM-65 and Color.
13. "STATE FAIR" (20th-Fox) Todd-AO and Color.
14. "WEST SIDE STORY" (UA) Panavision 70 and Color.

Much of this is "iffy." Some won't be finished in 1961. Some more will be finished and just won't merit the more demanding roadshow route. But there is always the other possibility that some show now intended for regular release will pan out as something special. In any event it is pretty certain that in 1961 there should be more roadshow attractions than there are theatres to adequately handle them.

Won't it be droll if the product scarcity, that has maintained a seller's market in this industry for so many years, and that has forced the closing and dismantling of hundreds of fine theatres including the Roxy in New York, the Mastbaum in Philadelphia, the Fisher in Detroit, the State in Boston, the Poli in New Haven, the Columbia in Washington, and the Paramount in Los Angeles, to name a few, should now constrict this industry to the point of minimizing the number of films it can physically distribute at one time?

Such are man-made scarcities!

## THE KATZMAN PLAN

True to the West Coast rule book (authored by another "Sam") that the way to capture trade paper news headlines is to lambaste the judgment, initiative, or possibly even the personal hygiene of theatremen, Sam Katzman recently celebrated a new contract at 20th Century-Fox by venting a lot of his no-theatre-experience opinions about theatre operations.

Oddly enough, conforming to the saying about "out of the mouths of babes and ———————," Mr. Katzman put his finger on a condition that exists and almost, but not quite, suggested a remedy.

As we read the quotes, he pointed to the fact that practically all theatres are doing well on Friday and Saturday, and are doing fair on Sunday, but it's the patrons going to the shows on Monday through Thursday that make the difference. Elsewhere in his opinions he is quoted as saying: *"Theatre managers today are not given any incentive to interest packed houses. They are underpaid for what is expected of them and they have no say in what to book or how to advertise and exploit the pictures they get."*

In some places this is so—but in many more places it is not so. Most successful bookers will listen to a manager's requests or to a manager's suggestions, where either is possible to do.

Mightn't it be a smart idea for any theatre ownership to encourage individual theatre managers to devote initiative and hard work to building "Monday through Thursday" by giving him a substantial share of any net increase over expenses that results during those four days. An average gross for the past two years shouldn't be too hard to arrive at. The old "one-point-per-weekday" of Sliding Scale can be applied in order to arrive at film costs. And the old super market method of designating "MANAGER'S DAYS" might attract local interest.

It's worth the effort! And it might work very well!

We'd even like to suggest that it be known as "THE KATZMAN PLAN." As a switch!

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

**Mrs. Marilyn Feinzig**, formerly secretary to **Herbert T. Schottenfeld**, assistant to the general counsel, United Artists Corporation, and vice-president of United Artists Associated, Inc., gave birth to a boy at Lebanon Hospital, Bronx, N. Y. The child has been named **Roy**.

**Sam Hart**, Allied Artists home office publicity and exploitation staff, became a grandfather for the first time when a six pound son was born to **Mr. and Mrs. Donald J. Hart** at Booth Memorial Hospital in Queens, N. Y.

### Gold Bands

**Toni Miller**, daughter of **Curtis H. Miller**, vice-president and supervisor, Claughton Theatres, Miami, Fla., and executive secretary to owner **Lillian Claughton**, was wed there to **Val A. Conyer**.

### Obituaries

**Elias Berenson**, a pioneer in the field of exhibition in Bogalusa, La., and Gretna, La., who was living in retirement at Miami Beach, Fla., died there following a heart attack. He is survived by his widow; son **Abe Berenson**, president, Allied Theatre Owners of Gulf States, and Allied national director; a daughter; and a brother, **Meyer Berenson**, operating theatres in Bogalusa, La.

**Sam Koomer**, for many years chief painter for Loew's Theatres in New York, passed away at the age of 77 at his Brooklyn, N. Y., home. He is survived by his widow.

**Louis U. La Bine**, 66, manager, former Warners' Embassy, New Britain, Conn., prior to World War II, and more recently executive director, West Hartford Housing Authority, died at his West Hartford home. Survivors include his wife.

**Tom Watson**, former Paramount salesman in New Orleans, died at his Slidell, La., home after being critically ill for several months. He is survived by his widow and a five-year-old son. He was a member of Variety Club Tent 45.

### Harrell Heads Fox Branch

CHICAGO—Henry Harrell has been named branch manager of the 20th Century-Fox Chicago office effective immediately by C. Glenn Norris, general sales manager.

Harrell, who replaces Bob Conn, was sales manager in the exchange. Conn was recently appointed to membership in the "sales cabinet," the extension of the general sales manager's office in the field.

The new branch manager has been with the company in New Orleans, Atlanta, and upon the opening of the 20th-Fox Houston branch office, he was named manager.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 10**

## AA To Release "Cid" On Roadshow Basis

NEW YORK—In one of the year's most important motion picture deals, Steve Broidy, president of Allied Artists, and Samuel Bronston, president of Samuel Bronston Productions, announced that arrangements have been concluded for "El Cid," starring Charlton Heston, to be released throughout the western hemisphere by Allied Artists in cooperation with the Bronston Distribution Company.

The production, budgeted at $6,000,000, is scheduled to go before the cameras Oct. 20 in Super Technirama 70 and Technicolor. Plans already are under way to present the picture on a two-a-day basis in October of 1961.

Bronston is just completing principal photography of "King of Kings" in Spain for Metro-Goldwyn-Mayer release.

In commenting on the pact with Allied Artists for "El Cid," Bronston stated:

"Our company is embarking upon a new distribution pattern for "El Cid." It is a technique never before used on a roadshow attraction of this stature and cost. Throughout the world we will set arrangements with leading disribution organizations on a territorial basis. The Bronston Distribution Company will be greatly expanded to work in cooperation with these companies.

"In developing this world-wide concept, we have made careful surveys and the contract with Allied Artists is the first to be set. Steve Broidy has won an outstanding position among the leaders of our industry, and his Allied Artists organization has proven its ability to deliver results commensurate with the values inherent in any picture they handle. My discussions with Mr. Broidy and his associates have convinced me of the concentrated and dedicated effort that they will give to 'El Cid.' "

**Dr. Jonas E. Salk recently received the 1959 Variety Clubs International Humanitarian Award and was presented with the honor in Pittsburgh by International Chief Barker Edward Emanuel, center, and George W. Eby, left. The award was presented for Dr. Salk's outstanding contribution in developing the Salk vaccine to prevent polio and his continued research to improve the health of the nation.**

## BROADWAY GROSSES

### "Spartacus" Opens Big

NEW YORK—The big news on the main stem was the opening of U-I's "Spartacus," DeMille, where the spectacle played to capacity for the first six days. All of the other Broadway first-runs had holdover product and all did satisfactory business considering the length of some of the engagements.

The breakdown was as follows:

**"LET'S MAKE LOVE"** (20th-Fox). Paramount reported $19,000 for the fifth and last week.

**"DARK AT THE TOP OF THE STAIRS"** (WB). Radio City Music Hall garnered $88,000 for Thursday through Sunday with the third and last week sure to top $145,000. Stage show.

**"OCEAN'S 11"** (Warners). Capitol claimed the ninth and last session at $16,000.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, reported $32,000 for the 46th week.

**"HIGH TIME"** (20th-Fox). Warner stated the fourth week would tally $13,000.

**"THE APARTMENT"** (United Artists). Astor did $16,000 on the 17th and last week.

**"IT STARTED IN NAPLES"** (Paramount). Victoria anticipated the sixth week at $14,000.

**"ALL THE YOUNG MEN"** (Columbia). Forum expected the 17th week to reach $13,500.

**"ALL THE FINE YOUNG CANNIBALS"** (MGM). Criterion reported the third and last week at $18,000.

**"SPARTACUS"** (U-I). DeMille reported the first six days at $32,675, or capacity.

### New Chance For "Conspiracy"

DENVER — Paramount's "Conspiracy of Hearts," which the Catholic-based press in Denver believes is "one of the finest films ever produced," is getting a unique "second chance" in that area, it was disclosed by Robert W. Selig, president of Fox Inter-Mountain Theatres of Denver, a division of National Theatres and Television Company.

The film, which played earlier this month as the lower half of a double bill with "It Started in Naples" in down-town Denver, started a special return engagement this week at the Ogden, Denver, at the specific request of the nationally-circulated Denver Catholic Register. The engagement has been heavily publicized by the Register, and the results will be watched with interest by the industry.

He said the influential Register had protested that "Conspiracy" had literally been "sluffed" in Denver, playing as the minor part of a double-feature program, and had been advertised in a manner which it said gave the public a misconception of the picture, presenting it as a shock drama rather than a story of the work of Nuns in rescuing Jewish orphans from Italian prisons during World War II.

Selig said that he immediately contacted the Catholic Register, and acknowledged to the paper that his circuit had made an error in judgment in its advertising and backing suggestion that the picture be rebooked as a top feature. This idea was accepted by Fox Inter-Mountain.

# Preminger Urges Distrib Streamlining

## Close All Branches, Sell All Theatres From N.Y. To Cut Excessive Costs, "Exodus" Producer Says

**By MEL KONECOFF**
**New York Editor**

NEW YORK — If producer-director Otto Preminger has his way there won't be an exchange left in the country. All film selling will be done out of New York, with exhibitors coming into the big town periodically to look at product in home office projection rooms or in theatres where the sound and projection will be as good as can be. Claimed Preminger at a press conference, if buyers for other lines of endeavor such as stores, etc., can do it, why not theatre owners?

Preminger figured that when exhibitors see the ideal presentation of the films, they will realize how badly their houses are equipped, and maybe they will make a few needed changes in sound and projection. They should be rejuvenated by the campaigns and presentations made to them. He also believed that the contact between exhibitors and the film makers should be of value on both sides, with the producers learning something about why their films aren't doing too well and with exhibitors learning how to present their pictures properly.

He's long thought that distribution and the selling of pictures needs an overhauling, and this could save producers a sizeable chunk of the distribution fees now asked, which vary anywhere from 25 to 40 per cent. He estimated that since home office executives now sell the top 500 to 1,000 theatres before the pictures are screened, the branches and personnel are unnecessary. The smaller theatres can still be sold and serviced from the home office, and they also can be kept informed via the trade papers. Present methods don't give the producers the terms they deserve, he felt.

If he had his way, the distribution companies would put on a large force of young people to go out and publicize films from New York after they've seen them, and really do thorough selling jobs to press and public. They could sell more effectively after they've seen the product.

Preminger estimated that at least 75 per cent of present distribution costs could be saved with the centralization of selling methods, and this should permit recouping costs much sooner. He thought it ridiculous that a picture costing two millions needs five-and-a-half millions to break even these days. It would also create greater competition which would mean an increase in revenue, he said.

He's discussed this with many company toppers, and while they've agreed that it could be an interesting experiment, no one has agreed to try it. He predicted that the first company to try it will be very successful, and he wouldn't be at all surprised to find some enterprising producers getting together some day to try the methods he outlined.

The matter of road shows came up, and he thought that the industry can't exist on road shows alone. He will make future pictures for normal showings which should help theatres survive. His road show presentation of "Exodus," which runs three hours and 31 minutes at the moment, has an advance sale in New York alone of over half a million dollars.

He thought that people who would tell producers how much to spend on talent or where films should be made, should more or less mind their own business. If a producer wants to pay prices asked by talent, that's his affair.

## Allied Seeks New Exec At Nov. 7 Board Meet

**MILWAUKEE — Ben Marcus, national Allied Board chairman, announced that at the board meeting preceding the Allied convention to be held at the Conrad Hilton Hotel, Nov. 7-9, applications for the new post of executive director of Allied States Association of Motion Picture Exhibitors, will be considered.**

**Marcus announced that the board had "unanimously ratified the reentry of Allied Motion Picture Theatre Owners of Western Pennsylvania into the Allied fold."**

## Movies With Ideas Hard To Sell—Kramer

NEW YORK—Director-producer Stanley Kramer spoke on "Movies With Ideas" at a meeting sponsored by the New York University School of Law's Arthur Garfield Hayes Civic Liberties program.

Kramer, an alumnus of NYU, said, "It is a cause for alarm when we realize that 'movies with ideas' has come to mean controversial films, or worse, 'message pictures.' In our business, 'message' is profanity, and in some quarters of Washington, where our business becomes their business, it is almost an obscenity . . . A producer seeking to make 'movies with ideas' has a running fight on his hands. He must fight to produce them. and then he must fight to get them properly distributed, especially in areas of the foreign market where the State Department may influence the choice of American product. In the obsolete thinking of some government 'specialists' concerned with the export of films, a producer who turns a bright light on contemporary society in the U.S., and shows up any flaws in our attitudes, is doing wrong."

He cited objections to "The Defiant Ones" and "On The Beach," adding that his latest film, "Inherit The Wind," deals with the most basic of our civil liberties, man's right to think, and there are signs of organized opposition to the film because it falls into the category of "movies with ideas."

Kramer stated that he was "not worried about the future of the motion picture industry, because I believe there will always be a place and a market for films of quality, but I am concerned with the civil liberties of the producer. . . . He must be allowed an independent choice of subjects, and a free selection of writers and artists, without having to defend himself against charges of unorthodoxy or un-Americanism. Otherwise, we may some day be discussing 'movies without ideas'."

### Smadja To Exit UA POST

NEW YORK—Arthur B. Krim, president of United Artists, announced with regret that for reasons of health, Charles Smadja, vice-president of the company in charge of European production, will retire from that post as of Dec. 31. Smadja will continue to act for the company in an advisory capacity.

## Skiatron Registration Deficient, Says SEC

WASHINGTON—The Securities and Exchange Commission last fortnight issued its decision in the case of Skiatron Electronics and Television Corporation. This amounted to a stop order suspending the firm's registration for the sale of securities, and was accompanied by criticism of the financial manipulation of Matthew M. Fox and Arthur Levey, whose sales, pledges, and re-sales of stock were held to be not in conformity with the Securities and Exchange Act.

The effect of the order was to suspend the firm's SEC registration, and thus prohibit any sales of securities held by the firm, its officers, and certain other individuals, including Fox, and to pave the way for the resumption of sale of Skiatron securities held by the public as of Oct. 13.

The order found that the registration statement by the company contained "serious material deficiencies," specifically in that it failed to report the stock manipulations of Fox and Levey.

The order stated Levey, the company president, had sold or disposed of over 200,000 shares of Skiatron for more than $1,000,000 "without compliance with the Securities Act registration and disclosure requirements."

It charged that Skiatron had sold 75,000 shares to Fox and that his "immediate disposition thereof . . . violated the Securities Act requirement."

It also criticized the handling of warrants of 125,000 shares owned by Fox, whose Skiatron of America, Inc., now Tolvision of America, Inc., was the licenseee of the above registrant.

But the "most striking omission," the Commission observed, was the failure of the registration statement to show "the large amounts of capital needed to establish such a pay TV system and point out that neither Skiatron nor its licensee, Fox's Skiatron of America, Inc., possessed the resources required . . ."

Fox issued a statement saying, "Because of a confusion in names, it is important to make clear that my firm, Tolvision of America, Inc., formerly Skiatron of America, Inc., has no corporate connection with Skiatron Electronic and Television Corporation other than that Tolvision is the licensee of Skiatron and will be obliged to pay royalties to Skiatron once the Tolvision system of subscription TV begins to yield revenues.

"Tolvision of America, Inc., is a privately-owned company. Tolvision and I, personally, have incurred more than $6,000,000 in costs to complete the development and to field test our system utilizing coaxial cable for closed-circuit telecasts. Every dollar spent or of indebtedness is mine or Tolvision's, for which I am personally responsible.

"We are confident that Tolvision, generally acknowledged to be the best and most feasible system, will be established through private financing."

### Phila. Grinds "Campobello"

PHILADELPHIA—Stanley Warner Theatres announced last week that the Stanley had changed the contemplated policy from reserved performances to continuous performances on Warners' "Sunrise At Campobello," with regular prices in effect for the engagement, which starts Oct. 21 with a preview.

**UNIVERSAL proudly announc**

# SUSAN HAYWAR

**in a Ross Hunter-Carrollton Productio**

also starring **VERA MILES** as "Liz Saxo

**VIRGINIA GREY · REGINALD GARDINE**

Directed by David Miller · Produced by Ross Hunte e start of production:

**JOHN GAVIN**

Fannie Hurst's

# "BACK STREET"

In Eastman COLOR

A UNIVERSAL-INTERNATIONAL RELEASE

GUARANTEED PRE-SOLD BY UNIVERSAL

# *Norris Names Six-Man Sales Cabinet To Provide Better Service To Exhibs*

NEW YORK — Twentieth Century-Fox general sales manager C. Glenn Norris has now developed the second step in the company's expanded program of providing increased service to the nation's exhibitors.

Following on 20th's successfully launched local autonomy system, Norris has instituted a "Sales Cabinet" which will be comprised of six members of the company's sales organization who will operate throughout the United States, under Norris' direction, to further implement sales programs.

The sales cabinet will be comprised of five men from the sales organization who will be promoted to the new posts. They are Robert Conn, manager, Chicago branch; Abe Dickstein, manager, New York branch; Tom McCleaster, Dallas branch manager; Peter Myers, managing director of 20th-Fox in Canada; and Clayton Pantages, manager, Albany branch. Each of these men—except Myers—will be replaced in his branch, with announcements of the replacement to be made by Norris later.

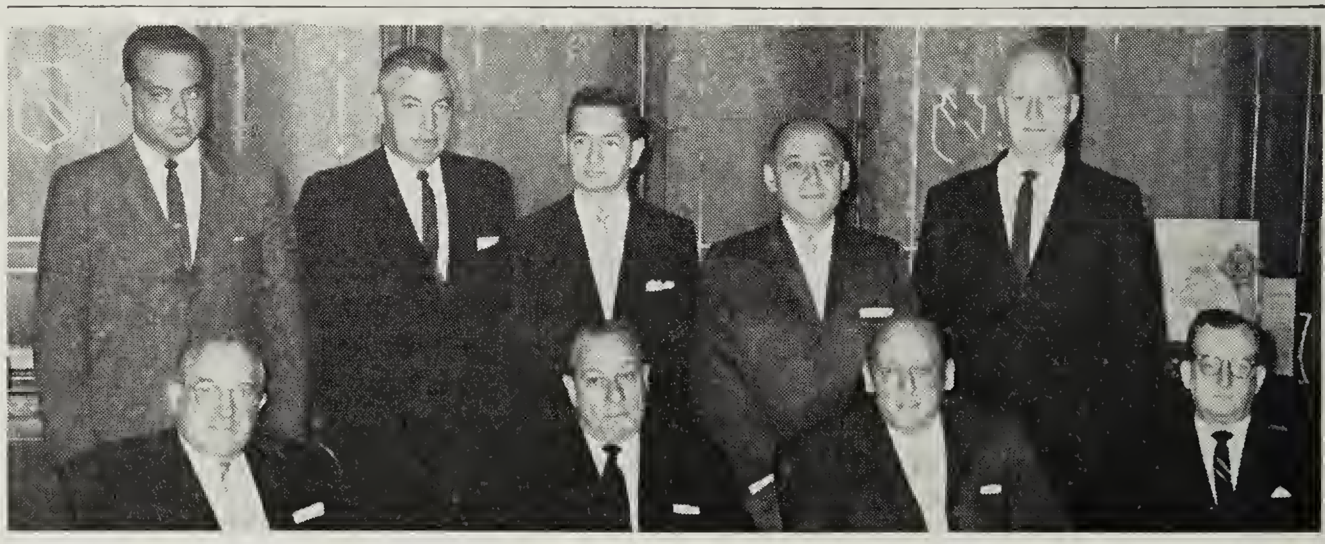
These men, along with assistant general sales manager Martin Moskowitz, will comprise the sales cabinet.

"The cabinet was designed," according to Norris, "to better service the exhibitor. It is instituted to strengthen the local autonomy system, as it will function as the eyes and ears of the production, distribution, advertising, publicity and general merchandising branches of 20th Century-Fox and will provide new sales service techniques for our customers."

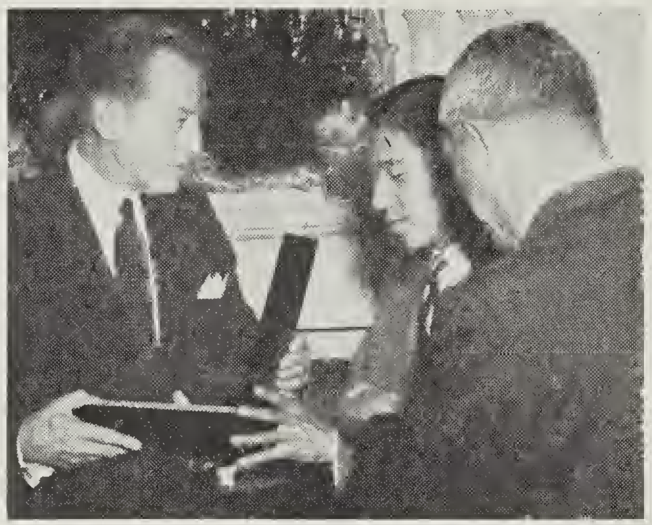
The sales cabinet will determine, with Norris, what sales policy on each 20th release will be and the information will be disseminated to 20th's autonomous branches by the members of the cabinet. Each of the cabinet members will be available for discussion and consultation anywhere throughout the country and will be able to give the benefit of his experience in home office discussions to the branch managers and through them to exhibitors.

Each of the cabinet, with the exception of Pantages, will have a geographical area of responsibility. Conn, who will headquarter in New York, will service the mid-west; Dickstein, whose headquarters will be at the New York branch office, will service the eastern part of the United States; and McCleaster and Myers will remain in the Dallas and Toronto branches, respectively, in order to service the southern and western portions of the United States and the Canadian offices.

Pantages' responsibilities will be directed toward promotion and sales campaigns of product requiring special handling—so called "exploitation pictures." He will also coordinate on the company's saturation openings throughout the U.S. In his promotional capacities, Pantages will work closely with vice-president Charles Einfeld, exploitation director Rodney Bush, and other members of Einfeld's staff. Pantages will operate out of the New York home office.



C. Glenn Norris, 20th-Fox general sales manager, has developed the second step in the company's expanded program of providing increased service to the nation's exhibitors. This is a "Sales Cabinet" comprised of six members of the company's sales organization. Shown above at a New York home office conference are Tom McCleaster, Abe Dickstein, Peter Myers, Bob Conn, Clayton Pantages, Larry Ayres, assistant in the sales department, Martin Moskowitz, Norris, and Clarence Hill, manager of branch operations.



His Imperial Highness, the Crown Prince of Japan, recently presented to Eric Johnston, president, Motion Picture Export Association of America, the First Class Order of the Sacred Treasure, one of Japan's highest decorations, at ceremonies held in the Embassy of Japan. Johnston was honored in recognition of his contributions to Japanese-American friendship. At the right is Ambassador Asakai.

### Limited Performance Policy To Take "Can-Can" Everywhere

NEW YORK—The second in a series of national merchandising meetings conducted by Charles Einfeld, 20th Century-Fox vice-president took place here and the company's eastern and northern regional advertising-publicity representatives and the newly installed "Sales Cabinet" saw the executive demonstrate the means to exploit from the grass-roots to the national level, the company's upcoming product through the last quarter.

The regional ad-publicity men, combined with the "Sales Cabinet," heard Einfeld outline a new innovation in the sale of "Can-Can." A "limited performance policy" will bring the attraction intact into every town in the continental U.S. no matter how small for a series of only three or four performances. Thus, at least for those performances, everyone in the country will have an opportunity to see "Can-Can." The film will remain in its long-running road-show engagements.

"Esther And The King," which opens before Christmas time across the country, Einfeld continued, will be introduced to America via a national beauty contest in every town, coordinated by exhibitors and 20th-Fox regional ad-publicity man.

For "The Wizard Of Baghdad," another of 20th's Christmas attractions, Einfeld went on, local-level activities will center around local magicians, employed by the film company and traveling through their regions demonstrating tricks used by Dick Shawn as "the Wizard" in the Sam Katzman production.

Einfeld further outlined the hemispheric stunt being planned for the bow of the John Wayne starrer, "North To Alaska." A young couple is being sought to emulate the trip to Alaska to be married as done by Wayne and Capucine in the Henry Hathaway production.

## Harling Hails Full Hearing On Toll-TV

NEW YORK—The decision of the Federal Communications Commission to hold full hearings on the Zenith-RKO General application for a broadcast pay-tv test in Connecticut, was hailed as a victory for exhibition by Philip F. Harling, chairman of the Joint Committee Against Pay-TV.

Harling said the Commission's decision to permit exhibitors to submit protests, present witnesses, and their counsel to cross-examine Zenith-RKO General witnesses, were conditions the Joint Committee had requested of the FCC.

This will be the first time, Harling said, a pay-tv proponent will be subject to cross-examination and testify under oath as to actual programming plans. Heretofore, he declared, opponents of pay-tv have had no means of specifically refuting what he termed the "wild" claims and advertising of the proponents.

Oct. 14 has been set as the last day of the current nation-wide exhibitor campaign to solicit public signatures for Congressional petitions urging the legislative outlawing of pay-tv, Harling announced.

"The unified response to this appeal, from exhibitors all over the country, has been beyond all expectations," he declared. "My office and the offices of Theatre Owners of America and the American Congress of Exhibitors have been flooded with telegrams, letters and telephone calls asking for more and more petitions. It appears that every theatre manager in the land has indicated a willingness to do everything in his power to do an all-out job.

"We started off by printing 100,000 petitions. Due to the great demand, we reprinted 100,000 more petitions and distributed them.

"The results are far from final," Harling said, "but I am confident that when Congress convenes in January, regardless of which party gets elected, that it will have signaturse in excess of 30.000.000 people laying down a mandate to enact legislation that will ban pay-tv in any form."

*#44 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

## *"How I Would Sell . . .*

# LET NO MAN WRITE MY EPITAPH

## Columbia's Powerful Star-Packed Drama Of Life In The Raw

Knock on any door and someone in the house will have read or heard about author Willard Motley's hard-hitting stories from real life in Chicago. His first best-seller, "KNOCK ON ANY DOOR," became the highly successful picture of the same name. Again he has hit high on the best-seller lists with the story Columbia has turned into one of the year's most powerful motion picture dramas, "LET NO MAN WRITE MY EPITAPH."

Let no showman sell it short. This is a blockbusting drama that could have been made with a less expensive cast, but Columbia gave it the works. At least one of the picture's *six* stars will emerge an Academy Award winner for his performance, in our opinion. It could well be SHELLEY WINTERS as "best actress," but we're not counting out BURL IVES, JAMES DARREN, JEAN SEBERG, RICARDO MONTALBAN and — a big AND — ELLA FITZGERALD in her first dramatic role.

We could stop here and avoid sounding pedantic. No showman needs more to work with than the above facts plus the prolific campaign material made available by Columbia's show-wise ad and publicity experts. But for those who have not as yet received or had time to study the film company's campaign, we submit our personal "showmanalysis."

Taking first things first, give this one the longest possible advance build-up. Announce the booking with pride the moment you have it set. Call the distributor of the paperback

*An Exclusive* **SHOWMANALYSIS** *Prepared by*

**EDWARD H. SEGUIN, director of advertising, publicity and exploitation, Balaban & Katz Theaters, Chicago, Ill.**

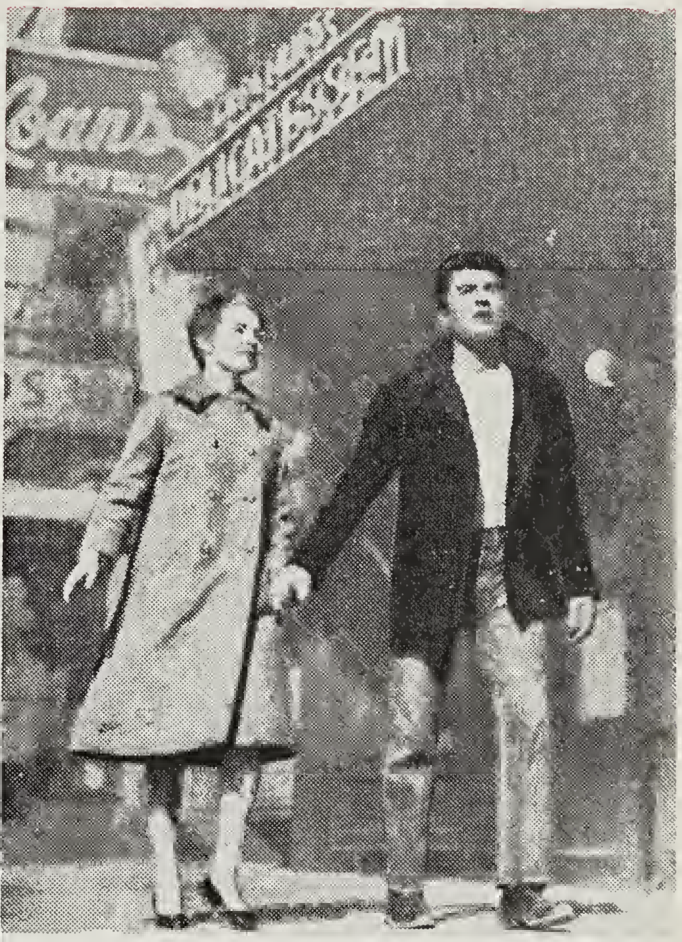
**SEGUIN**

**ABOUT THE AUTHOR • Edward H. Seguin directs the advertising and publicity for the Balaban & Katz circuit in Chicago. In more than 25 years with the company he has handled every post in the department he now heads under the leadership of B&K president, David B. Wallerstein. Over the years the company produced many of the industry's top advertising and publicity men. Seguin has the same high hopes for his present staffers, who are Al Repa, Barry Freed, Paul Lazzaro, and John Ice.**

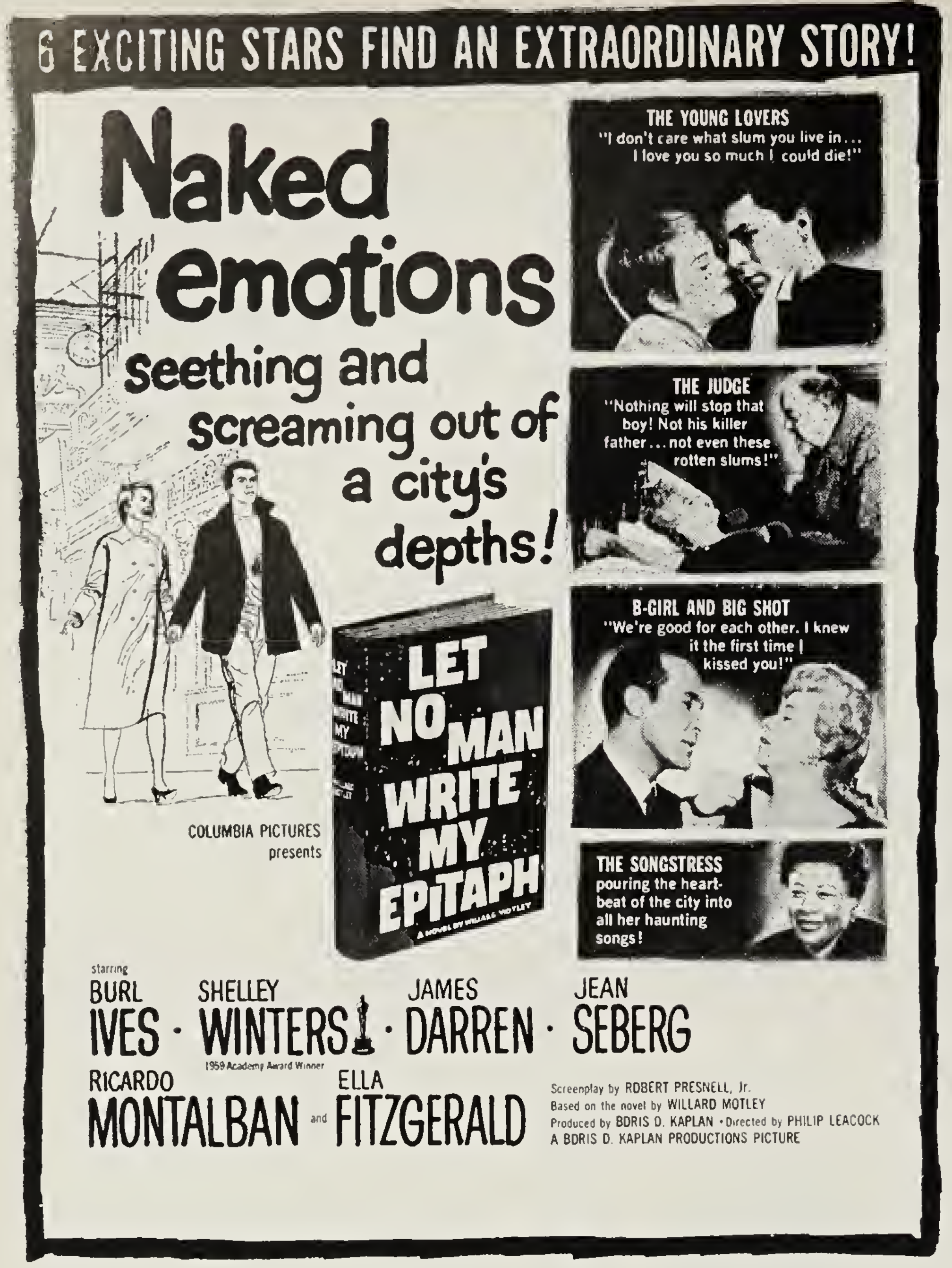
**TEASERS featuring some of the blistering dialogue from the film and scene stills spotlighting the stars provide excellent advance newspaper copy. Seen here are scenes involving Ricardo Montalban, Shelley Winters, James Darren, and Jean Seberg. The name power in the film is one of its prime assets and should be emphasized in all forms of advertising and publicity prior to playdate. Mr. Seguin advises starting the campaign on the powerful drama as early as possible after the playdate has been set and copy such as these teasers is a good way to start.**

**"We're good for each other. I knew it the first time I kissed you!"!** 6 top stars find the perfect story in Columbia Pictures' "Let No Man Write My Epitaph." A blockbusting drama from the Chicago story by Willard Motley, author of "Knock On Any Door," has its world premiere opening October 12 at the **STATE LAKE THEATER.**

**"It's you—my mother—I'm ashamed of** not my jailbird father!" The screen seethes when 6 exciting stars find an extraordinary story in "Let No Man Write My Epitaph." The Columbia picture of the searing Chicago novel by Willard Motley, author of "Knock On Any Door," will have its world premiere opening October 12 at the **STATE LAKE THEATER.**



**"I don't care what slum you live in . . I don't care how your father got killed . . I love you so much, I could die!"** 6 powerful stars find the heart story they've always looked for in Columbia Pictures' "Let No Man Write My Epitaph," from the Chicago story by Willard Motley, author of "Knock On Any Door." October 12 marks picture's world premiere opening at **STATE LAKE THEATER.**



6 EXCITING STARS FIND AN EXTRAORDINARY STORY!

Naked emotions seething and screaming out of a city's depths!

THE YOUNG LOVERS
"I don't care what slum you live in... I love you so much I could die!"

THE JUDGE
"Nothing will stop that boy! Not his killer father... not even these rotten slums!"

B-GIRL AND BIG SHOT
"We're good for each other. I knew it the first time I kissed you!"

THE SONGSTRESS
pouring the heart-beat of the city into all her haunting songs!

COLUMBIA PICTURES
presents

LET NO MAN WRITE MY EPITAPH

starring
BURL IVES · SHELLEY WINTERS · JAMES DARREN · JEAN SEBERG
1959 Academy Award Winner
RICARDO MONTALBAN and ELLA FITZGERALD

Screenplay by ROBERT PRESNELL, Jr.
Based on the novel by WILLARD MOTLEY
Produced by BORIS D. KAPLAN • Directed by PHILIP LEACOCK
A BORIS D. KAPLAN PRODUCTIONS PICTURE

Signet book and service your press, radio and TV contacts with gratis copies. Ask their comments on the story's casting for the screen. Their book talk will be box-office talk for the picture.

A giant blow-up of the book's cover makes an excellent "conversation piece" announcement of this coming event. Also well in advance, start selling the six stars of this picture. We predicted at least one will win an "Oscar" for this picture. Tell your patrons you are going to give them the chance to make a prediction, too, during your engagement.

The follow-up to this patrons' stunt is obvious. Make available patrons' "Oscar" prediction cards during your engagement. Invite patrons to name their choice of the six stars most likely to win an Academy Award, and to include a statement of 25 words or less qualifying their choice. Promote prizes for the best statements submitted by closing night. Award the prizes immediately, of course, regardless of what the Oscar outcome is next April.

Also on your must-do-in-advance list is the James Darren fan club activity. For your younger patrons, his is a most important name in the cast. He is a teen-age favorite both as a recording star and as an actor. He added to his following with his fine performance in "ALL THE YOUNG MEN." In this picture, he fulfills his promise of becoming an important screen star.

Well aware of his value, Columbia is giving Darren a unique build-up. As noted in the pressbook, the film company has a staff giving all-out attention to the building of James Darren fan clubs throughout the country. A very articulate young lady, Miss Yvonne Bouvier, not only serves as national secretary of the clubs, she has been on tour, personally organizing fan club chapters.

Write to her immediately (see pressbook for address). You'll receive full information about the Darren fans in your area, and learn ways and means of swelling their number. This is no routine fan club activity. It is the key angle for stimulating teenage interest in the picture. Without it you may fail to realize the picture's full box-office potential.

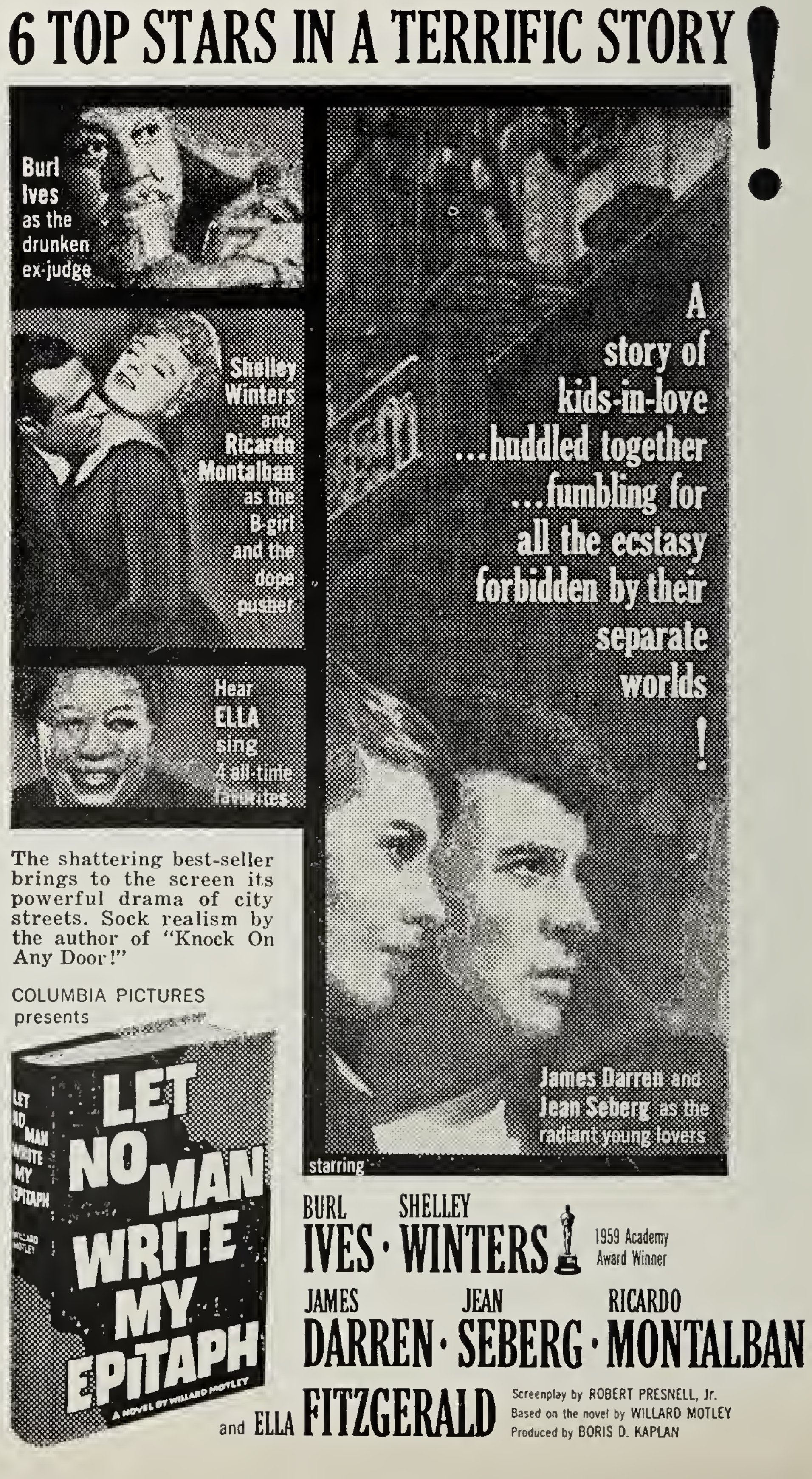
Now to the ads. Columbia has supplemented its pressbook campaign to give showmen the widest possible selection. However, the supplementary ads are questionable, in our opinion. For example, ad 406 is a shocker, headlined *"LIKE THE JOLT OF A JUNKIE'S NEEDLE."* While it is true that Shelley Winters is addicted to dope in the picture, this facet of the story should be concealed.

Dope stories, as most exhibitors will agree, are not saleable. "HATFUL OF RAIN" is a case in point. The Barney Ross story fared no better. And even with Frank Sinatra as its star, "THE MAN WITH THE GOLDEN ARM" performed disappointingly in a number of areas. We would avoid dope copy entirely, even to changing the phrase, *"The B-Girl and the Dope Pusher"* to *"The B-Girl and the Big Shot."*

Art-wise, supplemental ad 501 is stronger than any ad in the pressbook except that its copy is almost too strong. The headline reads, *"A MOTION PICTURE THAT GOES INTO THE GUTTER . . . INTO THE GUTS . . . INTO THE SOUL OF A CITY."* The picture's locale is Skid Row, a most unsavory district in Chicago or any city. We would avoid reference to "gutter" or "skid row," preferring "dark streets of a city" to "skid row" or "slums."

A third supplemental ad, 306, headlines SHOCK-SCENES

**AD COPY in some cases is thought by Mr. Seguin to be too rough for current popular tastes. Seen here are some of the press book ads he favors. Note that the emphasis is not so much on the sordid locale as on the star power and the strong dramatic values.**



6 TOP STARS IN A TERRIFIC STORY!

Burl Ives as the drunken ex-judge

Shelley Winters and Ricardo Montalban as the B-girl and the dope pusher

Hear ELLA sing 4 all-time favorites

A story of kids-in-love ...huddled together ...fumbling for all the ecstasy forbidden by their separate worlds!

James Darren and Jean Seberg as the radiant young lovers

The shattering best-seller brings to the screen its powerful drama of city streets. Sock realism by the author of "Knock On Any Door!"

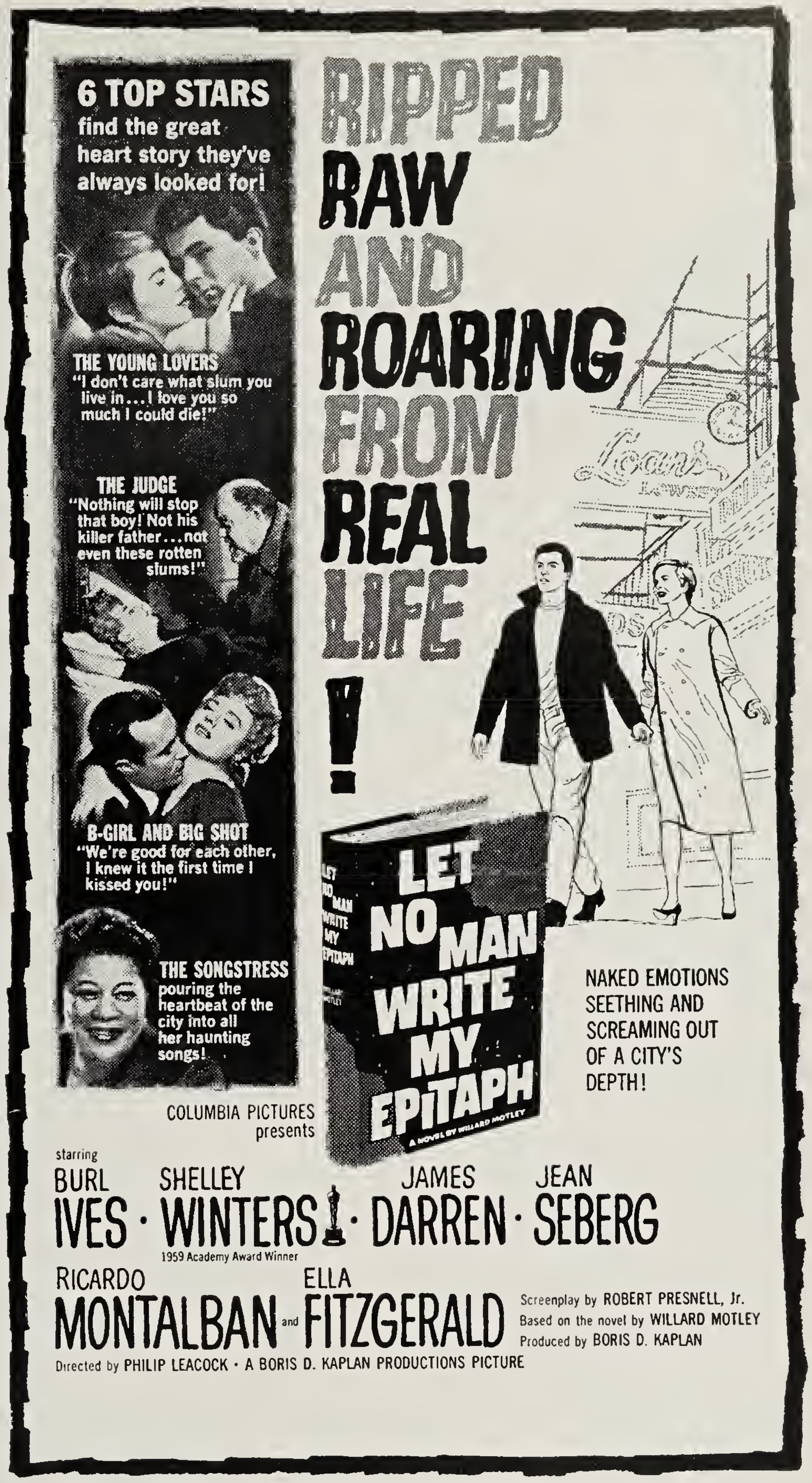
COLUMBIA PICTURES
presents

LET NO MAN WRITE MY EPITAPH

starring
BURL IVES · SHELLEY WINTERS
1959 Academy Award Winner
JAMES DARREN · JEAN SEBERG · RICARDO MONTALBAN
and ELLA FITZGERALD

Screenplay by ROBERT PRESNELL, Jr.
Based on the novel by WILLARD MOTLEY
Produced by BORIS D. KAPLAN

**COMING . . . in the issue of Oct. 19**
**RALPH DONNELLY, General Manager**
**Associated Independent Theatres, Long Island**
**tells how he would sell . . .**
**MGM's**
**"WHERE THE HOT WIND BLOWS"**



6 TOP STARS find the great heart story they've always looked for!

RIPPED RAW AND ROARING FROM REAL LIFE!

THE YOUNG LOVERS "I don't care what slum you live in... I love you so much I could die!"

THE JUDGE "Nothing will stop that boy! Not his killer father...not even these rotten slums!"

B-GIRL AND BIG SHOT "We're good for each other, I knew it the first time I kissed you!"

THE SONGSTRESS pouring the heartbeat of the city into all her haunting songs!

LET NO MAN WRITE MY EPITAPH

NAKED EMOTIONS SEETHING AND SCREAMING OUT OF A CITY'S DEPTH!

COLUMBIA PICTURES presents

starring BURL IVES · SHELLEY WINTERS · JAMES DARREN · JEAN SEBERG

1959 Academy Award Winner

RICARDO MONTALBAN and ELLA FITZGERALD

Screenplay by ROBERT PRESNELL, Jr. Based on the novel by WILLARD MOTLEY Produced by BORIS D. KAPLAN

Directed by PHILIP LEACOCK · A BORIS D. KAPLAN PRODUCTIONS PICTURE

**ANOTHER PRESS BOOK AD thought by our author to be a highly effective selling aid. For best results, he also advises playing up the name of best-selling author Willard Motley more prominently than is done in these ads, and the fact that he wrote "Knock On Any Door" as well.**

. . . like none ever filmed! To our mind, voilence is less desirable an approach for selling this picture than the performances of six great stars, and the powerful story from real life by the author of "KNOCK ON ANY DOOR."

In Chicago, of course, our ads will capitalize on the local value with headlines like, *"RIPPED RAW AND ROARING FROM REAL LIFE IN CHICAGO."* Prominence will be given to the name of WILLARD MOTLEY, author of "KNOCK ON ANY DOOR." Motley's name in barely discernible in the pressbook ads and conspicuously absent in the trailer. We rectified this in the Chicago campaign. You may or may not want to do the same.

Columbia developed four unusual shock teaser ads, 205, 206, 301 and 302. These certainly should be used to start the ad campaign. They're different, they'll stand out on the page, and you may even prefer to run them R.O.P. (off the movie page). But again we would recommend deletion of the words "dope pusher" as in the caption of 301.

Front cover ad 405 may be Columbia's favorite to rate this position in the pressbook but it is not our choice. Were this an unknown story, perhaps it would be important to state how six powerful stars found a perfect story. But the ad seems to be a tedious and wordy way of stating that six great stars turn a blistering best-seller into the most powerful drama of the year. In fact, that's what should be stated, emphatically and positively.

Of the pressbook ads, our preferences are 207, 303, 304 and 404, running the ads in that order, following the teaser ads. But we would omit words like skid row, slums, and dope pusher, and we would give prominence to the shattering best-seller by WILLARD MOTLEY, author of "KNOCK ON ANY DOOR." Lastly, we would play the title stronger and with quotes. Confined to a book cover as it is in the pressbook ads, it is some what buried and not as bold as it should be. It is a strong title, an unusual title, with best-seller value and it should not be minimized.

With the ads set, the campaign's rolling, but next comes the decision as to whether television and/or radio should be used as campaign adjuncts? Few budgets allow for the use of all three mediums. Television, as costly as it is, is not prohibitive if it's the right medium for a particular picture. But for this one we'd prefer radio to reach the young people, and depend on our ads and publicity to sell the general audience.

In this transistor age, teenagers are seldom found out of earshot of radio. As record fans, they're already pre-sold on James Darren. Key your radio campaign to this audience. Columbia makes available a variety of spot announcements on one disc, but single out those spots aimed at the young people.

Now for special attention to another phase of the campaign, the "ELLA SELL." In many cities with large colored populations ELLA FITZGERALD is going to be a most important factor in the success of your campaign. She is not just incidental in the story. It marks her debut in a straight dramatic role, but she darn near steals the picture. Give her top billing in all the material for your Negro press and radio coverage. And screen the picture in advance for your colored contacts. They'll talk up her performance more enthusiastically than you possibly can in ad copy.

Between Jimmy and Ella, you have double reason to court every disc jockey in your area. Utilize every tieup gimmick you can conceive to enlist their promotion support. With the deejays on your team selling the teenagers, your campaign will be covering all bases.

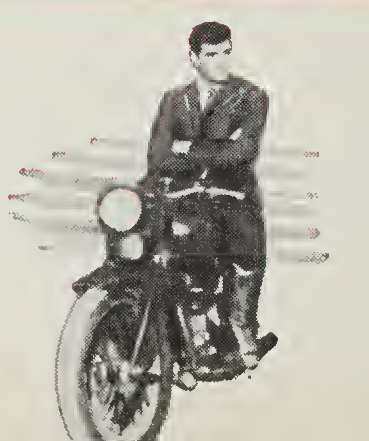
All bases? Not quite. There are a number of tie-up and contest ideas detailed in the pressbook that should be pursued. The book promotion leads to many doors that should be opened. And the Halo Shampoo and Coppertone national tie-ups should be covered on the local level for maximum benefits.

Our key point: Herald this one long in advance. It is an important picture that merits all the importance you can give it. With six stars in the cast, your publicity efforts alone can result in a number of advance features.

Knock on every door and you'll be rewarded with a bang-up line at your door when you open "LET NO MAN WRITE MY EPITAPH."

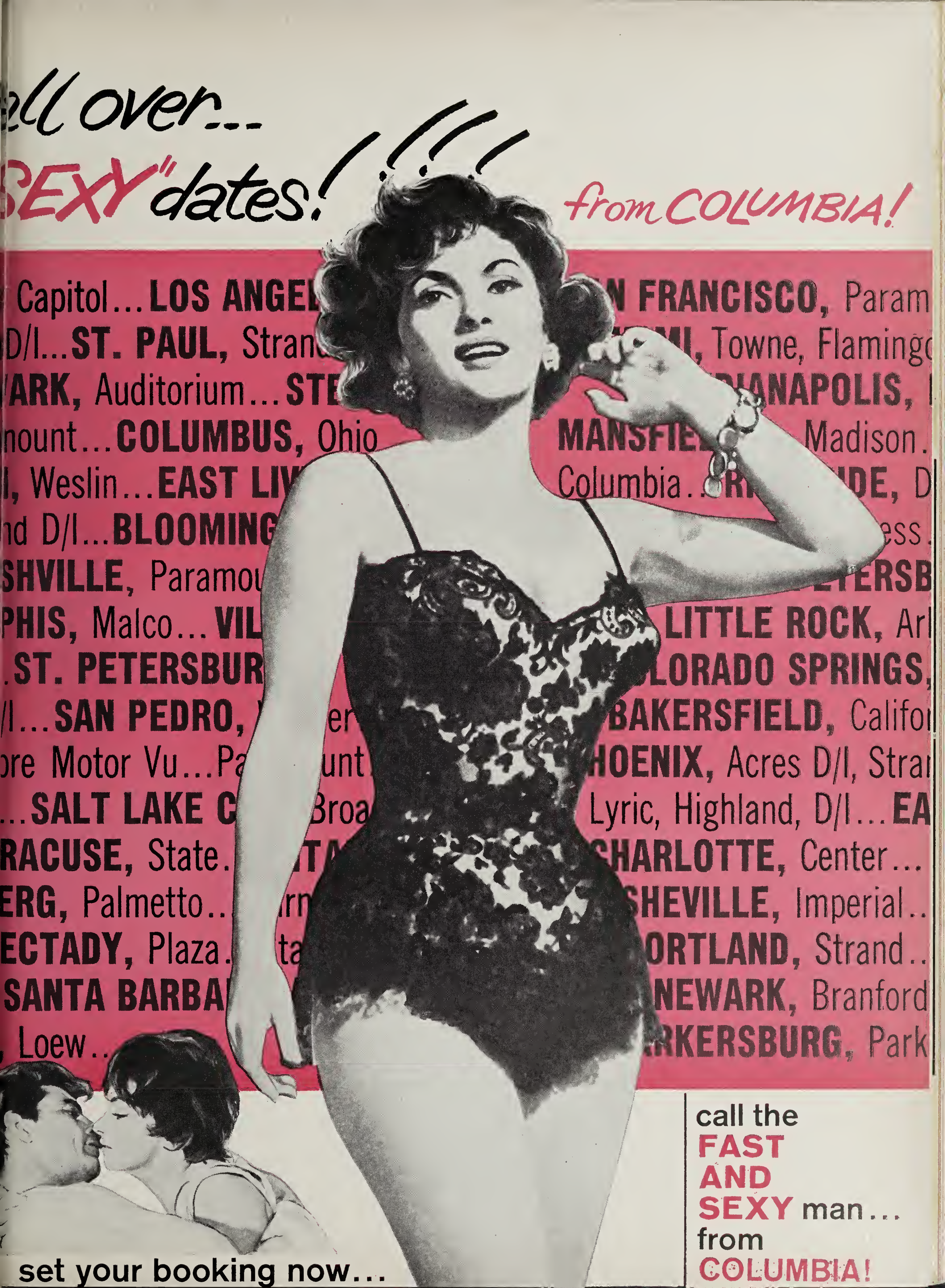
# GINA'S bustin' ou
# with these "FAST an

**NEW YORK,** Loew's Circuit...**BOSTON,** Orpheum...**DETROIT,** B
**CINCINNATI,** Twin D/I...**MINNEAPOLIS,** 100 D/I, 7 Hy D/I, Bloon
**OKLAHOMA CITY,** Center...**DENVER,** Lakeshore D/I and East D/I
**KANSAS CITY,** Midland...**HARTFORD,** E. M. Lowe...**BROOKLYN**
**STEUBENVILLE,** Paramount...**TOLEDO,** Loew's Valentine...**MAS**
**AKRON,** Loew...**NORFOLK,** State...**DANVILLE,** Capitol...**FLINT,**
**BISMARCK,** Dakota...**SIOUX FALLS,** Hollywood...**MACON,** Bib
**AMARILLO,** Esquire...**EL PASO,** State...**SAN ANTONIO,** Texas..
**DENVER,** Lakeshore D/I...**CHEYENNE,** Paramount...**GREELEY,**
**PUEBLO,** Colorado...**MERIDIAN,** Royal...**LONG BEACH,** State,
**SAN BERNERDINE,** Ritz...**HIGHLAND,** Baseline D/I...**TUCSON,**
**SANTA ANA,** Broadway...**ORANGE,** Orange, D/I...**ONTARIO,** Val
**FRESNO,** Warner...**BUFFALO,** Century...**ROCHESTER,** Rocheste
**COLUMBIA,** Carolina...**WINSTON-SALEM,** Sky View D/I...**SPART**
**RIVERSIDE,** De Anza...**RICHMOND,** Loew...**ALBANY,** Leland...
**LYNN,** Capitol...**WAUKEGAN,** Waukegan, D/I...**ST. JOSEPH,** Ele
**JERSEY CITY,** Stanley...**SACRAMENTO,** Esquire, Del Paso...**DA**



**GINA LOLLOBRIGIDA**
DALE ROBERTSON VITTORIO DeSICA
"FAST AND SEXY"

Screenplay by E. M. MARGADONNA, LUCIANA CORDA, JOSEPH STEFANO
Directed by REGINALD DENHAM • From the story by E. M. MARGADONNA and DINO RISI • Produced by MILKO SKOFIC
A COLUMBIA PICTURES RELEASE TECHNICOLOR · TECHNIRAMA



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nd D/I... **BLOOMING**
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**BAKERSFIELD,** Califo
**HOENIX,** Acres D/I, Stra
Lyric, Highland, D/I... **EA**
**HARLOTTE,** Center...
**SHEVILLE,** Imperial..
**ORTLAND,** Strand..
**NEWARK,** Branford
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set your booking now...

call the
**FAST**
**AND**
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from
**COLUMBIA!**

# Decca And Universal In Strongest Financial Position Ever—Rackmil

NEW YORK—In an address before the New York Society of Security Analysts, Milton R. Rackmil, president of Decca Records, Inc., and Universal Pictures Co., Inc., challenged the frequent adverse criticism and erroneous opinion that the entire entertainment industry is erratic and unstable.

Rackmil declared that with the exception of its first year of operations, Decca has shown a profit in every year and has paid dividends for 23 consecutive years.

He stated that Decca and Universal are in the strongest financial and operational position since their organization and that for the first time in its 48 years, Universal has no bank debt. For 1960, Decca and Universal will report the highest net earnings from operations in the history of each company.

It is estimated that Decca will report a consolidated net profit including operations from its subsidiary, Universal Pictures Co., Inc. of better than $4.25 per share on the 1,285,701 shares outstanding in the hands of the public. Decca earned $1.81 per share on a comparative basis in 1959.

Consolidated gross sales for the current year will be around $85,000,000 as against $79,900,000 in 1959. On approximately $5,000,000 of additional sales, Decca's percentage of margin on net profit to gross revenue will better than double from 2.9 percent to 6.4 percent.

Although profit margins in the record industry have narrowed as a result of rising manufacturing, marketing and talent costs, as well as lower profits per unit due to price cutting at the retail level, Rackmil said that Decca's record division still continues to operate on a profitable basis.

Decca owns 777,985 shares of Universal or 87.6% of the outstanding common stock.

Rackmil commented that Universal is Decca's most valuable asset and greatest source of income. He estimated that Universal's earnings from operations in the fiscal year ending Oct. 30, 1960, will be better than $6,000,000 or approximately $6.80 per share on the 888,390 shares of common stock outstanding.

Rackmil observed that the change in audience response to films in the last 10 years has resulted in greater importance and significance of the individual motion picture. He attributed Universal's performance to a change from a producer of a few higher budgeted productions and 30 or more moderately priced pictures each year to an annual release program of a select number of top quality pictures which consist not only of Universal product but also includes productions from independent companies formed by creative artists who participate in the profits from pictures in which they render services.

The change in the production policy resulted in the sale of the studio and leaseback of the necessary production facilities and the reorganization of the international sales force. This effected overall savings between 1957 and 1959 of slightly more than $8,000,000 per year.

Rackmil told the Society that the $12,000,000 epic "Spartacus" will be one of the biggest grossing pictures of all time. It will make substantial contributions to per share earnings over the next several years and will be a continuing source of income for many years.

Rackmil announced that the company has no present intention of disposing of its 325 post-1948 pictures to television. All of these pictures with the exception of those released in the past year are on the books for $1.00 and a majority are in color.

He was also questioned regarding pay-TV, and he thought that at the present moment it is still some time away, but he expected that it will arrive at some time, progress being what it is. He and Universal will sit by and await developments. At the moment, he is only interested in supplying motion pictures to theatres.

## "SPARTACUS"

**"Spartacus" is here and it has been worth waiting for. Kirk Douglas and Universal have fashioned a drama of action and spectacle on an epic scale, and at the same time have brought the screen a tender love story of man's struggle for personal dignity and individual freedom.**

**An excellent cast, boasting such names as Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, and Tony Curtis, does full justice to the sweeping story under the strong and sensitive direction of youthful Stanley Kubrick.**

**This is a big picture. We think it will be met by the critical acclaim and public enthusiasm that will make it a big grosser.**

**Douglas and Universal have come up with a fine entry in the ever-growing hard-ticket sweepstakes. It does credit to the entire industry.**

**Good luck, Spartacus!**

**JAY EMANUEL**

## AMPA Establishes Awards

NEW YORK—The Associated Motion Picture Advertisers, Inc., the 44-year old organization of motion picture advertising, promotion and exploitation men and women, disclosed that it is establishing service awards for outstanding industryites.

Bob Montgomery, president, announced the annual awards will be instituted at AMPA's first 1960-61 season luncheon, to be held Nov. 2 at the Piccadilly Hotel.

Five awards will be given annually, he said. One will go to the individual exhibitor or theatre company AMPA judges to have performed the greatest service to the industry. Another will go to the film company, or film company official judged to have most benefitted the industry during the past 12 months. A third will be for the outstanding showman. A fourth will go to the advertising man or the advertising campaign judged to be the year's best. The fifth will be awarded to the person or organization in the service area of the industry—the craft or trade association—judged worthy of such recognition.

## Variety To Fete Maloney

PITTSBURGH—Variety Club Tent 1 and Allied of Western Pennsylvania will honor John J. Maloney, who recently retired as central division manager of Metro Goldwyn Mayer, at a testimonial dinner at the Penn Sheraton Hotel on Oct. 18.

Maloney was associated with MGM for 40 years and was twice chief barker of the Pittsburgh tent.

## S. C. Blue Law Fight Reaches High Court

WASHINGTON—A number of South Carolina theatre owners have carried their fight against the state's blue laws to the U.S. Supreme Court.

Attorneys J. D. Todd, Jr., Greenville, S.C.; and Chester D. Ward, Jr., Spartanburg, S.C., have filed a brief asking the high court to take jurisdiction and asking the Court to overturn the opinion of the South Carolina Supreme Court.

The theatres are seeking a declaratory judgment that the state law "prohibiting the orderly showing of motion pictures on Sunday" violates the first and 14th amendments to the Federal Constitution.

The appellants are the Carolina Amusement Company, Drive-In Theatres Of South Carolina, Inc., Greenville Enterprises, Inc., Spartanburg Theatres Inc., Greer Drive-In, Augusta Road Drive-In Theatre Corporation, Textile Amusement Company, Inc., J. Mason Alexander, Wake Meyers, R. M. Caine, Calvin S. Teague, and William H. Beattie, individually and for other patrons of motion picture theatres similarly situated.

The brief argues against the South Carolina statute first on the grounds of religious freedom, and then against the state law on the grounds of basic constitutional rights.

## Glen Alden Votes Dividend

NEW YORK—Directors of the Glen Alden Corporation have voted a regular quarterly dividend of 10 cents per share on its common stock, payable Oct. 14 to holders of record on Oct. 7.

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STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF MOTION PICTURE EXHIBITOR published weekly at Philadelphia, Pennsylvania for October 1, 1960

1. The names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Jay Emanuel, 246 N. Clarion Street, Philadelphia 7, Pa.

Editor—Albert Erlick, 246 N. Clarion Street, Philadelphia 7, Pa.

Managing Editor—None.

Business Manager—Max Cades, 246 N. Clarion Street, Philadelphia 7, Pa.

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Jay Emanuel Publications, Inc.

Jay Emanuel, 246 N. Clarion Street, Philadelphia 7, Pa.

Paul J. Greenhalgh, 246 N. Clarion Street, Philadelphia 7, Pa.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: none.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 11,149

MAX CADES
Business Manager

Sworn to and subscribed before me this 16th day of September, 1960.

(Seal) ALBERTA A. NEIMAN
(My commission expires Jan. 6, 1961)

# CANADIAN Highlights

### *By Harry Allen, Jr.*

L. W. BROCKINGTON, one of the best-known and best-loved men in Canada, has decided to retire as president of the Rank Organization Companies in Canada. He will remain a member of the various boards of directors. Brockington, who is always in great demand as a speaker at many functions, has been president of the Rank companies for the last 10 years. He has been closely associated with the Rank Organization since 1943 when it was first decided to acquire interests in Canada. He will continue in his law practice in Toronto, and in the performance of the public and semi-public duties with which he has been entrusted. He also intends to devote a part of his time to writing. No successor has been indicated. Vice-president of the Rank Organization is C. R. B. Salmon.

**A FILM DISTRIBUTION executive has suggested that theatre managers should aspire to public office as a way of maintaining good contact with the public. Charles Chaplin, general manager, United Artists for Canada, and former president of the Canadian Motion Picture Distributors Association, said theatre managers have a great responsibility to their communities, both in public office and in taking leadership in charity campaigns. "It helps their business as well as the community," he says. He associated his leadership proposal with the adult themes now being presented by motion pictures. "We are now in an era where we are casting off many of the taboos and people are insisting upon thinking for themselves. But today we are having more censor problems in Canada than ever before. There is hope, though, that there will be a relaxation of these controls." Chaplin sees in Sunday movies the salvation for the motion picture industry.**

REEL CLIPS: "Spartacus," to be presented on a hard-ticket basis at the Uptown, Toronto, is to be premiered Dec. 22. The film will be offered eight times weekly, with two matinees a week. The orchestra and loges only will be used, with balcony seats screened off and the boxes put out of service. The seats in the orchestra, which were refurbished previously, are being replaced to 38 inches, the same as the loges are. The total house capacity will drop from 2,743 to 2,463. . . . Approval of a Dec. 5 plebiscite on Sunday movies has been given by the Toronto City Council. The ballot question: "Are you in favor of the City of Toronto seeking legislation to legalize the showing of motion pictures and the performance of concerts and plays in theatres and halls on Sundays?" One minister was attacked from the pulpit by another who said: "God, offered as an alternative to Miss (Marilyn) Monroe, is neither good theology nor good public relations." He said that nothing in Christian history or scripture makes valid interference with the Sunday pleasures of others. The minister was criticized by other clergymen. . . . Variety Club of Toronto will sponsor the premiere of UA's "The Alamo" at the Tivoli, Toronto, on Nov. 9. . . . Gene Fitzgibbons, head of Trans Canada Telemeter, reports a livening up of activity with the return of people to the city from their summer cottages. A visitor to TM will be Alfred Davis, president of the UK's Cinematograph Exhibitors' Association. . . . Insurance company involved in the Ottawa 1958 explosion which destroyed the Odeon has settled its claim in connection with the theatre for $250,000.

# "Stars" Is Second Under Marcus Plan

PITTSBURGH—Exhibitors in the Pittsburgh exchange area have chosen the Columbia feature, "I Aim At The Stars," as the second attraction to be handled in the area test of the COMPO-Marcus merchandising plan. The film will open on Oct. 26, following completion of the run of the first attraction, Buena Vista's "Jungle Cat," which opened on Oct. 12.

The picture, as was "Jungle Cat," will be backed by a special advertising campaign that the merchandising plan calls for. It will have 25 key runs starting on Oct. 26, followed immediately by the picture's showing in an additional 18 key runs. Sufficient prints for the two waves of bookings have been promised to the exhibitors' committee by the Columbia film exchange.

The following cities and towns, all key-runs, will participate in the playing of the picture:

In Western Pennsylvania: Erie, Meadville, Oil City, Franklin, Butler, Beaver Falls, Newcastle, Sharon, Rochester, Aliquippa, Greensburg, Vandergrift, Washington, Uniontown, Charleroi, Altoona, State College, Johnstown, Indiana, Bradford, and Warren. In West Virginia: Clarksburg, Wheeling, Morgantown, and Fairmont.

The project, initiated by Ben Marcus, Wisconsin circuit theatre operator and a member of the COMPO governing committee, has been set for a six months test in the Pittsburgh exchange area by agreement of the area's exhibitors and the general sales managers and advertising heads of the MPAA company members.

Alec Moss, COMPO coordinator of the Pittsburgh project, said that all media—newspapers, TV and radio—will be used in the promotion of each picture selected for the test. The costs above each theatre's normal advertising and promotion budget will be shared equally by exhibitor and distributor.

# AA Operations Show Profit After '59 Loss

NEW YORK—Steve Broidy, president, made the following announcement regarding consolidated operations of Allied Artists Pictures Corporation and its subsidiary corporations for the fiscal year ended July 2, 1960.

The net profits before federal income taxes amounted to $1,615,000, including $325,000 representing income from allocation to expected television revenue, of a portion of the cost of new completed feature films.

Due to credits for carry forward of prior years losses, no provision was made for federal income taxes for the current year. Because of possible additional income taxes of prior years, the present tax reserve was increased during the year by $375,000. After giving effect to the above, Allied Artists operations for the current year resulted in a net profit of $1,240,538. This compares with a net loss of $262,499 for the previous year, which included a tax reserve of $60,000 for possible prior years federal income taxes.

The current year's net profit of $1,240,538 amounted, after dividends on the preferred stock, to $1.33 per common share outstanding at statement date. This compares with a loss of 35 cents per common share for the previous year.

Total gross income for the current year amounted to $16,296,000 as compared with $15,365,000 in 1959.

## Italy Honors Levine

NEW YORK—Joseph E. Levine, president of Embassy Pictures, has been awarded a Commendatore medal by President Gronchi of Italy.

The award was made to Levine in recognition of his efforts on behalf of Italo-American motion picture relations. The medal will be presented by President Gronchi when Levine visits Rome.

**Vice-President Richard M. Nixon and Eric Johnston, president, Motion Picture Association of America, are seen recently discussing the motion picture industry's nonpartisan campaign to get-out-the-vote and to enable film company employees to contribute financially to the party of their choice. Nixon indicated that he felt the program was an outstanding example of a united effort by an industry.**

## UA Sets TV Sales Aids

NEW YORK—United Artists is breaking new ground in motion picture merchandising with a unique program of photographic presentations in color for television on a number of its forthcoming major releases, it was announced by Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation.

Showings of the new material will be presented on local daytime color TV programs aimed primarily at women and teenage audiences in major markets throughout the country.

Lewis said UA will kick off its new promotion program with "The Magnificent Seven," which has been set for a mass saturation booking in 1000 situations in the south and southwest beginning Oct. 12.

## Williams Heads Fox Branch

NEW YORK—William L. Williams has been named branch manager of the 20th-Fox Dallas office, effective immediately, it was announced by C. Glenn Norris, general sales manager.

Williams replaces Tom McCleaster, recently appointed to a membership in the newly-created "Sales Cabinet," the field extension of the general sales manager's office.

Williams started with the company as an assistant shipper in the Memphis branch in 1941.

# The NEW YORK Scene

### By Mel Konecoff

L'AFFAIR SUZIE: The other day in came a kimona from Ray Stark, producer of "The World of Suzie Wong," directly from Hong Kong. Almost simultaneously, in came some sheet music from Famous Music, tunes featured in the film with instructions on how to present in front of audiences.

So there we were in our kimona practicing the words and music, answering the phone and stabbing at the typewriter. We looked through the desk for an old fortune cookie someone once sent over, but all we could find were a few crumbs and the prediction, "Television is a passing fad."

**THE METROPOLITAN SCENE:** The boys at Universal put out quite a book in the souvenir issue for "Spartacus." It's interesting, colorful, and slickly done . . . . UA kicked off its city-wide movie-book promotion on "Inherit The Wind" via some 100,000 outlets in conjunction with the opening of the Stanley Kramer film. The Bantam book plus appropriate plugs for the film can be seen on news stands, book and department stores, etc. . . . The September Public Relations Journal had a piece by Harry McWilliams entitled "The Story Behind Making 'Oscar' A Star" . . . . Maurice Foster, one of the director of Film Finances, Ltd., due in from London for a number of meetings with American distributors and producers concerning guarantees of completion in England and Europe . . . . We were sorry to hear about publicist Al Cohan in that plane crash at Boston. He will be missed . . . . Doris Day, star of "Midnight Lace," was featured on the cover of last week's Life Magazine as well as in a three-page layout inside.

## Magna Using Black Ink

NEW YORK—President George P. Skouras informed Magna Pictures Corporation stockholders that in the six months ended July 31 the company showed a net profit of $499,698 as against a loss of $109,070 in the same period of the prior fiscal year.

## Loew's Launches Hotel

NEW YORK—A lofty launching for a tall hotel occurred when ground was broken at Seventh Avenue and 52nd Street for the new Americana of New York, a 50-story, 2,000 room structure scheduled for completion in May, 1962.

## Film Exchange and Dealer Listing for the

# JACKSONVILLE FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • *Film Delivery Service*

**ALLIED ARTISTS, 331 E. Bay St.—ELgin 3-7347**
Br. Mgr.: Robert Bowers. Office Mgr. and Booker: Harry Clark. Sales: Hal Jordan. Cashier: Joyce Malmborg. Emerg. Phone: EVergreen 4-1188.

**BUENA VISTA (Disney), c/o National Film Service, 222 N. Myrtle Ave.—ELgin 4-6795**

**CAPITOL RELEASING, 137 E. Forsyth St.—ELgin 6-5737**
Br. Mgr.: R. Cameron Price. Booker: Dave Harris. Cashier: Jeannette Cooper. Emerg. Phone: VAlley 9-8835.

**COLUMBIA, 11 North Ocean St.—ELgin 3-5501**
Br. Mgr.: Ed McLoughlin. Office Mgr.: Ernest Pellegrin. Sales: Don Weidick, Marvin Schubert. Bookers: Mamie Newman, Douglas Walker. Cashier: Philomena Eckert. Emerg. Phone: RAymond 5-1593.

**HOWCO, 122 E. Bay St.—ELgin 5-2697**
Office Mgr.: Joe Thrift. Emerg. Phone: FLanders 9-7963.

**METRO-GOLDWYN-MAYER, 501 E. Forsyth St.—ELgin 6-1536**
Br. Mgr.: Fred Hull. Office Mgr.: Howell Owens. Sales: Charles Turner, Jennings Easley. Head Booker: Max Stepkin. Booker: Jack Seifert. Cashier: Marian Harris. Emerg. Phone: Stepkin, POplar 4-4796.

**PARAMOUNT, 128 E. Forsyth St.—ELgin 6-7162**
Br. Mgr.: Fred Mathis. Office Mgr. and Head Booker: Herman Allen. Sales: Dixon Regan, Walter Mack. Bookers: Ray Chambers, Vann Burney, Howard Bunch. Cashier Nadine Eddinger. Emerg. Phone: EXbrook 8-1076.

**20TH CENTURY-FOX, 341 E. Bay St.—ELgin 6-2426**
Br. Mgr.: Thomas P. Tidwell. Office Mgr. and Cashier: K. F. Jackson. Sales: George Friedel, Walter Powell, Marvin Skinner. Head Booker: Richard Lewis. Bookers: Clifford Wilburn, Carol Thomas. Field Exp.: Ed Hale. Emerg. Phone: POplar 5-7060.

**UNITED ARTISTS, 128 E. Forsyth St.—ELgin 3-4476**
Br. Mgr.: Byron Adams. Office Mgr.: O. Glenn Gryder. Sales: C. H. "Buck" Robuck, Louis Pauza. Bookers: Sarah Keller, Doris Posten. Cashier: Kay Dilena. Emerg. Phone: RAymond 4-8843.

**UNIVERSAL-INTERNATIONAL, 331 E. Bay St.—ELgin 4-3761**
Br. Mgr.: W. A. McClure. Office Mgr. and Head Booker: Oliver Mathews. Sales: E. O. Bledsoe. Booker: Barbara Greenwood. Emerg. Phones: RAymond 5-3621, 5-5049.

**WARNER BROS., 128 E. Forsyth St.—ELgin 4-3647**
Br. Mgr.: John Tomlinson. Office Mgr.: Mike Seravo. Sales: Harold Kistler. Bookers: Walter Johnson, Carl Kristofferson. Cashier: Jean Bridges. Emerg. Phone: RAymond 4-3968.

### • *Supply Dealers*

**SERVICE CONCESSIONS & VENDING CO., 139 W. State St.—ELgin 3-4123**
**ROY SMITH CO., 365 Park St.—ELgin 3-9140**

### • *Signs, Advertising and Printing*

**ART DISPLAYS, 111 E. Bay St.—ELgin 3-1630**
**FUTCH LETTER SHOP, 228 E. Forsyth St.—ELgin 5-3606**
**THE MILLER PRESS, 104 Jefferson St.—ELgin 3-3907**
**PHOTO REPRODUCTION CO., 1611 San Marco Blvd.—EXbrook 8-8504**
**LEO WITT PHOTOGRAPHS, 28 E. Bay St.—ELgin 4-6288**

### • *Service Companies*

**ALTEC SERVICE CO., 774 Wren Road—ELgin 4-8484**
**RCA SERVICE CO., 916 Phillips St.—FLanders 9-7061**
**RUSSELL-BARTON FILM CO., 4853 Waller St.—EVergreen 9-7218**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

## What's In A Name? Columbus Wants To Know

**COLUMBUS, O.—LeRoy Griffith announced he would attempt to sidestep the city's newly-enacted anti-burlesque ordinance by changing the title of his shows scheduled for the South Side film house, the Parsons, starting Oct. 7. He will offer sex films and live entertainment under the "Follies" title.**

**Griffith's change in title confused city officials, who had slammed the door on burlesque houses by unanimously adopting an ordinance banning burlesque theatres within one mile of a church or school.**

**City Attorney Russell Leach said the city would have to wait until opening night of the "Follies" to determine whether the show comes under the burlesque definition. Griffith said the new operation will feature girls, comedy and vaudeville with a new stage revue and film each week. Film fare will carry the "adults only" tag with the emphasis on nudist movies, he said.**

## Todd-AO Names Three New Vice Presidents

NEW YORK—Three new vice-presidents were elected by the Todd-AO Corporation, at a recent meeting of the board of directors. The newly elected officers are A. E. Bollengier, who up to this time has served as treasurer; Joseph M. Sugar, who is also vice-president in charge of sales for Magna Pictures Corporation, will serve in a similar capacity with Todd-AO; Fred Hynes has been appointed vice-president and general manager in charge of studio and west coast operations. Reelected were George P. Skouras, president; George J. Solomon, secretary; and Martin Kasman, assistant treasurer.

Bollengier submitted a six months' operations report for Todd-AO for the period ended July 31, 1960, which indicated that the company showed a profit of $100,000. He also stated that for the balance of the year, an additional $150,000 profit is anticipated.

Todd-AO issued a license to 20th-Fox for "Cleopatra," the seventh motion picture to be produced in the Todd-AO system. The board also authorized the issuance of a license to Magna Pictures for its forthcoming production which will portray the life and times of Constantine and Helena of the Roman Empire.

## MGM Ups Bennin

NEW YORK—Herbert J. Bennin will come here from Washington, D.C., to join Metro-Goldwyn-Mayer's sales executive staff at the home office, working with Maurice Lefko, who is in charge of domestic distribution of "Ben-Hur," it was announced by Robert Mochrie.

**Watch for them!**

**NEXT!**
***New York City Territory***
*Issue of October 19*
***Oklahoma City Territory***
*Issue of October 26*

**Save Them!**

# FWC Plans Weekly Workshop Sessions

BEVERLY HILLS, CALIF.—In line with Fox West Coast Theatres' program to increase exploitation and promotion on the local level, a weekly picture-selling workshop for theatre managers will be inaugurated, it was announced by William H. Thedford, Pacific Coast division manager.

The first workshop session in the continuing series was held with 21 managers in the Long Beach area.

FWC exploiteer Paul Lyday conducted the Long Beach workshop, along with Fay S. Reeder, FWC advertising-publicity director.

Thedford said plans have been set up so that every manager in the Pacific Coast division will participate in a workshop once every six weeks.

"Purpose of the workshop is to formulate concrete plans for action on pictures which will play generally at FWC houses," he said. "Pictures will be selected from those scheduled to break in specific areas three to six weeks following the workshop to allow sufficient time for the plans to be carried out."

In limiting the number of pictures for each session and working with a relatively small number of managers at one time, Thedford said he hoped the sessions "would show real productive results from this type of picture merchandising."

## WB TV Titles Revealed

NEW YORK—Robert Rich, Seven Arts Associated Corporation vice-president and general manager, announced the titles of the first 40 of 122 post-'48 Warners features which it will release to television. The 40 will be sold as a package and the titles are "About Face," 1952; "As Long As You're Near Me," 1956; "Backfire," 1950; "Beast from 20,000 Fathoms," 1953; "Big Trees," 1952; "Break Through," 1950; "Blood Alley," 1955; "Caged," 1950; "Carson City," 1952; "Come, Fill the Cup," 1951; "Crimson Pirate," 1952; "Dam Busters," 1955; "Damned Don't Cry," 1950; "Eddie Cantor Story," 1954; "Flame and the Arrow," 1950; "Fort Worth," 1951; "High and the Mighty," 1954; "Hondo," 1954; "Island in the Sky," 1953; "Land of the Pharoahs," 1955; "Lullaby of Broadway," 1951; "Montana," 1950; "Painting the Clouds with Sunshine," 1951; "Plunder in the Sun," 1953; "Prince and the Show Girl," 1957; "Rebel Without a Cause," 1955; "Riding Shot Gun," 1954; "Ring of Fear," 1955; "Searchers," 1956; "Sincerely Yours," 1955; "Springfield Rifle," 1952; "So This is Love," 1953; "A Star is Born," 1955; "Starlift," 1951; "Strangers on a Train," 1951; "Tea for Two," 1950; "Three Girls and a Sailor," 1953; "Tomorrow is Another Day," 1951; "Track of the Cat," 1954; "Winning Teams," 1952.

## 300 New "Ben-Hur" Dates

NEW YORK—Metro-Goldwyn-Mayer has set 91 new roadshow engagements of "Ben-Hur" to open by Thanksgiving and another 200 by the New Year, it was announced by Robert Mochrie, general sales manager.

Each of these will be given the same careful handling that has marked the unequalled success of "Ben-Hur" in its first 72 engagements.

Significantly, this will mean that the techniques of "Ben-Hur" hard-ticket showmanship and theatre operation will be extended to some theatres that have never before presented a motion picture with such an approach.

**In a rare visit of a chief of state to a motion picture home office, President Eduardo Victor Haedo of Uruguay, second from right, and his daughter, Beatriz, were greeted recently at Columbia Pictures, New York City, by Leo Jaffe, right, first vice-president and treasurer, and Mo Rothman, executive vice-president, Columbia Pictures International. Columbia honored the Uruguayan president with a special luncheon.**

## "Cimarron" In Okla. Bow

OKLAHOMA CITY—Signalling one of the biggest and most impressive openings in the history of motion pictures, Governor Howard Edmondson of Oklahoma and Metro-Goldwyn-Mayer announced that the first public performance of "Cimarron" will take place in Oklahoma City, Dec. 1, as the Governor's Invitational World Premiere.

The Midwest Theatre has been selected for this event which will climax a two-day statewide celebration.

Following its world premiere in Oklahoma City, the massive production will open New Year's in a selected group of cities as a roadshow attraction.

## "Ritual" Big In Phila.

PHILADELPHIA—William Goldberg announced that "Ritual Of Love," his anthropological documentary feature, played the Studio to top grosses for this type of film.

An exploitable subject containing many scenes never before shown on the screen, the film is now being booked in both drive-ins and conventional theatres to equally good results.

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# LONDON Observations

### by Jock MacGregor

WELCOME to a new recruit to British production—Kenneth Rive. Over the past few years he has relentlessly exploited the distribution and exhibition of foreign language films under the Gala banner. Today he is the biggest operator in the field. His theatres and outlets cover the country.

He handles all types of films from those the critics adore to those which the critics abhor but provide the biggest profits—it has been alleged that his is the only company from which exhibitors have to take the *good* films to get the bad! He is foremost a business man. Rather than be pushed into giving stupid guarantees, he has pioneered many markets in search of product. Currently he is augmenting his release schedule with Japanese pictures and will shortly launch a festival in London.

Ken backs his product and theatres with extensive advertising. Often the public must be more conscious of what he is playing than what is to be seen at bigger theatres. He is a real showman and believes that imagination and hard work can overcome many problems. Results of his thinking are the successful cine clubs at which members can see uncensored pictures with the censor's blessing.

Production is a natural development. Now he will be able to offer customers a package to look after their quota obligations without temporary changes of policy. The pictures will be tailored for the market he has developed and will savour the off beat. Canadian Sid Furie will direct and produce the first, "During One Night," which can best be described as a drama of human relations. This will be followed by "38-24-36," a title which should mislead few.

**DEBORAH KERR on meeting her co-star in "The Naked Edge," Gary Cooper, could only joyfully remark how wonderful it was to be acting with so tall a man and to be able to look up to him instead of having to go into all sorts of contortions to make herself shorter. "Coop" drew one of the biggest crowds to a press reception in a long time. Many who rarely grace these occasions turned up to pay tribute to a man who has shone as a star longer than any other artist. . . . Passing through one of our big studios the other day I suddenly wondered just which of the many prohibitive notices around such places is the more ignored—"No Smoking," "Positively No Visitors On This Stage," or "No Parking." I returned to my car to find a sticker on the windshield telling me what to expect if I ever left it anywhere save the parking lot again.**

SHOOTING on "Cleopatra" has actually started and the first rushes were screened at the Dominion at midnight last Friday. On Sunday, dozens of sightseers swarmed out to the Pinewood lot to see the fabulous exterior sets. With winter drawing on, everyone's sympathy goes to the artists who will have to prance around in the open air wearing togas. Some wits say they will be wearing electric blankets in lieu and others that the technical people are working out a process to make snow look in the finished picture like sand. . . . Richard Attenborough has used some of the money he is making out of his current films to give his 500 Club a plushy new look. It now promises to rival Les Ambassadeurs and the White Elephant as the rendezvous for show people. . . . In town in connection with the "Alamo" premiere which the Variety Club will launch in the presence of Princess Margaret is UA's Mort Nathanson.

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**Mrs. Dwight D. Eisenhower is seen in Washington with Wernher von Braun at the recent premiere of Columbia's "I Aim At The Stars," the film biography of the rocket scientist.**

## Fla. Circuit Managers Meet

VERO BEACH, FLA.—Tommy Hyde, general manager, Kent Theatres Circuit, presided at the first general meeting of the organization's theatre managers at the refurbished Florida Theatre. A small theatre chain until June of this year when 14 motion picture theatres were purchased by Kent from Horton R. Prudden, president of the First Southeast Corp., it now operates a total of 22 indoor and outdoor exhibition centers in nine Florida communities, putting it among the top four circuits in Florida.

Hyde and his managers planned an extensive and circuit-wide exploitation drive through the remainder of 1960. Their planning was assisted by a presentation of Kent Theatres booking policies by Marshall Fling, the firm's film buyer from Jacksonville, and by many progressive suggestions on the part of individual managers for increasing grosses.

## Praught Heads Detroit Tent

DETROIT—The election of 1961 officers and crew of the Variety Club of Detroit, Tent 5, saw Woodrow R. Praught elected chief barker; Alden Smith, first assistant chief barker; Robert McNabb second assistant chief barker; Norman Ladouceur, dough guy; and Arthur Herzog, Jr., property master.

Elected to the crew to complete the board of directors were William M. Clark, Richard Graff, Louis Mitchell, Fred Sweet, and Milton Zimmerman. Rose Mulholland was designated as alternate.

Award by acclaim was given retiring chief barker William M. Wetsman. During his unprecedented three-year reign, in addition to customary philanthropic work, the Variety Growth and Development Center, Inc., was established.

## MGM's Cohan In Air Crash

NEW YORK—Alfred Cohan, 39, with the MGM home office publicity and advertising department since November, 1958, was listed last week among the missing in the Boston plane crash.

Cohan was starting a nine-city trip to set up campaigns for "Butterfield 8," for which he had been unit publicist during its New York City production last spring. Prior to joining MGM, Cohan had been with Universal International for five years.

## Academy Names Karp

HOLLYWOOD—The board of the Academy of Motion Picture Arts and Sciences announced the election of Jacob H. Karp as second vice-president succeeding Wendell Corey, who moved up to first vice-president when Valentine Davies became president after the death of B. B. Kahane.

**SURVEY ISSUE**

## In This Issue:

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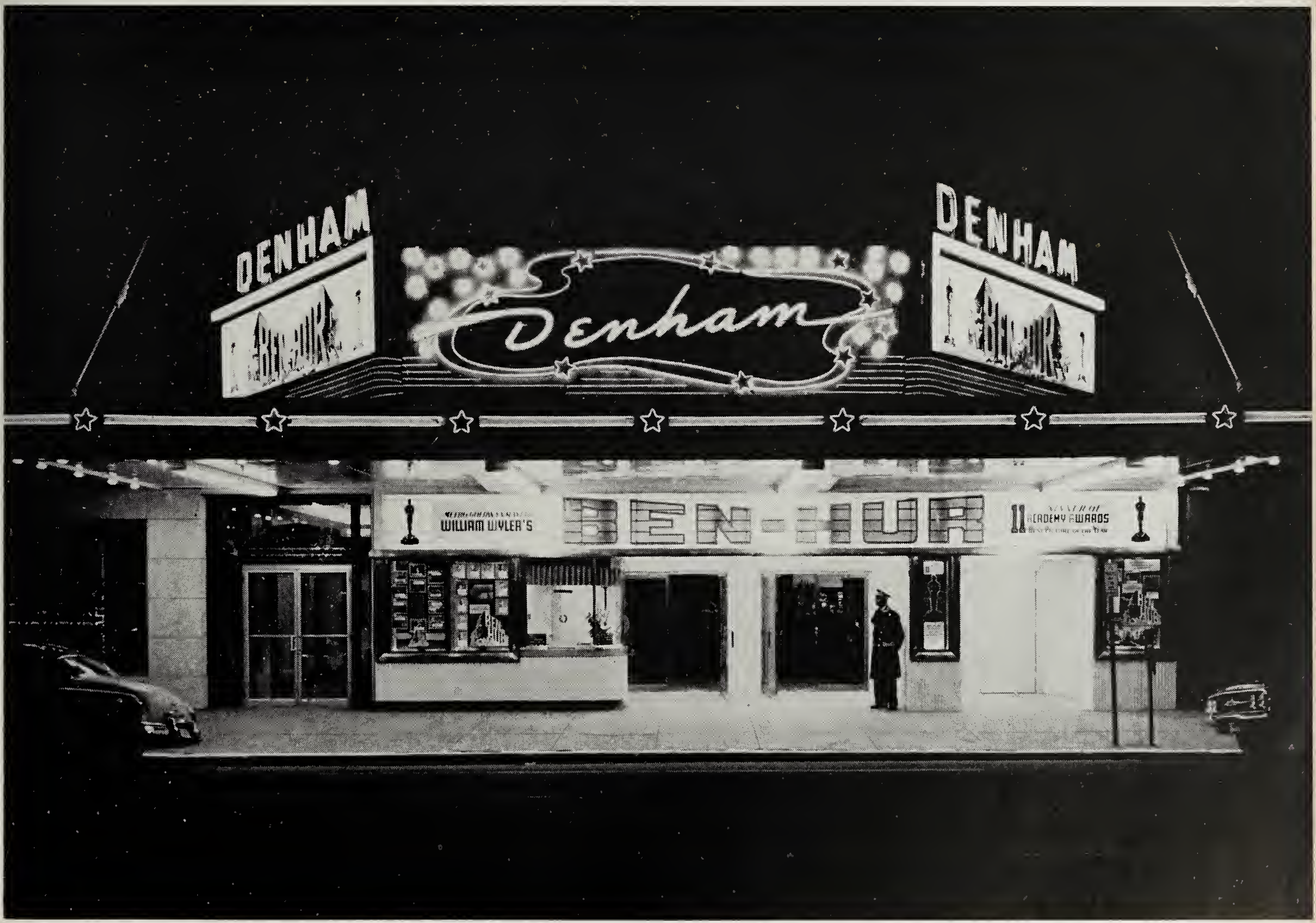
Candy Bar Merchandising *Page PE-10*

New Products *Page PE-14*

# PHYSICAL THEATRE

# ●

# EXTRA PROFITS



**Cover photo shows the thoroughly remodeled Denham, Denver, with new marquee and box-office ablaze for reopening with " Ben-Hur" on a reserved seat basis. National Theatre Supply did all refurbishing from foyer to screen, with the exception of the Philips projectors.**

**Volume 16** **Number 10**
**October 12, 1960**

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theare, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*

Weston
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*See your representative for Coca-Cola. Or write: Manager, Theatre and Concessions, Fountain Sales Dept., P. O. Drawer 1734, Atlanta 1, Georgia.*

*ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY*

## EDITORIAL

# The Fittest Survive

In this issue, you, the theatremen of the U.S., will find a comparatively detailed picture of what your fellow exhibitors need, as far as the physical theatre is concerned. This is significant to you in that their plans are yours in a sense, because what other theatre owners plan to spend on improving their theatres reflects more than so many obsolete projectors, or so much shabby carpeting, or so many broken sign letters; it reflects their confidence or pessimism concerning the future of our industry.

*We of MOTION PICTURE EXHIBITOR feel that, in an industry where difference between success and failure is determined by such subjective factors as hot nights, the price of meat, and Junior's allowance, that the results of this survey deserve your attention.*

Being aware that other industries are closely scrutinizing their marketing and production procedures via research, we have taken the trouble to find out what shape you, the theatreman are in right now; to learn what you need and intend to do with your theatre right now. The only ones that have the answers to such questions are you the exhibitors, and we are publishing them with the hope that these figures will help to you to evaluate your position in the industry.

*What theatremen spend for remodeling, redecorating, and new equipment is of tremendous concern in a day when keeping theatres as modern and inviting as possible is our best competitive weapon against other media. The bald statistics available from various sources on gross receipts and box office attendance for one run, or for a month or a year, tell only half the story. They tell us what the patron did, namely paid the admission price and saw a show. They do not tell us what he felt. What the patron does puts money in your pocket, what he feels keeps it coming! You don't need courses in marketing to understand word-of-mouth advertising, and this is the very thing that makes or breaks a theatre. If movies are better than ever, and they are, why isn't the patron responding? We don't pretend to have all the answers, but here are some.*

The prime objective of the exhibitor is to give the public that which it demands, and it is demanding superior entertainment in an environment that rivals the most comfortable home. The gloom merchants sounding the bell for our industry will be sorely disappointed when we get enough perspective to examine the calamity that followed WW II and TV.

*An old axiom, the fittest survive, most certainly applies to the motion picture house in twentieth century America. The standard of living has so improved in recent years that the American home is literally loaded with extra conveniences to make life more pleasant. It is therefore mandatory for us to create an atmosphere in our theatres that is not only conducive to entertainment, but intensely inviting. We may be wrong, but we feel that as long as the nation's theatre owners still have the enthusiasm and desire to grow in the Sixties, that they had when the first audiences were rapt with the miracle of talkies, we can feel safe and sure about the future.*

**PHYSICAL THEATRE • EXTRA PROFITS** • sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

**YOU CAN WIN all the awards for ECONOMY!**

But watch out for that demon—false economy! Trying to fill a house that's full of battered, torn seats, for instance. Rehabilitating them—filling your house with comfortable, happy patrons—pays off in real economy . . . And profits! Want to talk it over?

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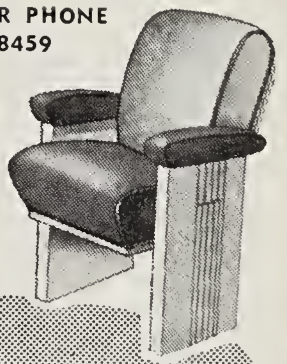

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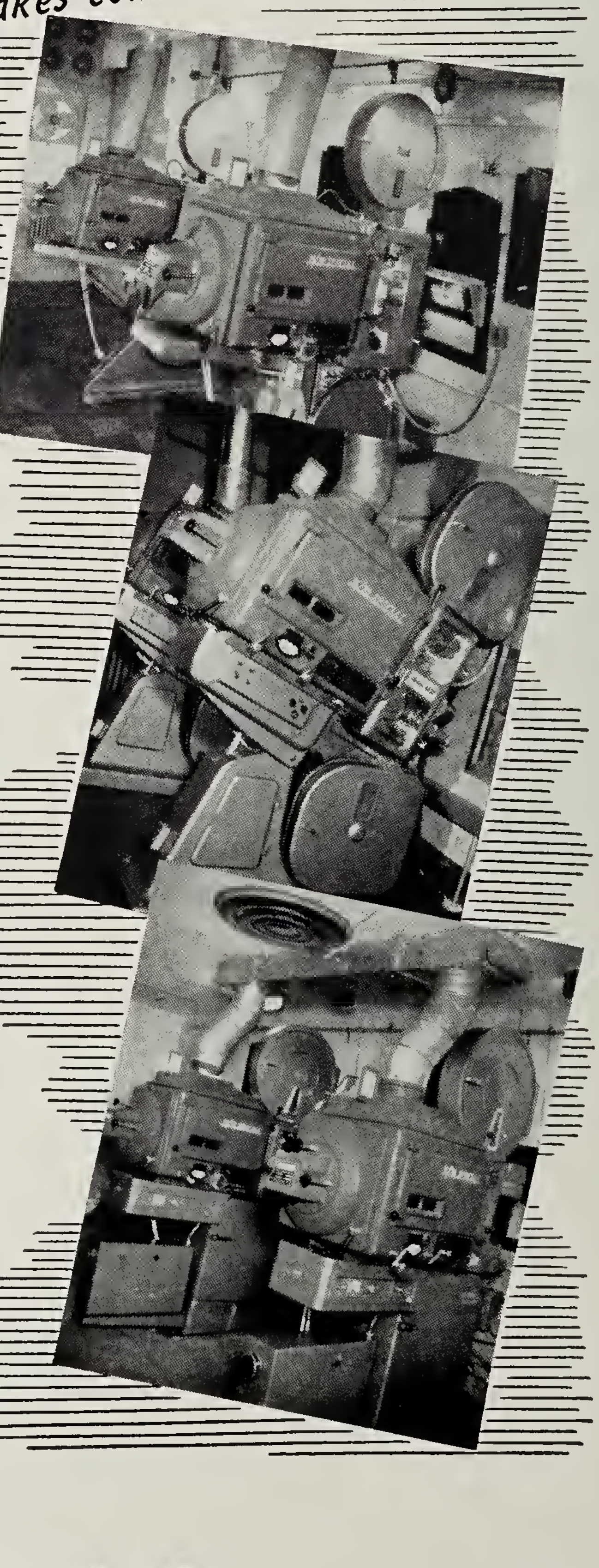
Glen Falls

# STRONG

# Comes the News!

*In fact, from all parts of the compass, comes the word that more Strong projection arc lamps are installed for the projection of 70 mm productions than all other makes combined!*



## *The New Strong "35/70 Special"*
## PROJECTION LAMP MEETS THE OPTICAL REQUIREMENTS OF EVERY 70MM/35MM PROJECTOR!

Designed specifically for 70 mm/35 mm projection, it projects both equally as well and without changing reflectors. The only 70 mm arc which accommodates full 20-inch positives. Permits projection of an extra double reel per carbon.

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**THE STRONG ELECTRIC CORP.**
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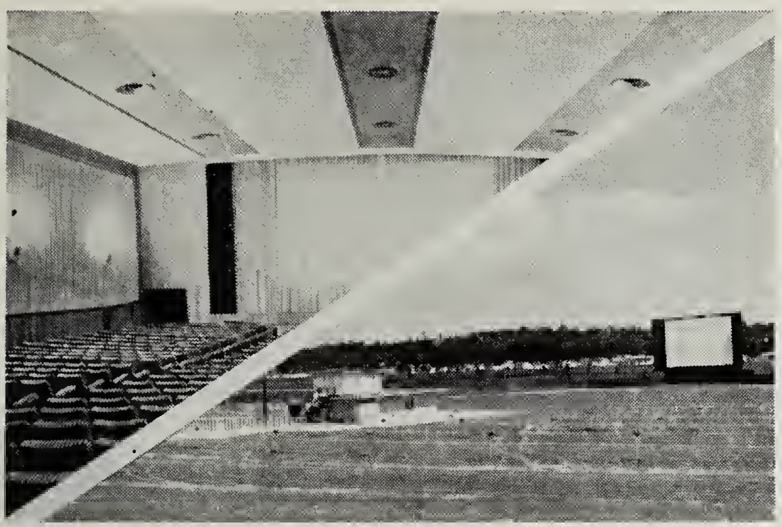
**INDOOR**



**812** national average for number of seats in indoor theatres

**17.7%** of the indoor theatres expect to remodel and redecorate

**528½** new average car capacity for drive-in theatres

**43.8%** of all drive-in theatres now operate year-round

**DRIVE–IN**

# MPE THEATRE EQUIPMENT SURVEY

**IN ORDER to help theatremen get a clear picture of what the theatre equipment and operation situation is on a national level, the staff of the PHYSICAL THEATRE-EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR has conducted a nation-wide survey, the results of which are to be found in this issue. These results, based on the impartial replies of U.S. *theatremen*, can be a basis of comparison for all theatremen in judging their theatre's position in regard to national averages. The results of 1960's survey have been compared to those of MPE-PT's survey conducted in 1956 to emphasize how the needs of the physical theatre have changed, or in some instances, stabilized, during the four year period.**

## Number of Performances

The number of performances per week for indoor theatres on a national level was 17, ranging from a low of 6 in theatres not operating a full week, to a high of 42 for theatres operating on an all day grind basis. By contrast, drive-in theatres showed an average of 9 performances a week.

Normally, the drive-in theatre operates on a one or two performance-per-day basis. A national average of 9 performances-per-week indicates that a slightly larger percentage of the drive-ins operate on a one show per day basis, or several per day on weekends and once during the week, than do on a two performance-per-day basis.

## Number of Seats

The national average for number of seats in indoor theatres is now 812, compared to an average of 840 seats per theatre revealed in the survey conducted by our publication in 1956. This slight variance may be due to two things; more spacious seating arrangements in theatres that underwent refurbishing, and the elimination of some front seats close to newly installed wide screens. Another explanation for the reduced average seating capacity is that new indoor theatres being constructed in the U.S. are usually in the 800 seat category.

In comparison, average car capacity of drive-in theatres expanded to 528 per theatre from a previous average of 450 as revealed in our 1956 survey. This increase shows a steadily rising car capacity for the U.S. drive-in, not only due to the construction of new theatres with larger capacities, but to the expansion of existing facilities.

## Projection and Sound Equipment

Although most theatres have spent thousands on their projection and sound systems in order to show wide screen productions with stereophonic sound, the survey indicates that there is still a rather substantial number of conventional and open air theatres on the market for new equipment.

According to the survey, at the present time there are 553 situations in need of new projectors. A breakdown of this figure shows 468 roofed theatres and 85 drive-ins interested in replacing their projectors. Assuming that each theatre will replace both projectors, this represents a current demand for 1,106 projectors.

With wide-screen projection, the increased demand for screen light is indicated by the fact that 420 indoor and 85 outdoor theatres replied they are looking for new projection arc lamps. Here again, going on the basis of two lamps per installation, there is a need for 1,180 modern arc lamps.

Continuing with booth requirements, some 2.7% of the open-air and drive-in theatres will probably purchase new rectifiers or generators in the near future, representing a total need for approximately 500 new pieces of equipment.

Allowing for the fact that most drive-in theatres have more modern equipment simply because they were constructed at later dates than the roofed houses, the continued demand for updated booth equipment proves that today's theatremen recognize the necessity for showing good films with good equipment.

## Interior and Exterior Needs

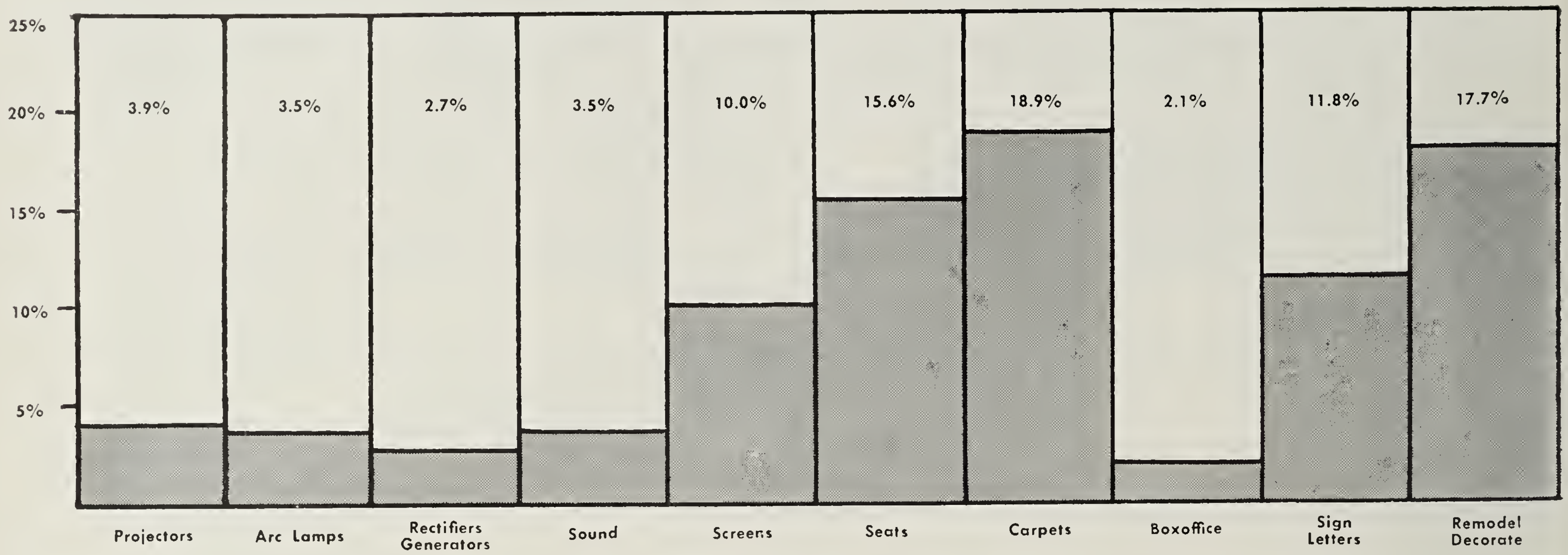
Not only must the exhibitor present the best in film entertainment with good equipment, he must also advertise this to the public. One of the most effective devices for vending the theatres wares is the brightly lighted marquee, with colorful, readable sign letters. More than 1400 indoor situations and 615 drive-ins replied that they are in the market for new sign letters this season.

*(Continued on page PE-12)*

PHYSICAL THEATRE
Vol. 16, No. 10 October 12, 1960

# INDOOR THEATRES

EQUIPMENT REQUIREMENTS



# Results of MPE-PT Indoor

## Seating Capacity

Based on the replies to the survey, the average roofed theatre in the United States today has a seating capacity of 812.

## Equipment Requirements

### Projectors

According to the survey, 3.9 per cent of the indoor theatres intend to purchase new projectors. Based on two projectors per theatre, this represents a potential demand for 1,106.

### Arc Lamps

It was indicated that 3.5 per cent, or 420 roofed theatres, need new arc lamps. Assuming two units per theatre, this means a need for 840 modern arc lamps.

### Rectifiers or Generators

In response to the survey, 2.7 per cent of the indoor theatres replied that they needed new rectifiers or generators, or 324 new installations.

### Sound Equipment

A number of indoor theatres are still in the process of modernizing their sound systems, and this is reflected by 420 houses, or 3.5 per cent of the total now planning to install new sound equipment.

### Screens

Installation of new screens continues to be a part of indoor theatre improvement plans with 10.0 per cent of the total repling that they needed new screens.

### Seats

A substantial number of indoor houses, 15.6 per cent, can be expected to partially or completely reseat. Assuming that each theatre replaces only 10 per cent of its seating capacity, this represents a need for well over 100,000 new seats.

### Carpet

This item received the greatest response in the survey, with 18.9 per cent of the indoor theatremen expecting to replace worn or damaged carpeting.

### How The Survey Was Conducted

**Questionnaires seeking answers on general theatre operation, physical equipment and refreshment services were distributed via MOTION PICTURE EXHIBITOR to approximately 8000 motion picture theatremen in the United States to obtain a true cross section of opinion on theatre procedures, equipment and refreshment requirements.**

**The approximate 8% return on the questionnaire from all sections of the nation and from theatremen representing circuits and individual theatres, both indoor and drive-in, is far above the normally accepted figure sufficient to assure the statistical accuracy of this report.**

### Boxoffice Equipment

The relatively low 2.1 per cent figure, representing indoor theatres who intend to purchase new box office equipment, is not surprising since this type of equipment does not easily wear out or become obsolete.

### Sign Letters

Over 1,400 indoor theatres can be expected to purchase new sign letters in the near future, according to the survey. This represents 11.8 per cent of the indoor market.

## Seasonal Operation

Less than 2 per cent of the nation's theatres operate on a seasonal basis. These theatres, located primarily at seashore and mountain resort sites, constitute an insignificant percentage of the total number of houses in year-round operation.

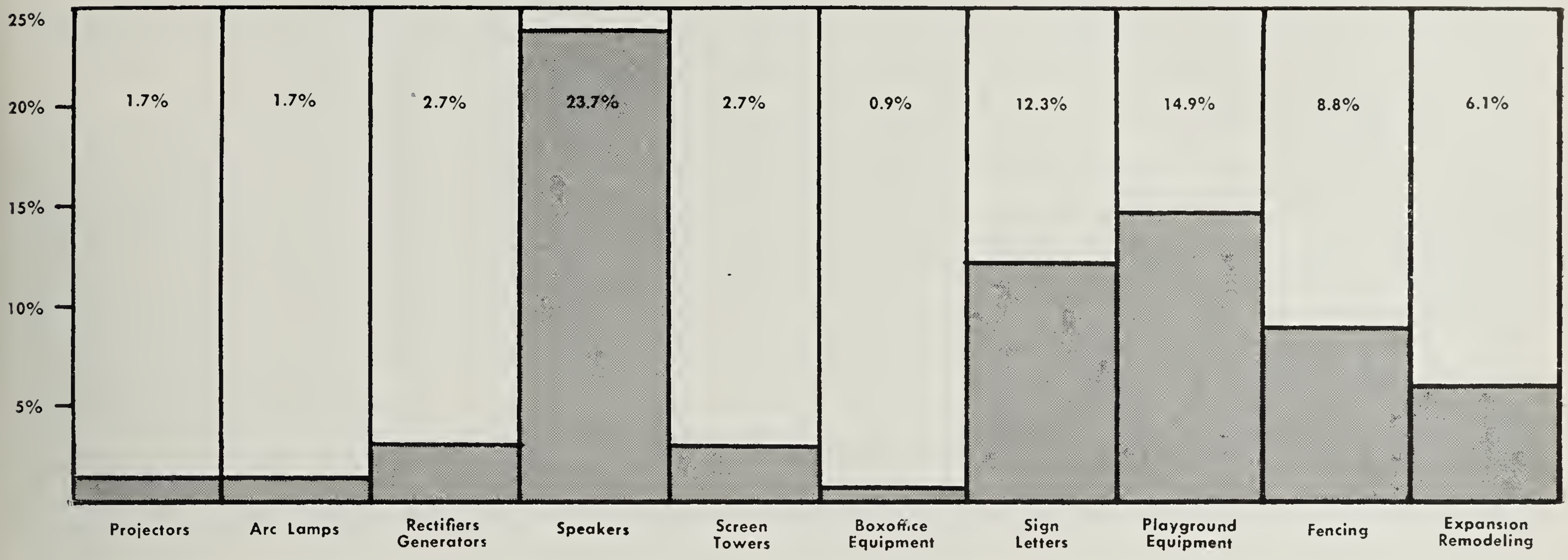
## Building Improvement

As in the survey conducted by MPE-PT in 1956, a large number of theatremen replied that they were planning to remodel or redecorate roofed houses during the coming season.

Approximately 17.7% of the indoor theatre owners, or almost 1,000, plan some remodeling or redecorating this season.

# DRIVE-IN THEATRES

## EQUIPMENT REQUIREMENTS



# and Drive-In Theatre Survey

## Car Capacity

According to the results of the survey, the average car capacity is 528 for the drive-ins now in operation in the United States. This figure shows an expansion of average capacity since our 1956 survey of 78 cars per theatre. Again, MPE-PT attributes this increase to the expansion of existing facilities and the construction of larger theatres.

## Equipment Requirements

### Screens

Installation of wide screens at drive-ins appears to have fallen off since our 1956 survey from 10.2% to the present 2.7%, indicating that most of the theatres have completed installation of new screens for Cinemascope sized pictures.

### Speakers

This represents a large current market, with over 23%, or 1,185 drive-ins in need of new speakers. Based on the number of drive-ins planning to expand plus those that expect to replace a number of speakers, a conservative estimate would exceed one hundred thousand speakers needed by outdoor theatres.

### Projectors

About 1.7% of the drive-ins need new projectors. This represents a need for about 170 projectors, assuming that each theatre will replace both units.

### Arc Lamps

The same 1.7% of the drive-in theatres replied that they needed this important piece of equipment. Again, figuring on two units per theatre, this represents a need for 170 new projection arc lamps.

### Rectifiers or Generators

With the need for more power to properly illuminate giant drive-in screens, some 250 open air theatres displayed need for new rectifiers or generators.

### Boxoffice Equipment

As in roofed theatres, box office equipment does not easily become obsolete, and approximately 45 theatres, or 0.9% of the outdoor houses are interested in this type of equipment.

### Sign Letters

There is considerable activity in this area with 12.3% of the drive-ins expressing an immediate need for sign letters.

### Fencing

Almost 9% of the drive-in theatres are interested in installing new fencing around their property. This represents a total of approximately 440 theatres considering adding fencing this year.

### Playground Equipment

The need for playground equipment has continued strong, with 14.9% of the drive-ins responding to this item. According to the survey, almost 750 theatres will invest in new playground equipment this season.

## Expansion

The 1960 survey shows that 6.1% of the existing drive-ins would like to expand their facilities. This represents approximately 300 situations. With each theatre anticipating an addition of over 150 locations, and using the new average car capacity of 528 per theatre, this expansion would prove the equivalent of the addition of more than 100 new drive-ins.

## Length of Season

Drive-in seasons are getting longer according to the survey. The current survey shows that 43.8% (an increase of 8%) of the outdoor theatres now operate 12 months of the year; this representing approximately 2200 theatres. The remaining outdoor theatres, while still operating on a seasonal basis, are extending their seasons by the use of such things as in-car heaters, and special rates during their slow months.

### COMING

**In next month's issue of MOTION PICTURE EXHIBITOR-PHYSICAL THEATRE SECTION, a complete and accurate picture of the Concessions end of your business. Don't miss it!**

# NRI MAPS CAMPAIGN

Y TO UNDERSTANDING
JOURNEY TO UNDERSTANDING
JOURNEY TO UNDERSTANDING

**Shown at upper left, John L. Wilson, president of National Rejectors, Inc., and of its parent company, the Universal Match Corporation, addresses the banquet meeting of NRI's annual national sales meeting. Shown at upper right, some of the 50 NRI representatives who will sell the currency-handling products throughout the U.S. and Canada. At lower left, a feature of the forthcoming advertising campaign of NRI is pointed out by General Sales Manager Arthur Hauser at a work session during the meeting. At lower right, Hauser stresses promising future of $1 and $5 currency-handling mechanism to NRI group.**

Special emphasis was placed on the promising future of the currency-handling products of National Rejectors, Inc., as the company held its annual national sales conference in St. Louis recently.

Some 50 NRI representatives from across the country and Canada attended the meetings.

NRI, a Universal Match Corporation subsidiary, is the developer of the revolutionary $1 and $5 currency-handling mechanism that has opened vast new potential operations for the automatic vending industry. The company, observing its 25th anniversary this year, has been a leader in the development and manufacture of coin-handling devices and equipment.

In various sessions of what NRI General Sales Manager Arthur Hauser termed "the most significant sales meeting we ever have had," the conferees got their first look at a new advertising campaign which features the currency products, heard plans for special promotional activities, and details of retailing, engineering, and manufacturing programs for the coming year.

In addition to Hauser, the conference was addressed by John L. Wilson, NRI president and president of Universal Match Corporation, and Earl Hassebrock, vice-president of NRI and assistant to the president, as well as other key officials.

Wilson spoke at the conference banquet shown above, at which a service award program for the company was established. Twenty-one representatives of the sales department received awards for five-, ten-, and 15-year levels of service with NRI.

John Gottfried, NRI chairman of the board, who founded the company in 1935 "with $800 and an idea"—a coin rejector—made the presentations of gem-studded lapel pins marking the service periods of the honorees.

Those receiving service awards were: Fred Wallin, vice president; John Cleary, manager, foreign sales, and Tom Flick, manager, manufacturer sales; Vance Popelka, western district sales manager; J. Russell Penly, Eastern district sales manager; and Howard Moore, manager, technical publications department.

Since the first of the year, NRI has been displaying and demonstrating in various locales a prototype $1 and $5 automatic changemaker. The changer electronically validates and accepts genuine U. S. currency and rejects counterfeits or foreign bills, returning convenient change for a $1 bill and four $1's and change for a $5 bill. It also makes change for coins.

The currency-accepting mechanism also has been incorporated in a pilot model merchandising unit which dispensed men's undershorts and T-shirts in a recently-completed two-month test operation in Macy's in New York.

The merchandiser is the joint product of NIR and National Vendors, Inc., another Universal Match subsidiary which manufactures vending machines.

# Optical Alignment

**By E. B. Heyer**
**Heyer-Shultz, Inc.**

"If top notch projection is desired, optical alignment is a must. And we don't mean just good alignment, we mean dead-true alignment. Mis-alignment, no matter how slight, will effect the amount of light and the light distribution on the screen, the color of the light and the focusing range of the reflector.

"100 per cent optical alignment of motion picture projection equipment can be achieved only by optical means. Mechanical methods come close, but have their limitations in that the numerous parts involved can become knocked out of true by careless handling. In addition, any horizontal, mechanical suspension sags to some extent, due to it's own weight.

"Light rays do not sag when projected horizontally. And the lamp to be aligned is all set up ready to deliver the necessary light rays for alignment purposes. All that is required is a short strip of metal with a pin hole drilled for dead center of the film aperture. This strip of metal should be just under film width so as to fit into the film track where the film would ordinarily ride, and closing the gate on it holds it in place.

"With the lamphouse on one side of the aperture and the projection lens on the other side, the test plate at the film aperture becomes the fulcrum point of a light beam lever. The slightest movement of the arc, reflector or entire lamp as well as of the lens would be indicated at the point of aerial image, a short distance in front of the lens.

"The aerial image is a picture of the reflector, made by the pin hole plate which, in conjunction with the lens, acts as a pin hole camera. By holding a card in front of the lens this picture may be easily checked for optical alignment. Mis-alignment shows up as shadow areas in the picture whereas true alignment shows a clearly illuminated reflector image.

"With this image to check by, the arc, reflector and lamp adjustments may be made while the arc is burning and the projector running. Even projection lenses have been found to be out of alignment due to improper installation, as well as variations between projection head and lamphouse base mounting positions.

"When optical alignment is completed and a clearly illuminated reflector aerial image is obtained, the arc indicator card is then reset or remarked to suit and the lamp is in perfect focus at the film aperture.

"The pin hole plate method of optical alignment is so precise and infallible that one of the more prominent manufacturers of carbons has incorporated this principle into their engineer's service kit, by including H-S Optical Alignment Test Plates as a part of the required equipment."

## Iwerks Wins Kalmus Medal

Ub Iwerks has been named this year's recipient of the Herbert T. Kalmus Gold Medal Award of the Society of Motion Picture and Television Engineers for his outstanding contributions to the technology in equipment and processes for the making of color motion pictures. Iwerks is Director of Technical Research at the Walt Disney Studio in Burbank, California.

Presentation of the Kalmus Award will take place during the Fifth International Congress on High-Speed Photography which the SMPTE will sponsor Oct. 16-22 at the Sheraton Park Hotel in Washington, D. C.

ONLY THE

# *Norelco*®

## UNIVERSAL 70/35mm PROJECTOR

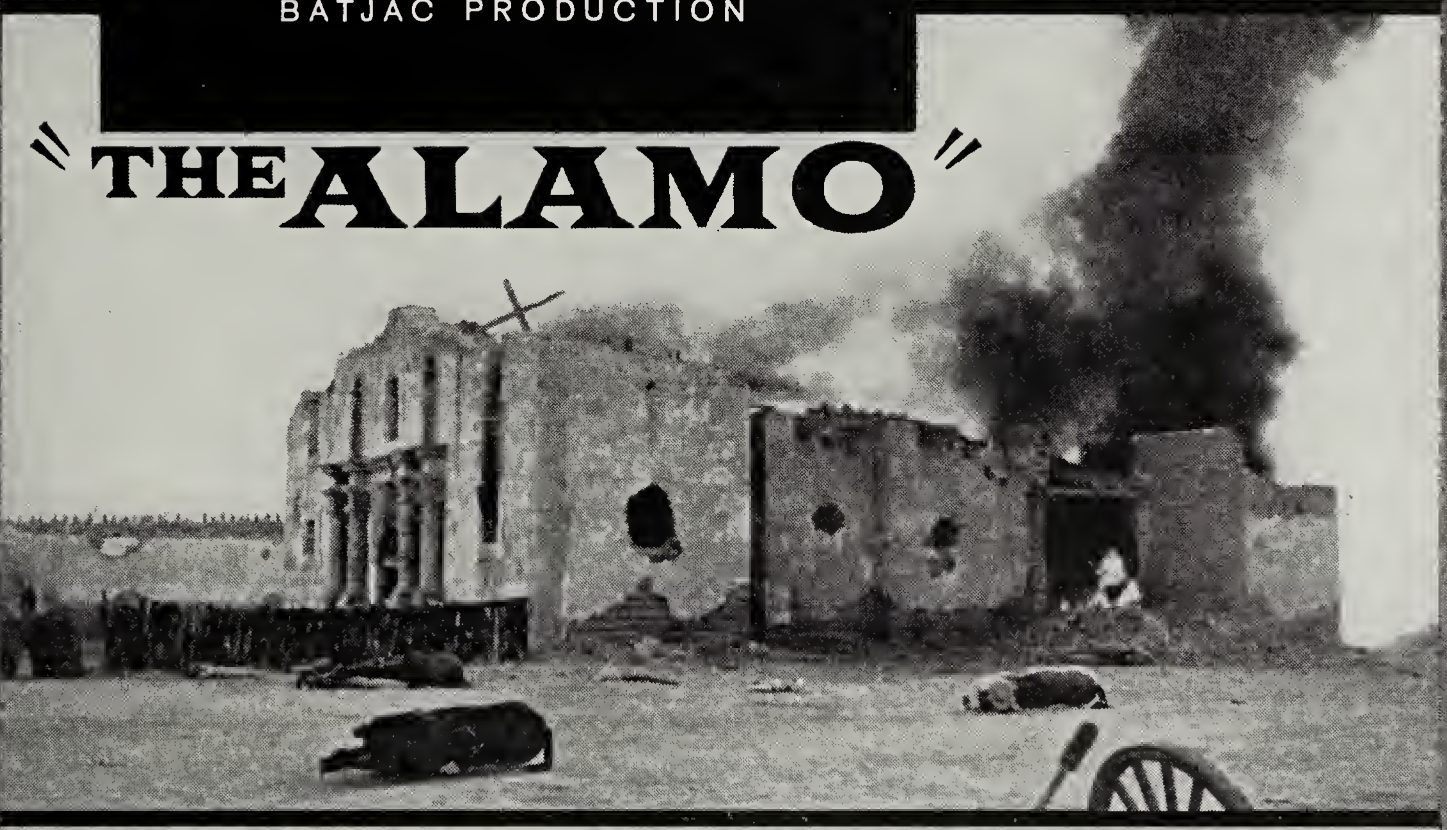
*could do full justice to the color and brilliance of*

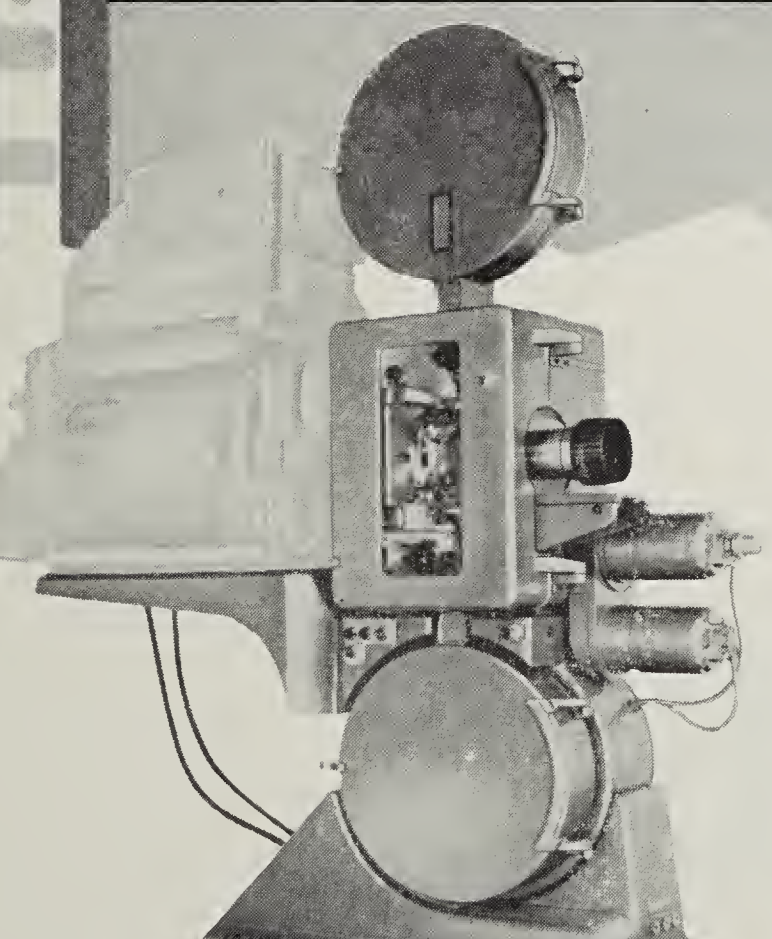
**JOHN WAYNE'S**

**$12,000,000**

BATJAC PRODUCTION

# "THE ALAMO"





...that's why *Norelco* was selected for the WORLD PREMIERE showing at the WOODLAWN THEATRE
San Antonio, Texas • October 24th

**NORTH AMERICAN PHILIPS COMPANY, INC.**
MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N. Y. • OX 7-3600

# EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

**AL DEPROSPERO, Editor** **October 12, 1960**

## CANDY BAR MERCHANDISING

By G. R. Edgar
Syndicate Sales Manager
Switzer Licorice Company

Not too many years ago the concession stands in theatres were considered a necessary evil and in many places were conspicuous by their absence. In the last few years, because of rising cost of presenting good shows and keeping a theatre open, it has become an all important asset. All avenues to profit now must be used by the theatre man to keep his doors open and the concession stand can and does in many places make the difference between profit and loss.

### Candy Can Make Cash

Candy and confections carry a tremendous gross profit and we think an important item from a survival standpoint at the theatre concession stand. All manufacturers are keenly aware of the necessity of providing good packaging with eye appeal, plus top quality merchandise. Confections by and large are impulse items regardless of the attractiveness of the packaging and the quality of the merchandise. Results are negative unless the goods are properly displayed and merchandised.

### Displaying Bars Properly

Arrangement of the bar's counter position is equally important. Remember that candy bar wrappers should be displayed in such a fashion that the customer will not have to stand on his head in order to read the bar's name. Many candies, such as Switzer's Licorice, are given national and regional advertising, and the names of familiar products often spur impulse buying.

Displaying familiar wrappers in choice spots, with care to keep bright, eye catching bars in first glance positions, will draw your patron closer to the counter.

It goes without saying that your counter must present a clean, inviting appearance. A few easy steps in this direction can make the difference between a paying proposition and a white elephant. Always see to it that the inside and outside of the glass is wiped each day. Even though the inside of your counter is immaculate, if smudgy prints are allowed to accumulate on the outside glass, you discourage potential customers.

### Candy Promotion

The best promotional device that can be used at the candy counter is a well spoken, pleasant, and immaculately clean attendant. She should be efficient as far as knowing exactly where each piece of merchandise is located, and know when a cheerful suggestion will help an undecided patron make up his mind. A fresh uniform and well-scrubbed hands create a favorable image on the part of the patron, and encourage repeat sales. Be sure that your attendant is careful about giving customers correct change. A short changed customer is a customer lost, and a girl giving too much change, however well received this may be by your customers, is working against the house.

### Counter Displays

Point of purchase displays can be used just as effectively in the theatre as in the supermarket. Granted that the supermarket has additional display space and lends itself to dramatic displays, but many of its proven retail selling approaches can be applied to your stand. Grab bags for Saturday afternoon matinees, special seasonal promotion, such as candy at Halloween and Xmas can give your sales a boost when patron attendance is at its highest, and keep the house in the black when things are slow.

LOW CALORIE CANDY
Switzer's Old Fashioned LICORICE
SWITZER'S LICORICE COMPANY ST. LOUIS, MO.
Switzer's Old Fashioned LICORICE

### How To Start

We believe the first important step would be the selection of a wide variety of items of top quality and then properly displayed—half filled boxes or shelves are not conducive to fast buying on the part of your customer. All candy cases, shelves, etc., should be kept completely filled at all times. This, of course, calls for a reserve stock under the counter during the times that the concession stand is open. In many instances the back bar carries an attractive four color poster suggesting the purchase of items on sale at the concession stand. Many theatres have color trailers that they flash on the screen inviting their customers to visit the lobby where refreshments, candy, popcorn, and so on will be available for this purchase.

### Efficient Candy Counters

The counter itself, from a physical viewpoint, should be well planned. If your counter is not centrally located, traffic to one side of the theatre will not notice the displays. If this is impractical because of previous construction, signs might be strategically placed with convenient directions as to where the counter is located. Remember, too, that the counter should be low. Much of the trade is from youngsters who just can't stretch up to adult eye-level displays.

This brings up another point that many theatremen have taken note of; that certain kinds of candies have special appeal to select age groups. Keep the items that the kiddies favor in positions that they can see. Some theatremen even divide their cabinets to encourage prompt selection by arranging the candies into such groups.

### A Sales Summary

Put all these things together with an intelligent person behind the cash register and your sales will automatically increase.

In the final analysis then, it would become necessary to select the proper confections to be sold, keeping in mind, of course, the available gross profit on each item. Then keep them prominently displayed and fresh. Keep the confections priced so that all of your patrons can find something they like and can afford. This is a captive audience and a captive customer is much easier to sell. Keep in mind that your customers do have extra nickels and dimes to spend for this purpose. You may as well have them as the corner delicatessen.

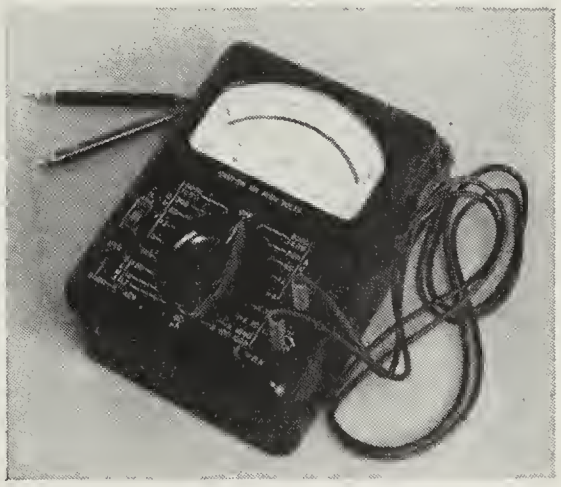
# YOUR NATIONAL CARBON ENGINEER...

*Sells you the best product—gives you the best service!*

The illustration shows a NATIONAL CARBON Sales Engineer using a multiple scale ac-dc voltohmmeter for checking incoming a-c line voltage to the booth . . . to determine if taps on the rectifier are set properly . . . and to measure the d-c voltage across the arcs.

These sales engineers – equipped with complete service kits containing the most modern tools in the trade – stand ready to assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, N. Y. In Canada: Union Carbide Canada Limited, Toronto.



This voltohmmeter—used for determining both ac-dc power readings—is just one of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

**NATIONAL CARBON COMPANY**

UNION CARBIDE

## Popcorn—Ancient As Aztecs

While the hot dog and the ice cream cone, generally considered as purely American as the Declaration of Independence, have gone to Europe, popcorn continues to remain primarily an American product. People in other parts of the world have never learned to appreciate the value of nature's own instant confection as food.

Americans have consumed mountains of popcorn since they first learned about it from the Indians. Movie-goers alone, chumping their way through everything from Mickey Mouse to Marilyn Monroe, account for a substantial part of a market that consumes over 300 million pounds of ear popcorn each year in the United States.

**Photo shows bowls of delicious popcorn and Aztec symbols, a natural combination. The ancient Aztecs honored their god who protected fishermen with momchitl, the kernels we now enjoy as popcorn.**

Apparently popcorn and happy times have always been a natural combination. The Aztecs, honoring the god who protected fishermen, scattered before his image momchitl, a kind of corn "which bursts when parched and discloses itself and makes itself look like a very white flower." Beautiful as snowflakes and light as thistledown, popcorn was also an adornment worn by Aztec virgins who served the temple of the god of war. Torquemada wrote that "they placed over their heads like orange blossoms garlands of parched maize which they called mumuchitl."

No one seems to know how far back popcorn began, or what the plant was like in its wild state. Archaeologists, digging in ancient ruins along the desert coast of Peru, have found popcorn a thousand years old, its original organic structure so well preserved that it would still pop. Pisancalla, the ancient Peruvian Indians called it. Botanists discovered that the grains of wildgrasses resemble popcorn more than they do dent corn or any of the floury varieties of corn, and many of these will pop when heated. Felix de Azara, famous Spanish naturalist, evidently saw some during his travels in South America in 1809. He described it as a sort of tunicate corn with a grain-bearing tassel which popped when boiled in oil and produced "a superb bouquet fit to adorn a lady's hair."

Scientists conclude that probably the first corn ever domesticated had small hard seeds which popped, and that the other varieties of corn derived from this type during the agricultural evolution of the plant. If that is so, then popcorn is the oldest corn in the world.

Ballantyne

# TONE Quality

## Unsurpassed

**TOUGHEST CONSTRUCTION EVER!**

## Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

**New BALLANTYNE "Z" Series DUB'L-CONE**

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

**Ballantyne Company**

1712 JACKSON ST. OMAHA, NEBRASKA

## Equipment Survey

*(Continued from page PE-5)*

According to the survey, the demand for new box office equipment has fallen off slightly, probably due to the sturdiness and resistance to obsolescence of this equipment. Over 250 roofed, and 45 drive-in theatres replied that they will be in need of new box office equipment during the current season, as compared with a total of approximately 500 theatres responding to this item in MPE-PT's survey conducted in 1956.

### Specific Indoor Theatre Needs

When this publication conducted its 1956 survey, it was noted with interest that the area in which most indoor theatremen showed positive interest was decorating and remodeling. Four years ago, some 19% or almost 3,000 locations expected to institute major or minor remodeling and redecorating changes. In response to 1960's survey, 17.7% of the polled theatres, or approximately 2124 locations, have indicated that they will take positive steps to bring their theatres exteriors and interiors up to the level of their projection and sound. This sustained interest on the part of theatre owners in making their houses as comfortable and pleasant for the patron as possible, persists in face of ever stiffening competition in the entertainment field. With each theatre closing, and the number of theatres in operation has been steadily decreasing since the post World War II boom, today's exhibitor must realize that the key to his own continued success is that he must offer his patrons superior entertainment in a setting as comfortable and inviting as their own home.

There are still a number of indoor theatres that have not modernized their sound systems. Approximately 420 theatres, or 3½% of the indoor houses, expect to install newer sound equipment at the present time.

An essential piece of equipment for the modern house is the wide screen. An even higher demand for new screens than was expressed in 1956 indicates the now almost inescapable need for equipment adequate for wide screen projection. Almost 10% of the nation's theatres, or 1,200 houses, plan to install this important piece of equipment during the current season.

Of all the items listed by MPE-PT while conducting the survey, none received greater response than new carpeting. Almost 19% of the country's roofed theatres plan replacement of worn or damaged carpeting, which means that approximately 2,300 theatres will include new carpeting in their redecorating plans.

Also scheduled for replacement this year are seats in over 15% of the operating locations throughout the U.S. On the basis of [illegible],000 operating houses, this means that approximately 1,875 are in need of new seats. To get a better idea of the scope of this market, let us assume that the 1,875 theatres will replace only 10% of their total seating capacity. With an average seating capacity of 812, this represents a prospective demand for over 150,000 theatre chairs.

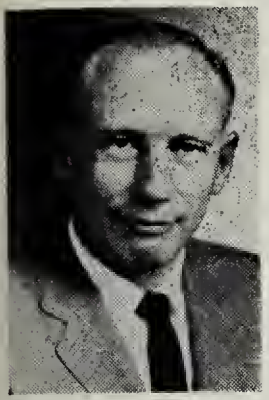
### Specific Drive-In Theatre Needs

Drive-in theatres, the bulk of which were constructed in the past 12 years, have comparatively newer projection equipment than indoor theatres. The comparison of 1956 with present survey results indicate that drive-ins have installed new projection arc lamps when needed, as attested by the progressively better projection at drive-ins over the past ten years. It also attests to the fact that the drive-

*(Continued on page PE-18)*

## Robinson Appointed Head Of Westrex Corporation

Appointment of L. Harriss Robinson as director of marketing of Westrex Corporation, a division of Litton Industries, has been announced by George T. Scharffenberger, Westrex president.



Prior to joining Westrex in New York, Robinson was manager of marketing of the Surface Communications Division of RCA for two years.

Robinson joined Motorola in 1946 and was associated with that company until he joined RCA in 1958. During that time he had both commercial and military marketing assignments. From 1947 to 1951 he was a regional manager for the firm and from 1951 to 1958 he was executive head of the Washington office of Motorola.

A graduate of the University of Illinois' Electrical Engineering School, Robinson also studied marketing and management economics at the University of Chicago's School of Business.

A native of Ewing, Ill., Robinson worked for the Stewart-Warner Corporation's radio division in Chicago, Texas Oil Company and Carnegie-Illinois Steel while in school.

He was a second lieutenant in the Signal Corps in 1941 and was stationed in Hawaii when the United States entered World War II.

After service in Hawaii and the Philippines, Robinson was graduated from the Army Command and General Staff School at Ft. Leavenworth, Kan., and the Signal Staff Course, Air Force School of Applied Tactics, at Orlando, Fla.

In 1943, Robinson had charge of installation of all Air Force communications and navigation facilities for the South Pacific theater. At the end of the war he had risen to the rank of lieutenant colonel.

Robinson is married and the father of one son. He and his family reside in Haddonfield, N. J.

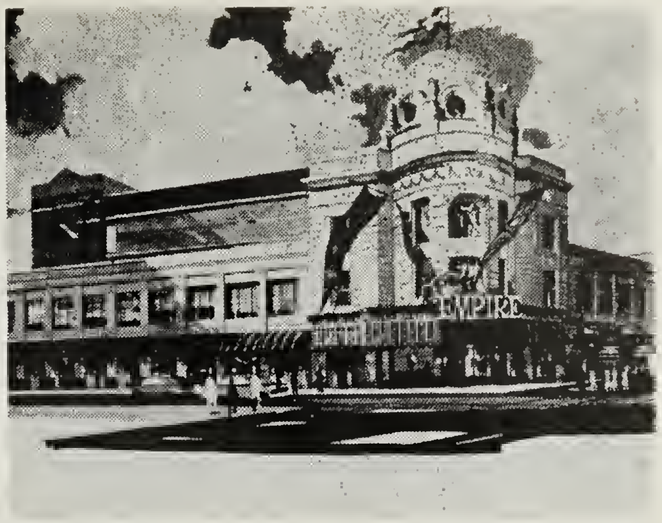
## Fifer Predicts Sell-Out For Chicago Trade Show

Approximately two-thirds of the exhibit space at the 1960 National Concessions Industry's Trade Show has been placed under contract, Russell Fifer, Executive Director of NAC, and Trade Show Administrator, said.

"Indications point to a complete sell-out before the show opens at the Conrad Hilton Hotel in Chicago on November 6," Fifer explained.

The Trade Show is taking place in conjunction with the annual conventions of the National Association of Concessionaires and the Allied States Association of Motion Picture Exhibitors.

Advance interest in the combined conventions and trade show assures a record attendance of more than 2,500 members, exhibitors, suppliers, and affiliates, Fifer said. Aaron D. Cushman & Associates of Chicago has been engaged by Jack Kirsch, president, Allied Theatres of Illinois, to handle public relations and promote interest and participation.



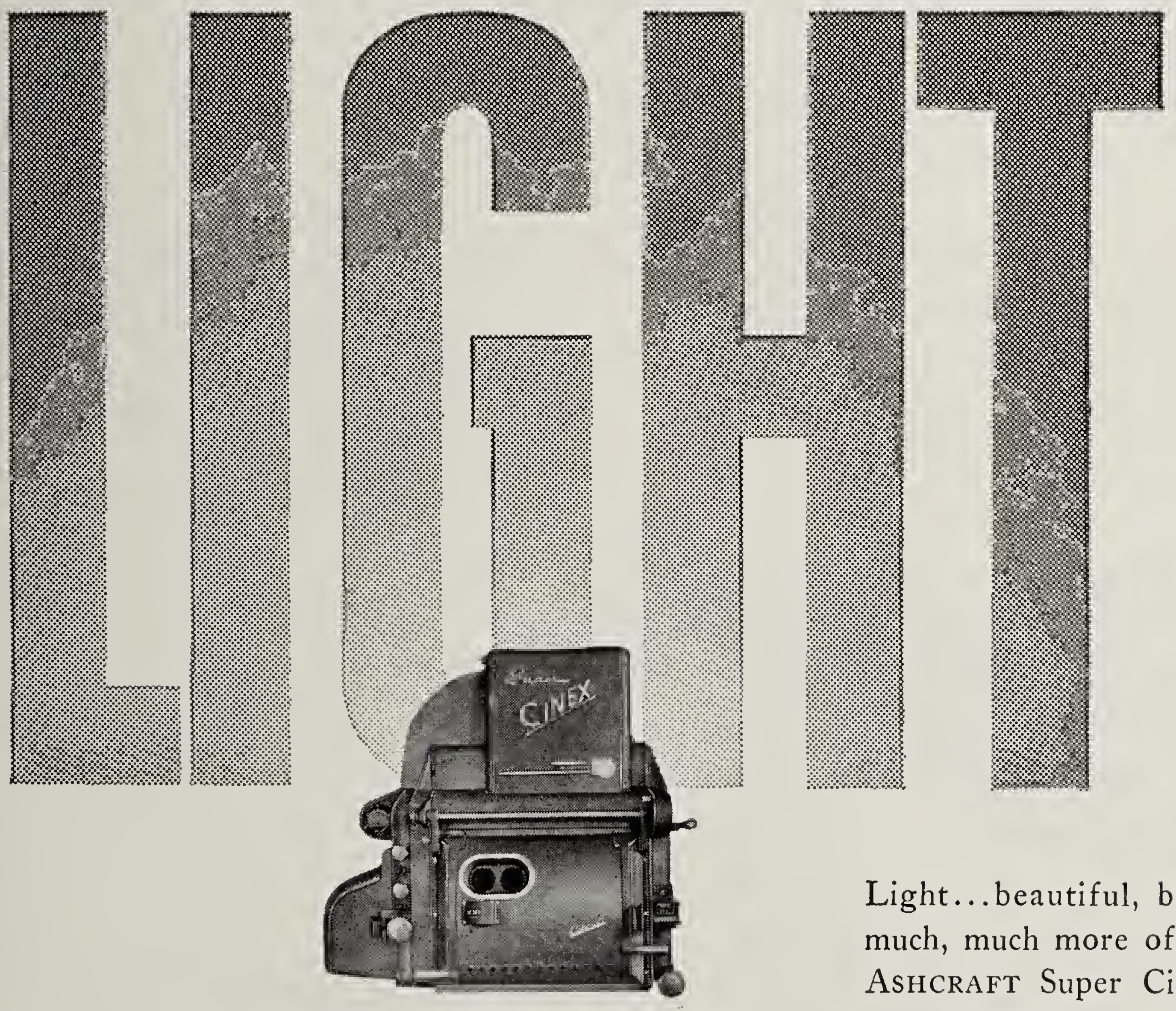
**Shown above is an architect's drawing of the Durwood "Empire" currently undergoing remodeling and redecorating. The theatre, owned by Durwood Theatres, Inc., is located in Kansas City, Mo.**

## Coke And Big Leagues Offer Series Prints

The highlights of the 1960 World Series play between the New York Yankees and Pittsburgh Pirates will be captured for posterity—and the future enjoyment of baseball fans the world over—in a 35-minute color movie to be produced under the joint sponsorship of the Coca-Cola Company, its 1,100 bottlers, and the American and National Leagues.

A 16-mm film, recording the great plays and most thrilling, unforgettable moments of the entire series, will be produced in multiple prints to be made available through

*(Continued on page PE-17)*



ASHCRAFT
35/70 Super CINEX®

Light...beautiful, brilliant, dazzling light...and much, much more of it...is provided by the great ASHCRAFT Super Cinex projection lamp. Today's magnificent features demand it. And so do almost all the fine theatres in the world...theatres that can afford any lamp at any price!

C.S. ASHCRAFT MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N.Y.

# NEW PRODUCTS
## . . . that have Theatre interest

### New 'Litter-Picker' Ideal For Parks, Drive-Ins

Rowco Manufacturing Co., Inc., Keene, N. H., manufacturers of powered brushcutters, lawn trimmers and rollers, introduced a new, manually-operated Litter-Picker for simplified trash clearance of public areas recently.

Rowco Litter-Picker is a 38" long aluminum shaft with tempered steel prongs that spear all sizes and shapes of debris. Slight pressure applied to the spring-action handle completely clears prongs and ejects litter into a container.

The new Litter-Picker unit provides a time-saving, sanitary method of clearing litter from your parking areas, drive-in theatre or restaurant.

### Automatic Ticket Vender Debuts at Baltimore

Thousands of motion picture theatres may soon sell admission tickets with vending machines.

This became a strong possibility today when Universal Controls Inc. unveiled its Vendaticket machine at its annual meeting of shareowners at the Southern Hotel, Baltimore, Md., recently.

The machine, manufactured by Universal's General Register Corporation, makes possible the sale of theatre tickets without the presence of an operator. It combines the functions of an electronic currency identifier, automatic ticket issuer and an electro-mechanical change maker in one integrated mechanism.

The introduction of Vendaticket was Universal's second presentation of a completely new automated product. Earlier, the company unveiled Uni-Tote, a revolutionary, point of sale system for department and chain stores which automatically checks a customer's credit, enters all necessary accounting with the making of the sales checks.

Uni-Tote could add $50 to $75 million in revenues annually to Universal within the next five years, the firm said.

VENDATICKET
VENDATICKET
UC

Sales and earnings for the months of July and August in the current year's second quarter, were both ahead of the same months a year ago, for General Register.

### Cretors Announces New Counter Popcorn Warmer

A new counter popcorn warmer by Cretors combines sales appeal, efficiency, and large capacity at low cost to the operator.

The Mark I has over eight cubic feet of storage capacity or enough for 150 to 175 containers of popped corn. The frame is solid oak, wheat colored to blend with the decor of any concession area and the interior is stainless steel. The warmer will be available at a later date in mahogany or walnut finish and also in almost any color desired by an operator.

The Mark I comes equipped with the Cretors famous "cornditioner" circulating heat, thermostatically controlled to assure hot, crisp, and tender popped corn at all times. The cornditioner is housed in an all metal pull-out drawer for ease of servicing, has a stainless steel baffle to assure a constant flow of popped corn and a stainless steel drop apron for ease of filling the containers. The Mark I can also be filled rapidly from the working side without the inconvenience of filling from the top. The warmer is well insulated.

HOT POPCORN
POPCORN

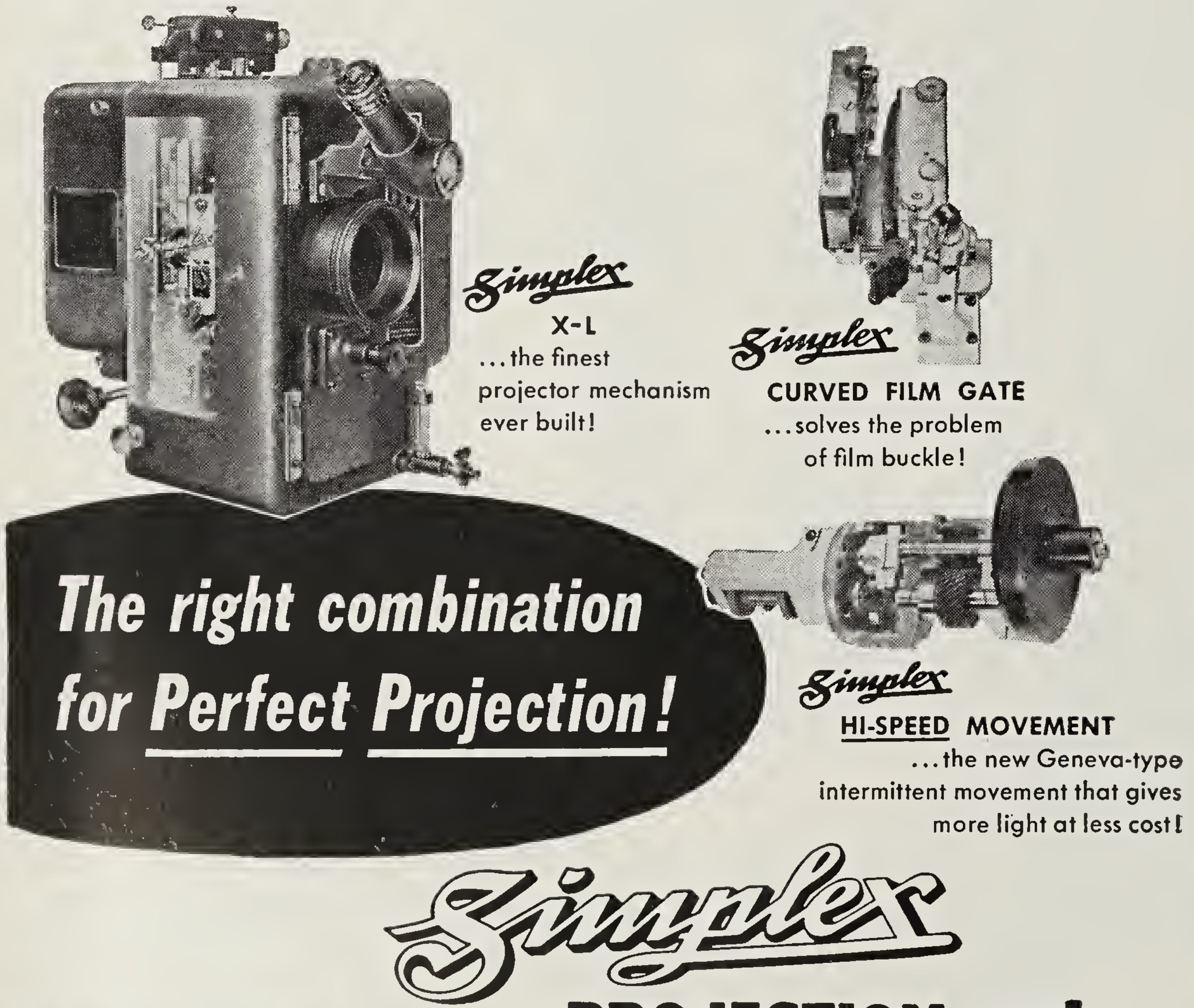
To create more sales appeal, a 17" illuminated clown popcorn sign has been designed and in addition, there is a recessed electrical outlet on the outside top of the warmer for easy "plug in" of a low wattage electrical sign or electrical unit.

The new warmer stands 36" high (not including the popcorn sign, and is 26" wide x 23" front to back—110V, 60C, 1,000 watts.

### Richardson Introduces Mints For Theatre Distribution

Specialty packages of After Dinner Mints especially designed for distribution in theaters are being introduced nationally by the Thos. D. Richardson Co.

Initially, the theatre package, pre-priced to retail at 15 cents, will be available in two packs—midget white mints and midget as-


Simplex X-L ...the finest projector mechanism ever built!

Simplex CURVED FILM GATE ...solves the problem of film buckle!

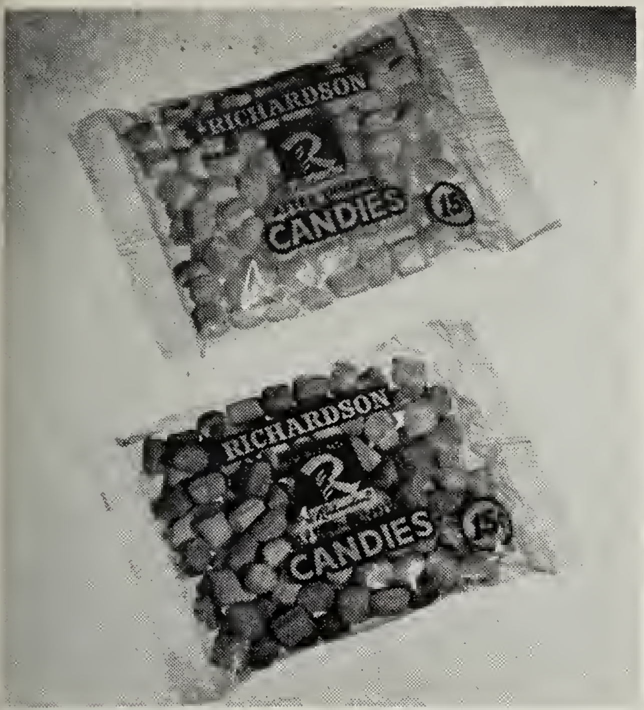
The right combination for Perfect Projection!

Simplex HI-SPEED MOVEMENT ...the new Geneva-type intermittent movement that gives more light at less cost!

Simplex PROJECTION and SOUND SYSTEMS

NATIONAL THEATRE SUPPLY
GPE GENERAL PRECISION EQUIPMENT CORPORATION

NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST TO COAST



**Thos. D. Richardson Co., Philadelphia, is introducing on a national scale two special packages of After Dinner Mints for distribution exclusively in theatres. Pre-priced to sell for 15 cents, the packages are of midget white and midget assorted mints.**

sorted mints, a mixture of yellow, green, pink and white. Each package contains approximately 150 mints.

"Response to tests of these new packages among theatre operators and brokers has been excellent," William J. Powers, vice-president, reported.

"The item is especially suitable for theatres since patrons have usually just finished lunch or dinner. After Dinner Mints not only are refreshing, but serve as an aid to digestion after a meal."

The mints are packed 60/15 cent packages per case. The clear cellophane package was designed by Milprint, Inc., Milwaukee.

The new "Miniature Planning Kits" are now available.

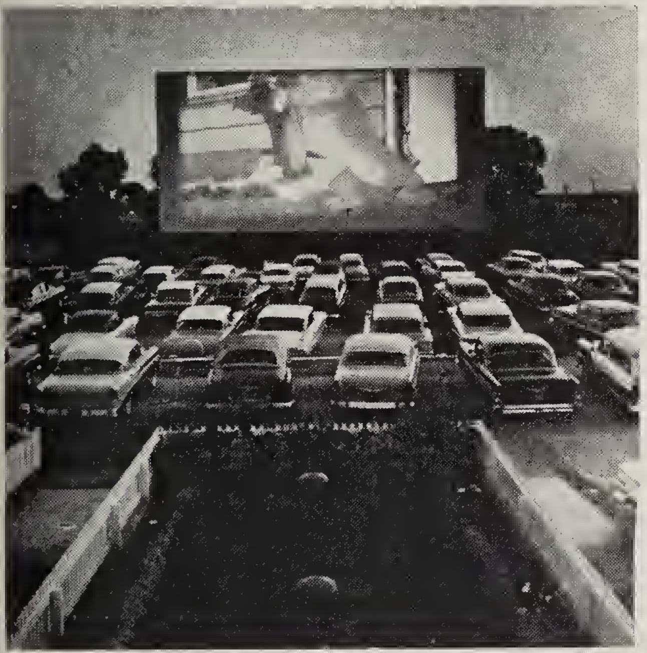


**Photo shows screen face of Y & W Drive-In, Gary, Ind., surfaced with Glatex siding shingles manufactured by U.S. Gypsum Co. Shingles diffuse light and give clear picture even before dark sets in.**

Perfect screen results for the drive-in screen tower surface may be gotten with U.S. Gypsum's Glatex siding shingles when contractors follow the material and method specifications prescribed by the manufacturer. Since trial-testing Satin White Glatex siding shingles about seven years ago, the Ballantyne Company, nationally known manufacturers of drive-in equipment, has specified them for the screen face on many drive-in theatre towers across the country. "The Academy Research Council of Society of Motion Picture & Television Engineers tested Glatex siding for light reflection and general durability," said E. J. Nelson, architectural engineer for Ballantyne, "and found it produced the finest image reflection surface that could be used for this purpose."

Glatex, which is made by United States Gypsum Company, has a texture that diffuses light to give a clear picture. But its durability is of equal importance to drive-in theatre owners. Siding applied years ago when it was first specified by Ballantyne is giving the same excellent service today. It is made to last as long as the structure.

About 27 squares of 12" x 27 x $\frac{5}{16}$" Glatex shingles are used on each screen face. The shingles are applied in the same manner in which they are applied on a house, using asphalt joint strips and standard 1-inch headlap. Glatex, applied on thousands of American homes, is well suited for drive-in theatre concession buildings. The siding never has to be painted, and can easily be washed clean of soot, dust or dirt.

U. S. Gypsum manufactures Glatex in several attractive colors, and makes it available through building material dealers across the country. Theatre supply houses can advise theatre owners concerning its uses.

## ABC Sets Dividend

ABC Vending Corporation has declared a regular quarterly dividend of 25 cents on the common stock, payable on November 25, to stockholders of record November 10, 1960, plus a two per cent stock dividend payable January 20, 1961 to stockholders of record January 6, 1961.

**KEEP 'EM WARM
TO KEEP 'EM COMING
YEAR ROUND!**

ALL-NEW
**GOLDEN
HOT-SHOT
ELECTRIC HEATER**

*Heats Quicker . . .
Circulates More Heat Faster
than any other heater available!*

MIRACLE MILE

Al Boudouris

Heaters are the difference between profit and loss in your Spring and Fall season, as well as Winter. That's the only reason to install heaters in your drive-in . . . to MAKE MONEY. And you make more money because you can double your yearly gross . . . can amortize your fixed expenses over a 12 month operation.

**WHAT TYPE OF HEAT?**

You'll want the heater that does the best heating job and the one that the public **readily accepts.** People like and are used to **electric** space heaters. Check last spring's newspapers and see for yourself that only drive-ins with **electric** heaters advertised the type of heaters they had . . . And you'll want a heater that requires the least maintenance and no extra personnel for handling. You'll want to avoid daily tank-filling, extra labor for lighting and handling, fogged up windows with other type heaters. So get **electric** and . . .

**GET THE BEST IN ELECTRIC!**

If you want to keep your customers happy and coming—keep 'em warmer with the all-new GOLDEN HOT-SHOT Electric Heater that's far ahead in design and performance. **Hot-Shot's exclusive heating element and fan design heats quicker, circulates more heat faster than any other heater available.**

The Hot-Shot is designed and built by Eprad, whose management operates drive-ins too! . . . Heavy, gold anodized aluminum cage . . . rugged aluminum end castings . . . and stainless steel all-weather construction. Compact 4½" x 7" x 7½". Available in wattages and voltages to fit your needs. For more information write or phone

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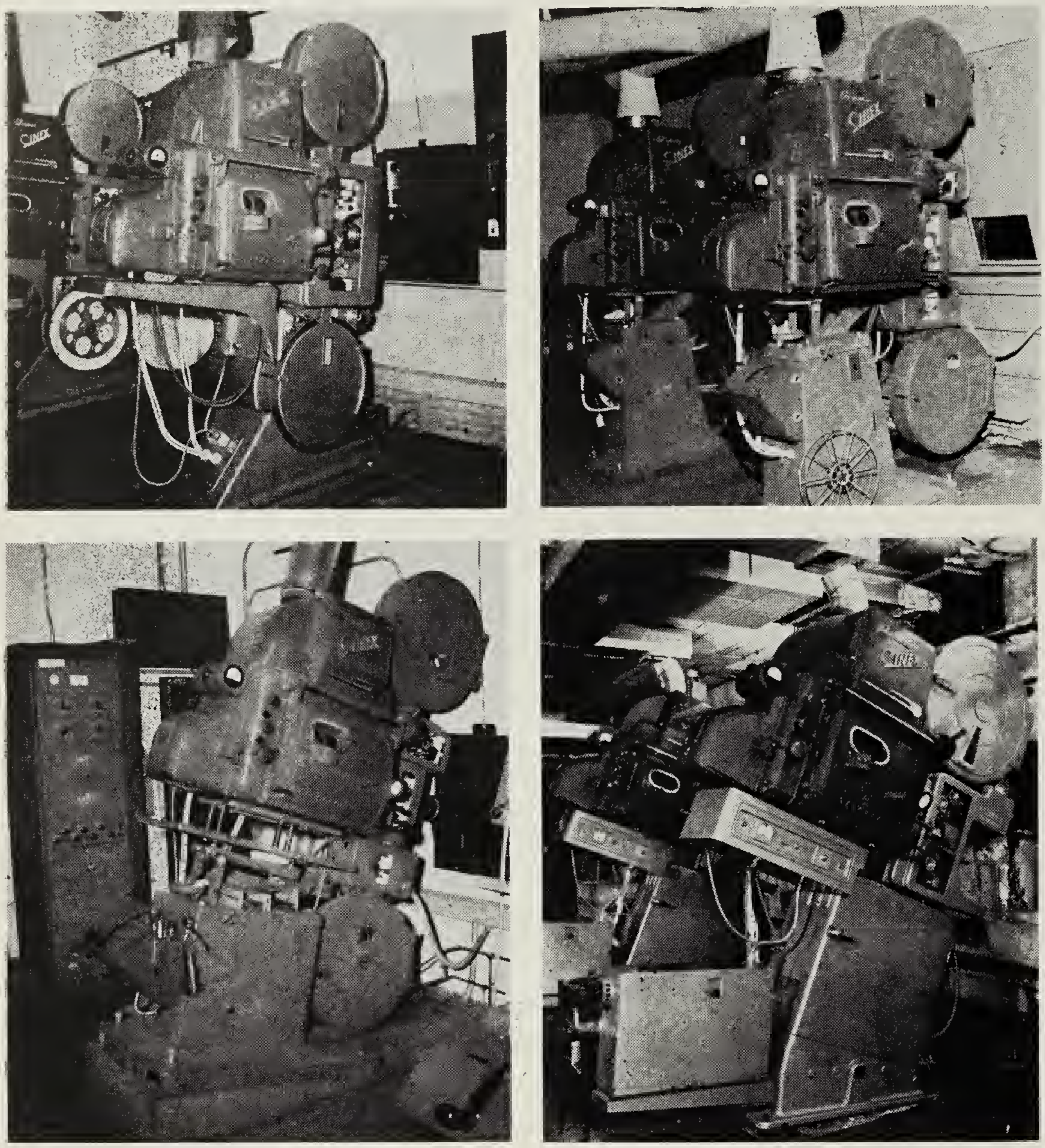
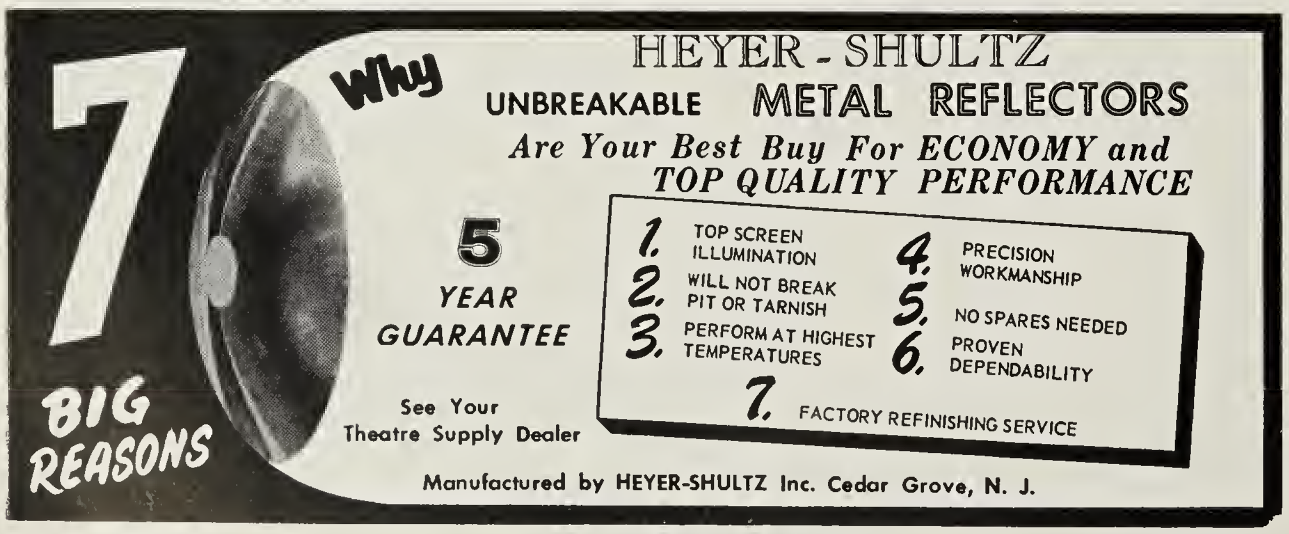
**HEATERS • SPEAKERS • JUNCTION BOXES • CAR COUNTERS**

# 70mm Installations



**Shown in photo above are recent 70 MM projector installations. At upper left is C. S. Ashcraft lamps on Norelco 70/35mm at Astor, Mass. At lower left is Ashcraft installation on 70/35mm Victoria Cinemeccanica at De Mille, N.Y.C. At upper right is Arcade, Mass. installation of Ashcraft lamps on Century 70/35mm projector. Bottom right shows Century with C. S. Ashcraft lamps at the Capri, Boston, Mass.**



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## NAC Announces Eleven Added to Membership

The National Association of Concessionaires has announced the addition of eleven new members to the NAC membership roster, said Edwin Gage, NAC treasurer and membership chairman.

The new members are: Mr. and Mrs. J. H. Hargroder, Beverly Drive-in Theatre Corp., Hattiesburg, Miss.; John L. Link, Crescent Amusement Co., Nashville, Tenn.; Robert V. Harrison, Concessions Consultants Inc., Glencoe, Ill.; J. P. Magendie, Hodges' Theatre Supply Co., Inc., New Orleans, La.; Ed Kidwell, Plains, Roswell, New Mexico; Miss Vivian Harwell, Queen Feature Service Inc., Birmingham, Ala.; Robert J. Wagner, Red Wagon Products Co., Minneapolis, Minn.; Edward Lachman, State, Boonton, New Jersey, Marlin Butler, Tesuque Drive-in, Albuquerque, New Mexico; and Robert K. Tankersley, Western Service and Supply Inc., Denver, Colorado.

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- ☐ **COCA-COLA CO., THE,** Coca-Cola.
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LIST ITEMS ____________________

ISSUE OF OCTOBER 12, 1960

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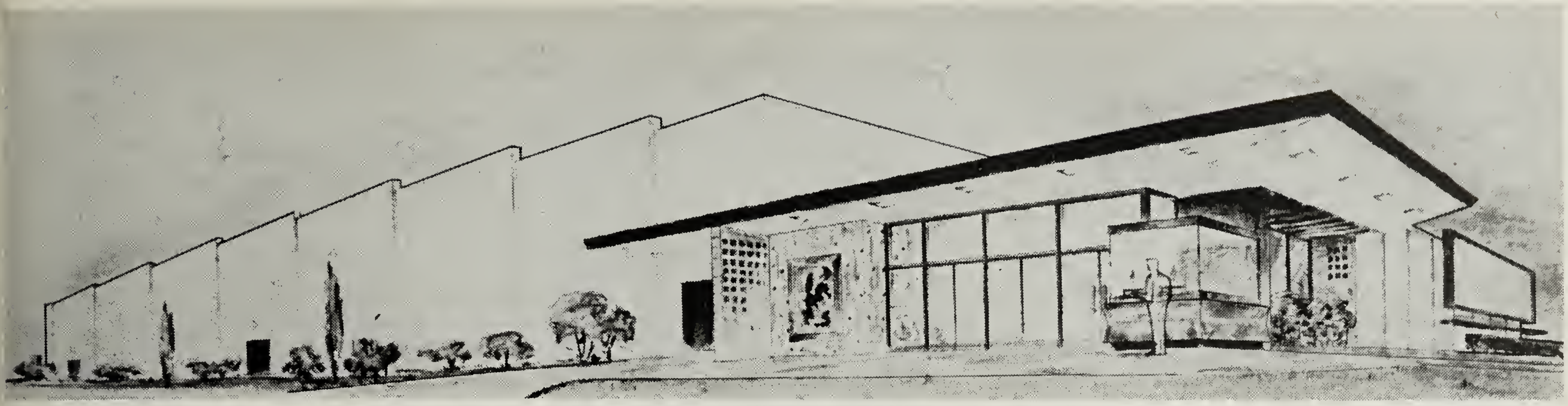

**Shown above is an architect's drawing of the 1200-seat conventional theatre to be built by Melvin J. Fox, operator of a 21-house chain in and around Philadelphia, Penna. The new theatre will be built at Levittown Plaza, multi-million dollar regional shopping center in Levittown, New Jersey.**

## Melvin Fox To Build New Levittown Hardtop

Construction will begin in the near future on the new Fox Theatre, to be located in Levittown, New Jersey.

To be located in the shopping center off Route 130 the theatre will serve as a focal point and attraction for the Levittown community as well as the surrounding areas. Constructed of stone, brick, glass, and tile, the interesting facades are effectively coordinated with the present units which make up the shopping center.

The lobby, bright and colorfully attractive, will be located so as to carry theatre-bound traffic smoothly along without interfering with normal flow. Ample parking has been provided around the beautifully landscaped site.

Curving in a gentle sweep, the lobby will carry the patron into a luxuriously appointed auditorium where the walls lead into the screen in a series of offset panels. An acoustically treated ceiling will gracefully slope upward to a mammoth 70 mm picture screen which is going to be set in a proscenium composed of an open decorative frame stretching from sidewall to sidewall.

The ultimate in comfort will be attained with the use of extra wide and generously spaced seats. Spacing has been designed to obtain the best possible view of the screen from any point in the theatre. Custom loomed carpeting adds to the many comforts offered the patron.

Planned to accommodate 1200 people and completely air conditioned, the new Fox Theatre will bring the latest in big screen motion picture entertainment to the area. The house is to be completely air conditioned with General Electric Equipment.

Brenkert projectors will be used in conjunction with an RCA sound system in the soon to be constructed theatre.

**Pretty Popcorn Princess, Arlene Gorek, displays the "Popcorn Flasher," new point-of-sale aid produced by the Popcorn Institute to back up the Popcorn Fall Festival merchandising program in concession areas. The red and white illuminated sign measures 18" long by 10" wide.**

## Ninth Annual Popcorn Festival to Begin

Popcorn, profit king of concession items, will be starred in the most potent national promotion in the history of the product, the 9th Annual Popcorn Fall Festival.

The huge advertising and merchandising event, coordinated by the Popcorn Institute, is timed to deliver its potent sales messages to consumers during the middle of October and early November, the peak sales period for this high-profit item. Climax of the campaign will be National Popcorn Week, October 24-31.

The 1960 Popcorn Fall Festival will be supported by national magazine and outdoor advertising; the most extensive publicity ever to appear on behalf of popcorn in national magazines and newspapers and on radio and television; a full line of powerful point-of-sale materials; and hard-hitting trade promotion.

The full impact of this huge promotion will be channeled into popcorn sales in the nation's theatres via merchandising materials produced by the Popcorn Institute and the Coca Cola Company, trade promotion, and national publicity beamed at the movie-going public.

In addition to the Institute's program for theatre sales, the Coca Cola Company will support the Popcorn Fall Festival

## Series Prints

*(Continued from page PE-13)*

Coca-Cola bottlers to any organized group, anywhere, wishing to show it.

Key to the success of the World Series movie is an efficient, well-coordinated distribution system instituted by Lew Fonseca, director of baseball's Motion Picture Division, at his offices at 200 South Michigan Avenue in Chicago.

Fonseca is a baseball star who fathered an idea that has burgeoned into the most productive promotional movie venture any sport has ever known. American League batting champion with a .369 average in 1929 with Cleveland, he began taking movies of the hitters as well as the pitchers during spring training in Pasadena, California, in 1932, when he was player-manager of the Chicago White Sox. He had started with only a $50 camera, but parlayed it into a world-wide program that is recognized as the largest non-theatrical motion picture distribution of any one subject anywhere.

The potential audience for the movie is unlimited. This year six million viewed a similar film of the 1959 World Series action, and still more are clamoring to see the movie. The three million active young players in the country today form a ready-made audience, because they are so eager to learn about baseball by watching the big league stars perform.

The FUTURA

a new concept in theatre chair styling

The "Futura's" modern, streamlined appearance is a new departure in theatre chair design. The graceful, sloping standards are heavy gauge, ovalized steel. Maximum comfort is provided by massive arm rests and by the heavily padded, deeply curved back and coil or arch spring seat with formed rubber or rubberized hair cover.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profits.

*Write for new Theatre Seating catalog*

HEYWOOD-WAKEFIELD HEYWOOD-WAKEFIELD HW EST. 1826 *Theatre Seating Division*, Menominee, Mich.

# Playground Leasing Plan Announced

## Miracle Equipment Plan Envisions Seasonal Rental

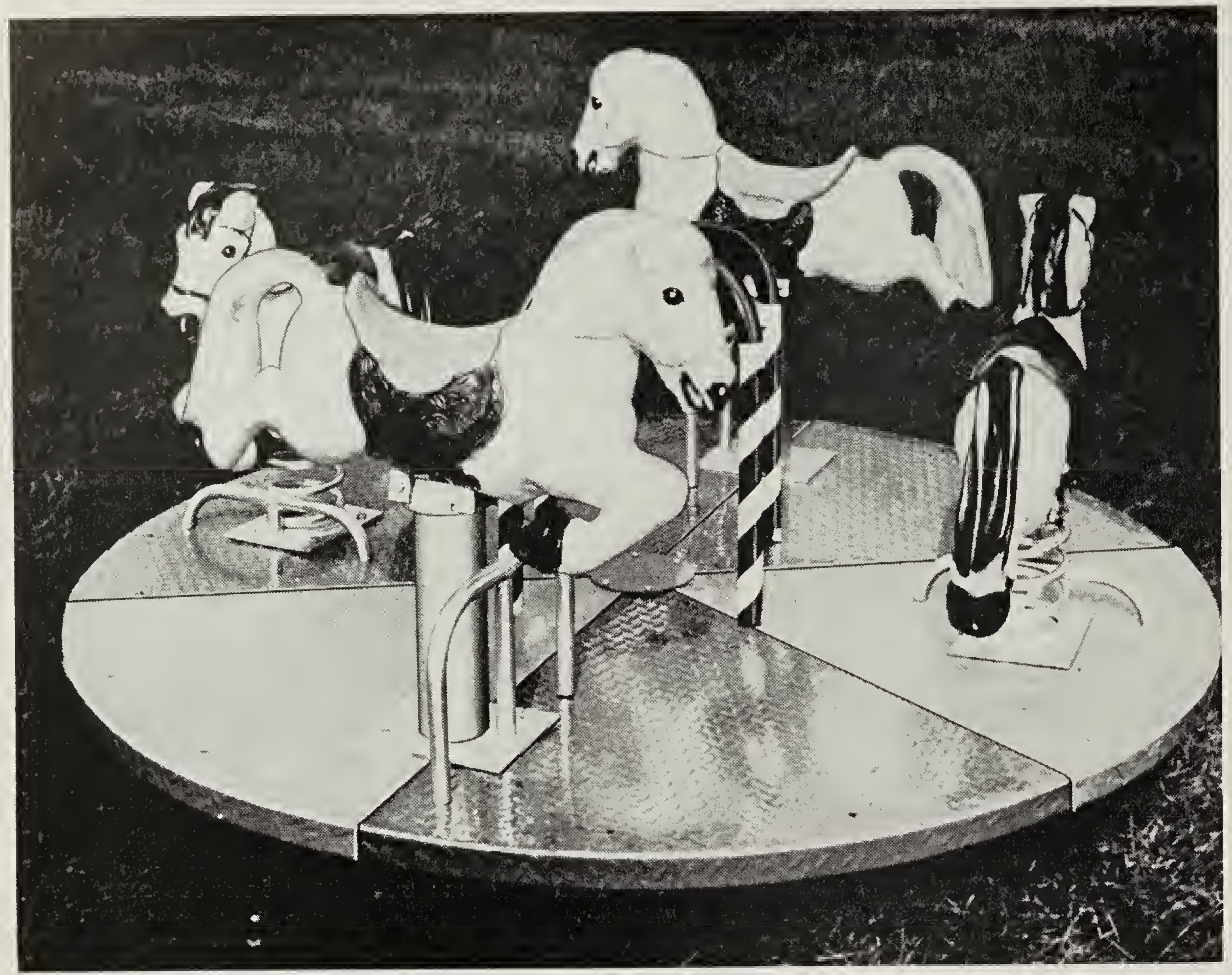

**Photo new Miracle Jr. Circus Parade Whirl which features four fiberglass ponies mounted on steel floor plate.**

According to an announcement by Claude Ahrens and Vernon J. Kelso, partners of Miracle Equipment Company a new playground equipment leasing plan for drive-in theatres is being developed to make it easy to modernize existing drive-in theatre playgrounds, add equipment or install complete new playgrounds.

The leasing plan according to the company will afford exhibitors the opportunity to lease equipment on a monthly basis. One of the obvious benefits is that rentals for the equipment are charged off as an expense thus eliminating capitalizing the equipments.

Mr. Kelso stated that the leasing plan now makes it possible for all drive-in theatres either large or small, to obtain the newest in fibreglas playground equipments that has been researched, designed and engineered by the Miracle Equipment Company. He further stated that long range savings are possible for theatres using the leasing plan.

Ahrens pointed out that many of the present drive-ins currently equipped with playgrounds need replacements and new types of equipment that are novel and provide a varied form of entertainment for the children. "Novelty, color and safety" are the necessary factors in any playground equipment to maintain the interest of our highly active and imaginative youngsters. This interest in turn assures family patronage and the accruing concession sales.

According to the partners, Miracle Equipment has expanded their manufacturing facilities to increase production of their new fiberglas equipmen and this equipment in a wide range of colors and styles is now available for immediate delivery.

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## Equipment Survey *(Continued from page PE-12)*

in theatre is a paying proposition with a cash position such as to enable the outdoor theatre to purchase equipment when needed.

It is well established by now, that one of the reasons for the immediate acceptance of the drive-in theatre, is its appeal to the family as a unit, and the services and facilities available at the drive-in for the family unit. The present survey shows that almost 15%, or 745 outdoor owners need new playground equipment. Drive-in equipment specialists now offer a complete line of playground equipment ranging from simple slides and swings, to complete power driven units.

Keeping the grounds clean and free from after-the-show concession stand litter, and preventing the drive-in from creating a nuisance to the surrounding area is an important part of the outdoor theatreman's responsibility to the community. Almost 450 drive-in owners plan to install new fencing to help meet this problem during the 1960-61 season.

The demand for speakers continues strong as they are one of the most used (and abused) equipments at drive-ins. Over 23% of the outdoor theatres (1,185) expect to purchase some new speakers this season. When the number of situations planning expansion of their operation, and the needs of new theatres opening during the coming season are considered, it becomes apparent that the demand for new speakers will continue at a high level for the coming season.

The percentage of owners planning the installation of new screen towers dropped from the 10.2% needed in 1956 to the present 2.7% indicating many drive-ins have already completed the enlarging of their screens to handle the Cinemascope size picture.

Although present expansion plans have dropped off (11.0% in 1956 to 6.1% in 1960) this still represents a considerable number of outdoor theatremen who are definitely planning to expand their operations.

## Random Reporter Notes TESMA - TOA Convention

BEN ADLER, president of Adler Silhouette Company, seen busily welcoming one and all to his home state of California. MARTIN KORNBLUTH holding forth in his booth which showed American Seating theatre installation.

BOB BALLANTYNE, the Ballantyne Company, announcing via sign his new jet-fast chicken fryer but keeping the equipment itself under wraps. CHARLEY BOURDELAIS and CHARLEY OKUN, theatre reps for the Coca-Cola Company, squiring V.P. HAROLD SHARPE around the convention and checking arrangements for the President's Banquet that they sponsored.

DICK COLE of Cole Products looking mighty proud of their new Iceberg dispenser that serves chipped ice in drinks. ED CHRISMAN of Cretors & Company serving theatre folks with carmel corn from his new equipment. R. L. GROSH and RALPH E. BLOW demonstrating new contour curtain and controls. GEORGE HORNSTEIN of Joe Hornstein, Inc. showing off the 70/35 Cinemeccanica projector in his booth.

ROBBIE ROBBINS filling in for the ailing BILL TONEY at the International Seat Booth. Theatremen being treated to popcorn at the Manley Inc. booth.

CLAUDE AHRENS Miracle Equipment introducing his partner VERNON KELSO and their new fibreglass playground equipment at the Miracle booth. C. W. "BILL" COSBY seen admiring the outstanding National Carbon exhibit that featured the theme "National Carbons Give Your Patron ***** Screen Brightness." BILL TURBULL, president, and V.P.s CURRIE and OWNBY of National Theatre Supply greeting and chatting with exhibs all over the place. Incidentally, JOHN CURRIE's a mighty man with a putter.

Pepsi-Cola's NORM WASSER and ED FINNERAN working, working working, to make all happy on the Pepsi sponsored trip to Disneyland. MARY ASHCRAFT and son BUDDY, of C. S. Ashcraft Mfg. Co.. showing the new lamp at the B. F. Shearer Booth.

JAY COOPER, Royal Crown Cola Co., and three lovely models serving exhibitors at fountains at their display.

ARTHUR HATCH, BILL WHITE, and CHARLES CALLENDER answering questions and showing the Strong Electric Line at their exhibit. G. R. EDGAR serving free Switzer Licorice packages to theatremen as they toured the exhibit area.

MAURICE KAY of Castleberry Foods feeding exhibitors delicious bar-b-que sandwiches from their guaranteed pit-cured product. AL BOUDOURIS, hard working Eprad, Inc. president, proudly showing his line of in-car heaters and drive-in speakers.

NIELS TUXEN, Mgr. of Motion Picture Equipment Div. of North American Philips Company was on hand to point out features of the 70/35 mm Norelco Projector to visiting theatremen.

## Fabian's Palace, Albany, Gets Major Facelifting

ALBANY, N. Y.—Fabian's Palace, undergoing a major refurbishing, will be dark until Oct. 20 while the orchestra floor is reseated and the ceiling is redecorated. New carpet is to be laid and modified V-shape marquee and modernistic box office will also be installed.

Repainting of the two lobbies and the grand foyer has been under way for some two months.

# REVIEWS

## *The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 64, No. 20

OCTOBER 12, 1960

## ALLIED ARTISTS

### Raymie (6006)

Drama
75m.

Allied Artists

Estimate: Programmer for family trade.

Cast: David Ladd, Julie Adams, John Agar, Charles Winninger, Richard Arlen, Frank Ferguson, Ray Kellogg, John Damler, Jester Hairston, Vincent Padula, Ida Smeraldo, Christy Lynn, Brent Wolfson, Shirley Garner, Marianne Gaba, Leslie Glenn, Vance Skarstedt, Doak Roberts. Produced by A. C. Lyles; directed by Frank McDonald.

Story: David Ladd is an eight-year-old fisherman in a small fishing village on the Pacific coast. He never tires of the legend concerning the presence of "Old Mo," giant barracuda, and he dreams of capturing it. Some of the fishermen protest to pier owner Richard Arlen of the lad's presence all the time and Ladd becomes involved in several incidents. One day, when he falls into the water, he is rescued by John Agar, who is in love with Julie Adams, Ladd's widowed mother. Ladd's particular pal, Charles Winninger, suffers a heart attack and is told to give up fishing, so he gives Ladd all his expensive fishing gear. He now comes to the pier in a wheel chair to watch. Ladd finally hooks "Old Moe," but a change then comes over the boy and he does not want the fish destroyed. Despite the efforts of others to haul in the fish, Ladd succeeds in cutting the line. Agar and Winninger understand with Agar summing it up, saying, "The kid taught us all a great lesson . . . like making your mind up and having the courage to sacrifice for it."

X-Ray: This wholesome, heart-warming offering makes for a good programmer for the family trade. The simple yarn by Mark Hanna moves along pleasantly, and at times excitingly, with a cast that is most natural and capable, while Ladd is outstanding as the juvenile hero. Jerry Lewis sings the theme song.

Ad Lines: "You'll Love 'The Boy On The Beach';" "Everybody's Kind Of Boy . . . In Everybody's Movie."

## COLUMBIA

### Please Turn Over

Comedy
86m.

Columbia
(English-made)

Estimate: Plenty of laughs in cute comedy.

Cast: Ted Ray, Jean Kent, Leslie Phillips, Joan Sims, Julia Lockwood, Tim Seely, Charles Hawtrey, Dilys Laye, Lionel Jeffries, June Jago, Colin Gordon, Joan Hickson, Victor Maddern, Ronald Adam, Cyril Chamberlain, George Street, Marianne Stone, Leigh Madison, Anthony Sagar, Celia Hewitt, Myrtle Reed, Lucy Griffiths, Ursula Hirst, Beryl Hardy, Noel Dyson, Paul Cole, George Howell. Produced by Peter Rogers; directed by Gerald Thomas.

Story: Imaginative 17-year-old Julia Lockwood writes a shocking best-selling novel using members of her family as characters. Her father, Ted Ray, and mother, Jean Kent, are portrayed as both involved in extra-marital affairs, in addition to which her father is embezzling from his firm to support the lavish tastes of his mistress. An aunt, June Jago, is portrayed as a hopeless alcoholic, while the doctor in the neighborhood for whom Jago works, Leslie Phillips, is pictured in the novel as a cynical seducer of his patients. Naturally, everyone in the town takes the book to be a true portrayal of Lockwood's family. Her father is suspected of embezzling at his office, and her mother is the object of curious stares wherever she goes. The Doctor's business zooms and he is the object of unwelcome romantic advances from his female patients. Tim Seely, popular young dramatist, wants to collaborate with Lockwood in turning her novel into a play, and they also manage to fall quite wholesomely in love. Gradually, as the furor dies down, the family takes pride in Lockwood's talent. Her aunt and the doctor decide to marry, and all is well.

X-Ray: This cute comedy will provide general audiences with plenty of laughs. It is made by the same fellows that turned out "Carry On, Nurse," and they really have a way with a slapstick situation and fresh and funny dialogue. It is bright, cheerful, and loaded with priceless characters and ludicrous situations. Some of the scenes, particularly those in which the "shocking" novel is dramatized, are slightly naughty, but the whole thing is so cheerfully silly that it is impossible to imagine it giving offence to anyone. A bow must be given to the comedy performance of Lionel Jeffries, who gives a driving lesson to a lady in as funny a scene as this reviewer has ever seen. This one should please, although the English cast is relatively unkown here. Laughter is a universal language, and this programmer speaks loud and clear.

Tips on Bidding: Fair program rates.

Ad Lines: "Her Shocking Novel Ripped The Town Wide Open . . . With Laughter"; "You've Never Had It So Funny . . . The Year's Comedy Surprise."

### Surprise Package

Comedy
100m.

Columbia

Estimate: Entertaining comedy.

Cast: Yul Brynner, Mitzi Gaynor, Noel Coward, Bill Magy, Eric Pohlmann, George Coulouris, "Man Mountain" Dean, Warren Mitchell, Guy Deghy, Lyndon Brook, Lionel Murton, Barry Foster. Produced and directed by Stanley Donen.

Story: Yul Brynner, big time gang boss, is deported from the U.S. to his birthplace, an island off Greece. Dethroned King Noel Coward offers to sell him his bejeweled crown for $1,000,000. Anxious to turn his loot into easily-hidden jewels, Brynner asks his mob to send the money over. He is double crossed and his "surprise package" proves to be his ex-girl friend, dumb dancer Mitzi Gaynor. Now broke, Brynner decides to steal the jewels, but finds himself entangled with and eventually outwitted by other crooks, enemies of the King, Greek authorities, and even Gaynor, who believes the legend of the jewels and turns them over to the church. Brynner and Coward turn the latter's mansion into a swank gambling spot, with Gaynor as hat-check girl.

X-Ray: This is an attempt at combining sophisticated and slapstick comedy, and the result hardly jells, although on the plus side are satisfactory performances by the three stars, and some fine support by many in the cast. Shot on location, there are some okay scenic shots. The laughs will be few and far between, particularly in the "talky" sophisticated scenes. Gaynor is a welcome eye-treat in some revealing costumes. She also helps Coward sing one number, the title tune. Brynner, while doing a burlesque of the gangster type, seems to overplay more than necessary, while Coward remains Coward, King or no King. The screenplay is by Harry Kurnitz based on a book by Art Buchwald.

Ad Lines: "The Surprise Package Comedy Of The Year"; "The Impossible, Irrepressible and Untenable Situation of A Mobster Without A Mob, A Doll Without A Dollar, and A King Without A Care."

## MGM

### Where The Hot Wind Blows (104)

Drama
120m.

MGM
(French-Italian-made)
(Dubbed in English)

Estimate: Strong sell, and names will boost satisfactory import.

Cast: Gina Lollobrigida, Pierre Brasseur, Marcello Mastroianni, Melina Mercouri, Yves Montand, Paolo Stoppa, Raf Mattioli, Vittorio Capriolli, Nino Vingelli, Teddy Billis, Lydia Alfonsi, Edda Soligo, Luisa Rivelli, Anna Maria Bottini, Bruno Carotenuto, Marcello Giroda, Herbert Knippenberg, Sonia Barbieri, Anna Arena. Produced by Jacques Bar; directed and written by Jules Dassin; Presented by Joseph E. Levine.

Story: Ruthless Yves Montand controls the townspeople of a poor Sicilian fishing town with the exception of Pierre Brasseur, wealthy landowner. Brasseur's favorite employee is servant Gina Lollobrigida. She is pursued by most of the men in the town but has set her cap for engineer Marcello Mastroianni. If she can win his love, she feels she can escape the choking poverty of the town. Montand's teen-age son, Raf Mattioli, is carrying on a clandestine affair with the older and married Melina Mercouri, who would give up home and husband for him. Lollobrigida feels she must bring a dowry to Mastroianni and steals the money of a Swiss tourist. Hiding in an abandoned hut, Lollobrigida is confronted by Montand, who tries to force his affections on her. She slashes him with his own knife and plants the tourist's empty wallet on him. Brasseur is ill and dying, and he tells Lollobrigida he is willing her his estate. He advises her to give back the stolen money and she does so. Montand finds that his son and Mercouri plan to run away together. He stops this by publicly shaming them. He loses his son's respect, and Mercouri commits suicide. Montand's evil hold on the villagers is dissipated, and Lollobrigida looks forward with happiness to life with Mastroianni.

**X-Ray:** This sultry import features a host of top foreign actors, several of whom mean something in this country, particularly in art and specialty spots. The story is a bit murky at times and all its philosophical twists and turns are not easy to follow. However, the usual Joe Levine hard sell will be an assist in most situations. Though its reception in general situations is questionable compared to Levine's other acquisitions, particularly the Hercules series, the names are potent enough to assure some attention. Some editing would not hurt the pace, which at times is almost too deliberate. Performances generally are fine, but scripter and director Jules Dassin has not totally succeeded in getting across his message, dramatically speaking. A title song is heard behind the credits performed by the Ames Brothers, and this, too, may be a selling aid.

**Tips on Bidding:** Better program rates, dependent on individual situation.

**Ad Lines:** "Lollobrigida And Montand Scorch The Screen In A Romantic Display Of Latin Fireworks"; "A Sultry Story Of Love And Hate, Passion And Despair . . . Starring The Screen's Greatest International Stars."

## PARAMOUNT

### The Savage Innocents — Drama 110m.

Paramount
(Technirama 70) (Technicolor)

**Estimate:** Excellent educatioal subject with brilliant photography.

**Cast:** Anthony Quinn, Yoko Tani, Carlo Guistini, Peter O'Toole. Produced by Maleno Malenotti; directed by Nicholas Ray and Baccio Bandini.

**Story:** Eskimo Anthony Quinn and his wife, Yoko Tani, make a long journey over Polar waste-lands to civilization, where their contact with the white men results in conflict and a murder. It takes two troopers over a year to find Quinn to bring him in for trial. On the way back, Quinn saves their lives, and they let him go, he having convinced them of his innocence due to a misunderstanding of customs.

**X-Ray:** Technically brilliant, with awe-inspiring arctic scenery of wide scope and gorgeous color, this decidedly different subject should attract and please as well as educate better class audiences. Its trove of Eskimo lore is practically endless and its depicting of life among the Polar Eskimos is fascinatingly detailed. The Technirama 70 and Technicolor photography enhance this and depict the scenes of the northernmost arctic wastes of Canada as never before shown. There are shots of seal, walrus, caribou, polar bear, etc. that are simply magnificent. Magnificent, also, are the performances of Anthony Quinn and Yoko Tani. This is based on a novel, "The Top Of The World," by Hans Reusch. The photographer is Aldo Tonti. While this is definitely an educational subject, it is due to the concentration on unusual sex customs and child-birth, not particularly suited to children of impressionable ages.

**Ad Lines:** "Meet Inuk and Asiak, 'The Savage Innocents'"; "The Strange Customs and Morals Of The Polar Eskimos."

## 20th-FOX

### September Storm (025) — Melodrama 99m.

20th Fox
(CinemaScope)
(Stereovision)
(Color by DeLuxe)

**Estimate:** Interesting entry in 3-D.

**Cast:** Joanne Dru, Mark Stevens, Robert Strauss, Asher Dann, M. Jean Pierre Kerien, Vera Valmont. Produced by Edward L. Alperson; directed by Byron Haskin.

**Story:** New York model Joanne Dru while on vacation in Majorca makes the acquaintance of Asher Dann, caretaker of a luxury sailing vessel which he leads her to believe he owns. He wines and dines her and they have swimming dates. Mark Stevens and Robert Strauss admire the vessel and persuade Dru to persuade Dann to use the vessel to hunt sunken gold. Surviving a storm, fouled propellers, etc., they reach the area where the sunken vessel lies and recover millions in gold coins. Dru doesn't trust Strauss, who attempts to cheat the others by taking the gold and the ship in addition to having romantic intentions for Dru. Stevens is able to delay him until the owner shows up. As they head back toward the home port, the police take over, and it looks as though the gold will be confiscated. A romance develops between Stevens and Dru, and it looks as though he'll have to think of other ways to make his fortune as they prepare to land.

**X-Ray:** This entry is moderately interesting containing a yarn that holds attention fairly well, adequate performances, and okay direction and production. Of course, its greatest novelty lies in the fact that it is the first new third-dimensional film in some time. Two projectors are required as are special glasses. The above-mentioned running time embraces a short with an inter-planetary theme and a three-minute intermission. It should do okay as a special or as part of the show, even though there is no dire need for the use of 3-D. The screenplay is by W. R. Burnett based on a story by Steve Fisher.

**Tips on Bidding:** Depends on individual situation and how it's to be used.

**Ad Lines:** "A New Dimension In Thrills And Adventure"; "The Thriller That Embraces Everyone In The Audience In A New Entertainment Dimension."

## UNITED ARTISTS

### The Magnificent Seven — Drama 126m.

UA
(Mirisch)
(Panavision)
(Color by DeLuxe)

**Estimate:** Quality action entry.

**Cast:** Yul Brynner, Eli Wallach, Steve McQueen, Horst Buchholz, Charles Bronson, Robert Vaughn, Brad Dexter, James Coburn, Vladimir Sokoloff, Resenda Monteros, Jorge Martinez de Hoyos. Produced and directed by John Sturges; Walter Mirisch, executive producer; Lou Morheim, associate.

**Story:** The peaceful and poor Mexican village dreads harvest time because this means a visit from the outlaw Eli Wallach and his gang, who take whatever is available leaving the villagers only enough to get by. The villagers meet with the eldest inhabitant, Vladimir Sokoloff, to discuss the situation, and he advises using the little money and other possessions that they have to buy guns to defend themselves. A delegation is sent to the border town where they are able to interest gunman Yul Brynner although there is little money involved. Brynner in turn arouses the curiosity and interest of Steve McQueen, Charles Bronson, Robert Vaughn, Brad Dexter, James Coburn, and Horst Buchholz, young, inexperienced but eager to join Brynner. They train the villagers and erect fortifications, barricades, etc. The Wallach forces are startled by the opposition which cuts down some of the bandits, but the others get awav. With the immediate danger over, the villagers relax a bit, but Brynner knows that they will return. Brynner and his men are lured out of town, and when they return, they find Wallach in control of the town. They are disarmed at gunpoint and told to return to the U.S. being given their weapons after a reasonable distance has been covered. Brynner and the others refuse to accept defeat and return with guns blazing destroying many of the outlaws and giving the townfolk the courage to arise. Brynner kills Wallach. Of the seven, only Brynner, McQueen, and Buchholz survive. As they prepare to take their leave, Buchholz decides to stay having fallen in love with one of the local girls. The other two ride on sorrowfully knowing that they still have to find a place for themselves.

**X-Ray:** This is a good action, adventure yarn that holds interest on high throughout. It's different, intriguing, suspenseful, and colorful, and it features quality performances by all as well as high rating direction and production. The presentation should benefit from word of mouth and an effective campaign could swing quite an audience for the release. The gunmen are sensible and even sympathetically presented, and viewers will be rooting for the badmen-turned-good for the most part. There's drama and romance as well as action, and the use of color certainly provides a big assist. In other words, there is something for everyone here, young and old alike. Screenplay is by William Roberts.

**Tip On Bidding:** Higher bracket.

**Ad Lines:** "A Magnificent Thriller About 'The Magnificent Seven'"; "The Yarn About Seven Different Heroes."

## UNIVERSAL

### Seven Ways From Sundown — Western 86m

UI
(Eastman Color)

**Estimate:** Very good western.

**Cast:** Audie Murphy, Barry Sullivan, Venetia Stevenson, John McIntire, Kenneth Tobey, Mary Field, Ken Lynch, Suzanne Lloyd, Ward Ramsey, Don Collier, Jack Kruschen. Produced by Gordon Kay; directed by Harry Keller.

**Story:** When new Texas Ranger Audie Murphy reports for assignment, Lt. Kenneth Tobey sends him out on a tough assignment with John McIntire to catch notorious killer Barry Sullivan. Before leaving, Murphy makes the acquaintance of Venetia Stevenson. Murphy learns that many people like Sullivan, who has winning ways. McIntire is killed by a rifle bullet by Sullivan, but Murphy takes him prisoner after wounding him. He soon learns that he can't trust him and keeps a close watch over him. Sullivan takes a liking to the youngster and hesitates over killing him when he has the chance. Murphy, too, becomes fond of the outlaw. They manage to battle off savage Indians, vengeful outlaws, etc., until they reach headquarters where Sullivan is jailed. Tobey offers to let him escape figuring to keep him from telling how he turned coward which resulted in the death of Murphy's brother, also a Ranger. Sullivan kills Tobey and escapes, accidentally wounding Stevenson during the getaway. He eludes the posse and returns to ask Murphy to ride with him. The Ranger realizes that he must put Sullivan away for good. In a draw, Sullivan beats him but hesitates, and Murphy kills him. He and Stevenson plan a future together.

**X-Ray:** Well-made and interesting in story and presentation is this western that pits outlaw against Texas Ranger. The story has a different twist in that Sullivan is a killer, yet a likeable outlaw. The use of color adds to the effectiveness of the presentation with performances, direction, and production falling into the better catagory. It should make up fine as part of the show. The screenplay is by Clair Huffaker, based on his novel.

**Tips On Bidding:** Higher program rates.

**Ad Lines:** "A Really Different Yarn About A Texas Ranger And An Outlaw Who Became Fast Friends Until The Showdown"; "He Was A Killer With Charm And A Fast Gun."

*Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.*

## Spartacus

**Drama**
**189m**

Universal
(Technicolor-Super Technirama 70)

**Estimate:** High-rating epic ranks with the best.

**Cast:** Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, Tony Curtis, Nina Foch, Herbert Lom, John Ireland, John Dall, Charles McGraw, Joanna Barnes, Harold J. Stone, Woody Strode, Peter Brocco, Paul Lambert, Robert J. Wilke, Nicholas Dennis, John Hoyt, Frederic Worlock, Dayton Lummis. Produced by Edward Lewis; executive producer, Kirk Douglas; directed by Stanley Kubrick.

**Story:** Slave Kirk Douglas (Spartacus) is bought by Peter Ustinov for training as a Roman gladiator. Wealthy and powerful Roman official Laurence Olivier and some of his jaded friends come to the school for a private fight to the death. Gladiator Woody Strode refuses to kill Douglas in combat and attacks Olivier. Strode is killed. The gladiators revolt under Douglas' leadership and flee for the hills. Douglas is joined there by slave Jean Simmons and finds personal happiness while training his ever growing army of slaves. In Rome, the Senate is concerned over the growing slave insurrection. Despite the opposition of Senator Charles Laughton, who supports John Gavin (Julius Caesar), Olivier is given dictatorial power and charged with destroying Douglas and his army. Douglas and the slaves push south through Italy toward the sea, wishing no more than to return to their homelands. Another Roman army returning from abroad cuts off their advance to the sea and they are forced back to Rome. Hopelessly outnumbered, the slave army engages Olivier and is destroyed. Some 6,000 slaves, including Douglas, are crucified along the Appian Way. Laughton, in a last gesture of defiance to Olivier's power, sees that Simmons and her child are set free. Finding the cross on which Douglas is dying, Simmons tells him that his dream of freedom will never die. Their son has been born a free man, and the decadent rule of Rome is beginning to crumble.

**X-Ray:** Kirk Douglas' "Spartacus" reaches the screen after a multitude of problems, but it has all been worthwhile. The result is a magnificent screen spectacle, with an inspiring story of man's thirst for freedom and individual dignity brought to life by as fine a cast of performers as has ever been assembled. There is action and spectacle, but more important there is a tender love story and a deep human drama that should touch the heart of every filmgoer. There are scenes of violence and brutality, but slavery and man's inhumanity to man are brutal also. Douglas is fine in the title role, and Simmons magnificent in her dignified portrayal. There is real beauty in her love scenes with Douglas. Laughton and Ustinov have great fun stealing their comedy scenes from each other, and the result is fine comedy relief. Olivier is, as always, a tower of acting strength. Indeed, all parts down to the smallest are carefully cast and well played. The screenplay by Dalton Trumbo from Howard Fast's novel affords director Stanley Kubrick an excellent vehicle, and he is more than equal to the occasion, both in the drama and the sweep of the epic gladiatorial and battle scenes involving thousands of players. Critical and public acceptance should be forthcoming, and the hard ticket engagements should benefit from word of mouth. This is a thoughtful and serious film containing more than enough commercial elements to generate ticket-buying activity. It is to be hoped that those same groups so quick to criticize the industry for a few lapses from good taste will be equally quick to support this effort, certainly one of the cinema's best.

**Ad Lines:** "The Inspiring And Imperishable Drama Of The Gladiator-Rebel Who Sprang From Slavery To Challenge The Awesome Might Of Imperial Rome . . . And So Became A Shining Symbol Of Freedom For All Mankind . . . For All Time"; "A Mighty Cast . . . A Mighty Story . . . A Mighty Motion Picture."

# WARNERS

## Girl Of The Night (004) (Copy)

**Drama**
**93m**

Warners

**Estimate:** Exploitable clinical study of a prostitute for adults only.

**Cast:** Anne Francis, Lloyd Nolan, Kay Medford, John Kerr, Arthur Storch, James Broderick, Lauren Gilbert, Eileen Fulton, Julius Monk. Produced by Max J. Rosenberg; associate producer, Roberta Hodes; directed by Joseph Cates.

**Story:** Call girl Anne Francis returns hurt from a brutal "date" and is assisted to psychologist Lloyd Nolan's office in the building where she lives. She refuses treatment and goes to her apartment. She returns to talk to Nolan at another time and it develops that she was lured into the racket by John Kerr, whom she loves, and who has convinced her that he loves her and will some day marry her and take her away from her "trade." Meanwhile, she supports him with the money from her "dates." He has been getting her assignments through madam Kay Medford, who has contacts among executives and others. Kerr becomes involved with another girl, Eileen Fulton, and he persuades her to go on a double date with Francis. When Fulton repulses the advances from her man, he threatens to expose her to her family. Panic-stricken, she leaps from the hotel window. The suicide is hushed up. Francis, helped by Nolan, decides to break away from the "business" and gets a job as a file clerk and enrolls in art school at night. The instructor, James Broderick, becomes interested in her, asking her for a date. She runs away from him feeling he is only interested in sex. She returns to Kerr and then tells Nolan that she is breaking off analysis to marry Kerr. The latter tries to postpone the wedding asking her to take a few men on "dates" so that they can have a lavish honeymoon. She sees that his promises are empty and decides to return to Nolan with the hope that he can help her with regard to the future.

**X-Ray:** Highly exploitable and highly volatile is this filmed confession of a prostitute which is frank of treatment, language, and situation. The end result is more a clinical study of a girl who goes this unorthodox road rather than entertainment in the accepted sense of the word. Some of the scenes are frankly embarrassing to viewers who are unfamiliar with the game of prostitution, and the film is certainly to be sold as suitable for adults only. The cast is good and interest is present if only for the sensationalism involved. Direction and production are adequate. Anne Francis is effective in the lead as the call girl. The screenplay is by Ted Berkman and Raphael Blau based on the psychoanalytical study, "The Call Girl," by Dr. Harold Greenwald.

**Tips On Bidding:** Program rates or up to individual theatre.

**Ad Lines:** "The Confessions Of A Call Girl"; "A Frank Tale About A Girl In Trouble —For Adults Only."

# FOREIGN

## The Entertainer

**Drama**
**97m.**

Continental
(English-made)

**Estimate:** Off-beat, interesting entry for art and specialty spots.

**Cast:** Sir Laurence Olivier, Brenda de Banzie, Joan Plowright, Roger Livesey, Alan Bates, Daniel Massey, Albert Finney, Shirley Ann Field, Thora Hird. Produced by Harry Saltzman; directed by Tony Richardson.

**Story:** Sir Laurence Olivier has never been a really top stage comic, and the way gets rougher and tougher with the passage of time. The revue he is appearing in is playing to few in the audience and closing time is rapidly approaching. When his daughter, Joan Plowright, comes home after an argument with her fiance, she finds him trying to promote a new show while the present one crumbles around him. His wife, Brenda de Banzie, who has to sign all the legal papers for Olivier since he got into trouble in a bankruptcy deal several years back, seeks solace in the gin bottle. Living with them is his father, Roger Livesey, a one-time famous singer of songs. One son is with the Army in the Middle East while another works backstage. The soldier is captured during a fracas. Olivier indulges in a romance with a youthful contender in a beauty contest and persuades her wealthy family to back the new show, with the daughter to get a starring role. He makes commitments, which he is legally not permitted to do. His plans even include marrying the young girl, and Livesey decides to spike the affair by telling all to the mother. The latter cancels all the plans of backing and Olivier is in worse trouble than before. Amid this comes word that the soldier-son has been killed. This doesn't stop Olivier from planning a comeback, this time using Livesey to get the necessary backing from his old friends. As the new show is about to open, the strain proves too much for Livesey and he dies in the wings. With hope gone, a plan to go to Canada to start anew is resurrected, but Olivier rejects this preferring to go to jail for his financial manipulations. The curtain rings down on his last show.

**X-Ray:** A most proficient cast does well by its assignments in this offbeat and depressing tale of a performer on his way to oblivion. The story rambles a bit, hits hard sometimes, and stresses the unusual, and all the while interest is fairly well maintained. Some of the subject matter is best suited for adults, especially the frank situations and language, and it would seem that best results would be obtained in the art and specialty spots where the play by John Osborne on which the screenplay by Osborne and Nigel Kneale is based would best be appreciated. The Olivier name can carry it elsewhere, but the subject matter and need for adult viewers may be limiting factors. Olivier is fine in this change of pace role, handling the role with the proper amount of looseness and off-key tone and vagueness, and many of the others provide better support, especially Branda de Banzie and Roger Livesey. The on-stage as well as off-stage settings and scenes carry an air of authenticity.

**Ad Lines:** "A Hit Play Is Made Into A Fascinating Film For Adults"; "Show Business—An Expose Of Men And Morals."

## For Members Only (The Nudist Story)

**Novelty**
**87m.**

Union
(English-made) (Technicolor)

**Estimate:** Sexploitation nudist film for fast buck spots.

**Cast:** Brian Cobby, Shelley Martin, Natalie Lynn, Anthony Oliver, Jacqueline D'Orsay, Joy Hinton, Paul Kendrick. Produced by John P. Wyler; directed by Ramsey Harrington.

**Story:** Shelley Martin inherits most of her grandfather's estate, including a nudist camp, with full approval of her aunt Natalie Lynn and her boy friend, business adviser Anthony Oliver, which she plans to dispose of until she meets camp director Brian Cobby. He persuades her to visit the camp before making up her mind to sell and thus evict the nudists. Her visit so impresses her that she allows the nudists to stay, but her aunt and Oliver remain adamant in their attitudes. Martin, however, tricks her aunt into visiting the camp, and she is also won over. Jacqueline D'Orsay, long fond of Cobby, realizes she is losing him to Martin and enlists Oliver in a plan to bring Cobby into disrepute with Martin. However, Lynn and nudist friend Joy Hinton clear up D'Orsay's untrue charges against Cobby, and it is obvious that they will wed and share the camp together.

**X-Ray:** Like others before it, this expounding of nudism is clean enough in itself with

*(Continued on page 4760)*

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### FOR MEMBERS ONLY

*(Continued from page 4759)*

the simple, little story by Norman Armstrong affording an opportunity for the display of plenty of nudity, inoffensively handled. This was made in cooperation with the Sunlanders Youth Group in Britain. The Technicolor photography enhances things. This is strictly for the exploitation spots in censor-free areas.

AD LINES: "The Picture About Altogetherness!"; "Gay, Charming, Beautiful."

## The Royal Ballet

BALLET
131M.

Lopert
(Rank)
(Eastman Color)

ESTIMATE: Exquisite ballet film for art spots.

CAST: Margot Fonteyn, Michael Somes, Bryan Ashbridge, Leslie Edwards, Mavis Osborn, Clover Roope, Ann Howard, Antoinette Sibley, Shirley Grahame, Brenda Taylor, Christine Beckley, Deirdre Dixon, Rosemary Lindsay, Franklin White, Julia Farron, Alexander Grant, Leslie Edwards, Corps De Ballet of The Royal Opera House, Covent Garden, Ltd., directed by Dame Ninette De Valois; associate director, Frederick Ashton; Covent Garden Orchestra. Produced and directed by Paul Czinner.

STORY: Three ballets are given: "Swan Lake," Act II, music by Tchaikovsky, choreography by Marius Petipa and Lev Ivanow; "The Firebird," music by Stravinsky, choreography by Michel Fokine; and "Ondine," music by Hans Werner Henze, choreography by Frederick Ashton.

X-RAY: This suberb ballet offering, featuring some of the world's greatest ballet stars, is not a motion picture in the true sense of the word. It is, rather, merely photographed ballet and will definitely have a limited audience and appeal. The Eastman Color in subdued hues is most lovely, and the technique developed by Paul Czinner in filming the stage performance at the Royal Opera House is most praiseworthy. The film was shot in an empty theatre in off hours. The fairy tale qualities of the ballets are adequately explained by subtitles, and the faultless dancing is so brilliant that the make-believe world of the drapes and other scenery in the background only enhances their work. Preserving on film the remarkable talents of the ballet performers is a commendable achievement to screen art, even though, unfortunately, the appeal will be limited. The lengthy running time is the tip off that this is certainly one whale of a lot of dancing. Possibly, the film would have a wider field if released in three parts, of one ballet each. Costuming and color effects are superb.

AD LINES: "Ballet At Its Peak"; "Ballet Brought To Millions On The Cinema Screen."

## Santa Claus

FANTASY
94M.

(K. Gordon Murray)
(Eastman Colorscope)
(Mexican-made; Dubbed in English)

ESTIMATE: For the kiddies.

CAST: Joseph Elias Moreno. Produced by William Calderon; directed by Rene Cardona; narrated by Ken Smith.

STORY: Away up in the sky Santa Claus is turning out toys with the help of children from the various nations and countries of the earth. He is also able to watch all the children on earth with a variety of instruments. As Christmas approaches, the devil decides to interfere with the operations of Santa. With the help of Merlin the Magician, Santa is ready to make his annual journey equipped with a powder to keep children asleep during his visit, a magic flower that can make him disappear, and a key that opens doors everywhere. He has a number of adventures on earth, most of which are guaranteed to make the youngsters happier everywhere after his visit. He also overcomes all evil efforts of the devil to interfere and another Christmas is successfully concluded.

X-RAY: This colorful tale of Santa Claus at work and at play is slated to be enjoyed mainly by youngsters. Its simple story is easy to follow, but the running time is much too long for the subject matter. The acting, direction, and production are okay, with color and good sized sets providing a healthy assist. It should make a good booking for the holidays for the small fry who can lose themselves neatly in this fantasy. Much of it was dubbed into English and the film was made in Mexico. It won the Golden Gate Award for the Best Family Film at the 1959 San Francisco International Film Festival.

AD LINES: "The Story Of The World's Best Loved Character"; "The Story of Santa Claus."

# MISCELLANEOUS

## The Prime Time

MELODRAMA
76M.

Mid Continent Films

ESTIMATE: Amateurish 'teen-age meller for lower half.

CAST: JoAnn LeCompte, James Brooks, Frank Roche, Ray Gronwold, Maria Pavelle, others. Produced by Herschell G. Lewis; directed by Gordon Weisenborn.

STORY: JoAnn LeCompte, all of 17, is a restless girl in search of kicks. She persuades her clean-cut boy friend James Brooks to loan her his car so she can keep a date with detective Frank Roche in the apartment of Ray Gronwold, a beatnik artist. Gronwold forces her to pose in the nude for him when Roche does not show up. To force her to do this, the artist attacks her and ties her up. When Le Compte does not return, Brooks and the rest of the 'teenage mixed group organize a search for her. The search finally leads to Gronwold's studio. Gronwold is accidentally killed trying to escape. LeCompte tells Roche that he must marry her, or she will tell his superiors that he has been intimate with a minor, and he reluctantly agrees. Brooks and Pavelle begin a new friendship.

X-RAY: This sexed up 'teen age meller is only for the exploitation spots in the lower half slot. The cast of mostly unknowns perform their tasks satisfactorily, but the story is certainly most trashy with screenplay credited to Robert Abel. Several rock 'n' roll numbers are heard, but quite a few sequences, including that of a semi-nude night bathing party, make this objectionable, especially for the 'teenagers it will attract. Everything about the film, including the advertising matter, is along sex-sational lines.

AD LINES: "This Is The Time Of The Violent Plunge Into Adulthood—This Is 'The Prime Time'"; "All The Passion, The Pain, The Poignance Of Emotional Awakening."

## Wild Youth

MELODRAMA
70M.

Cinema Associates

ESTIMATE: For the lower half.

CAST: Robert Hutton, John Goddard, Carol Ohmart, Clancey Cooper, Steve Rowland, Robert Arthur, Jan Brooks. Produced by John Bushelman; directed by John Schreyer.

STORY: Robert Arthur and Steve Rowland are aided in an escape from a prison farm by Arthur's sister Jan Brooks. Rowland immediately goes on the make for Brooks, so Arthur has to keep his eye on him. When their beat-up car breaks down, they hitch-hike with John Goddard, dope peddler and killer, wanted by the border police, and his dope-crazed moll, Carol Ohmart. In the ensuing conflict between Goddard and Arthur for a huge doll stuffed with dope, the police, led by Robert Hutton, finally run Goddard down. He has killed Arthur.

X-RAY: This meller, shot mostly on location around the Mexican border and in New Mexico, mixes juvenile delinquents with switch blade knives, dope peddlers, and police. It is all action and one long chase in automobiles for the most part. There is little sex, or anything else objectionable in the film, based on a story by Lester William Berke and Gary K. Judis. The cast of unknowns, for the most part, are okay, but no one has to do much acting.

AD LINES: "The Nation's Number One Problem Today"; "The Way Out Guys and the Make Out Girls—What Is Their Latest Kick?"

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OCTOBER 12, 1960 SECTION THREE
Vol. 64, No. 20

***Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:***

## B | KIDS' MATINEES

**NUMBER B68**

### Merchants' Sponsored Free Childrens' Shows

*THEATRE:* **Capitol,**
*ADDRESS:* **St. Catharines, Ontario, Canada**
*MANAGER:* **Leslie E. Mitchell**

When we recently had an adult film booked for four days, I succeeded in selling a series of matinees for those days to the Downtown Merchants Association. Since we would have had to substitute our restricted program in any event since it could not be shown to children, it proved a fine idea all around.

As soon as the Merchants Association had accepted my proposition of running two shows a day at one p.m. and three p.m. for a rental of $100 per day, I contacted my booker and arranged to get 20th-Fox's "Smiley." This is the story of a boy who finally, at the end of the picture, gets a Raleigh bicycle that he wanted all his life. This was a good program for the kids and permitted another tie-in. The Raleigh bicycle people were contacted and donated a bicycle as a prize to be awarded to some lucky child at these shows.

The merchants in the Association handed out nearly 10,000 tickets and we had 5,247 kids come in for the shows. The cooperating merchants all spotted reverse slugs in their newspaper ads reading: "Get Your Downtown Committee Free Theatre Party Tickets Here!" etc.

I arranged to have a television personality visit the theatre on the last afternoon and draw the ticket for the bicycle. She was brought to the theatre in a convertible with three police motorcycles escorting. The traffic Safety Officer was also present and gave a safety talk.

From the $400 rental we paid $27 for film; $30 for the tickets and $9 for advertising, so we had a most successful four days net, plus candy sales. Under our regular substitution plan for restricted pictures we could not have done nearly so well.

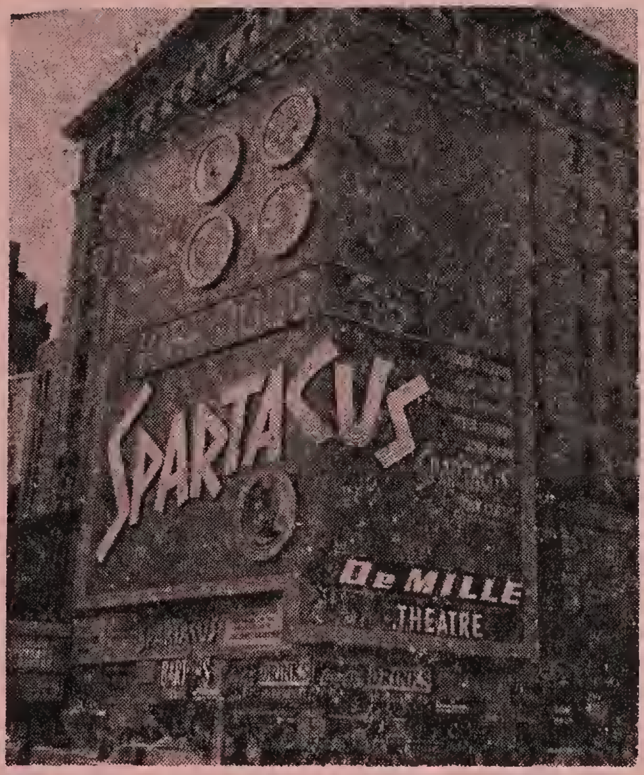
## G | STUNTS-BALLY

**NUMBER G111**

### Hoover Helps "Our Man" In Scotland

*THEATRE:* **Odeon,**
*ADDRESS:* **Rutherglen, Scotland**
*MANAGER:* **C. Hayden Reed**

Competitions highlighted my recent campaign for Columbia's "Our Man in Havana". The national $14,000 contest sponsored by Hoover Electrical Appliances naturally predominated in my efforts. First, the Hoover area manager placed a half page ad in the local papers incorporating the entry form and plugging the booking in no mean manner at no cost to the theatre. This really established the title in the people's minds.



**One of the largest signs to herald a motion picture in some time has been completed for the showing of U-I's "Spartacus," DeMille, New York City. Measuring 90 feet by 88 feet, it has over 10,000 lamp bulbs and more than three miles of wire as it winds around the corner of Broadway and 47th Street. The "S" of the title "Spartacus" is 30 feet high and the other letters are 22 feet high.**

Two weeks prior to playdate Hoover provided a number of the electrical appliances which are prizes in the contest for a foyer display. I backed this with credit cards giving full details of the booking. Each evening a Hoover representative was on duty to answer patrons' queries regarding the models and to distribute entry forms. The display which was in excellent taste was impressive in color and size. Three of the best windows in the town were devoted to "Our Man—Hoover" displays with full credits.

In conjunction with the Guinness Brewery, I mounted a further display in the foyer for a week before playdate. Surrounding a photo of Alec Guinness were scene stills, trade paper cut outs and general program promotional material. Patrons were invited to answer a number of questions about the star such as in which film did he appear as a statesman; for which film did he receive an 'Oscar', etc. Complimentary tickets were given for the three correct answers received.

With the cooperation of the local paper which published full details, my assistant toured the town at set times and the public was invited to recognize him from his photo in the paper and to challenge him thus: "You are our man in Rutherglen and I claim two seats for 'Our Man In Havana' at the Odeon". The contest was backed by the paper's news contents bills without cost to the theatre. Eight observant people challenged "our man" correctly.

**NUMBER G112**

### Witch Doctor Bally For "Macumba"

*THEATRE:* **Center,**
*ADDRESS:* **East Los Angeles, Cal.**
*MANAGER:* **Herman Miller**

We really went to town on our promotion of United Artists' "Macumba Love" recently.

We arranged for a "witch doctor" in full costume and with bonga drums to do some out front bally.

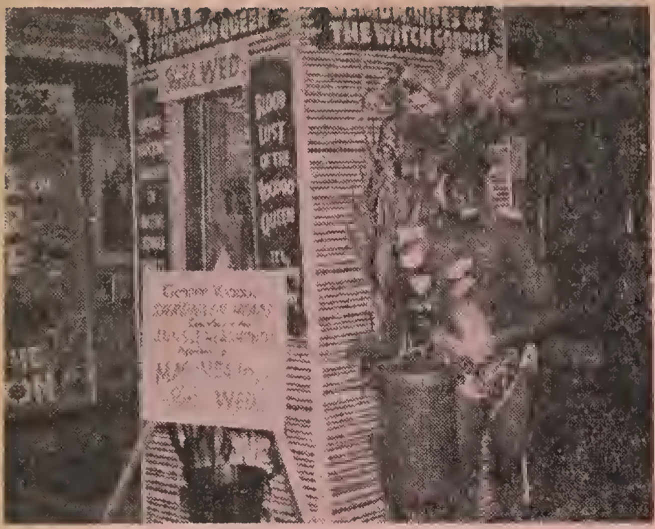
The boxoffice was covered to simulate a tropical hut; and we took a large cauldron; and with white bones and a generous amount of dry ice, which was kept "steaming," created the effect of a cannibal meal being cooked.

Our witch doctor gave out small packets of "love potion" and told each person that during the first day's showing of "Macumba Love" each patron would receive a "shrunken head." These novelties were obtained from a manufacturer at little cost.

In fact, the entire promotion cost was

House of Usher
STANTON
MARKET STS.
NOW PLAYING

**The SW Stanton, Philadelphia, utilized this unique exploitation on American-International's "The House Of Usher" recently. The flat bedded truck toured the city. Featured was a model in a casket with a witch hovering over and copy reading "For More—See 'House Of Usher,' Stanton."**



**This "voodoo man" attracted the desired attention to United Artists' "Macumba Love," in a front-of-theatre stunt recently arranged by manager Herman Miller, Center, East Los Angeles, Cal.**

small. The crowds that came to see the witch doctor also stayed to see the current feature on the weekend of the advance promotion.

**NUMBER G113**

### Those Monsters Are Loose Again

*THEATRE:* **State,**
*ADDRESS:* **Fostoria, Ohio**
*MANAGER:* **C. V. Mitchell**

For Columbia's "13 Ghosts" we turned the monsters loose again to good results.

We used a coffin two weeks in advance of playdate with a manniken attired as a ghost with a sign on the coffin reading "I am one of the 13 ghosts coming to this theatre soon."

A title contest was used with participants having to list as many motion picture titles bearing the word "Ghost" as they could. Passes were issued to winners, along with jewelry promoted from a local store. The jewelry consisted of necklaces, ear rings, cuff links and tie clasps. As an added feature we held a drawing using ticket stubs for a 30-day free pass to the theatre.

Since we had a "ghost" walking throughout the city as street bally, we had this same "eerie creature" posted at the rear of the theatre. At a cue from myself "it" came charging down the aisle and interrupted the stage show. We had the coffin backstage and an usher got in it and at another cue, the footlights were dimmed and the "ghost" came on stage carrying the coffin. Ghostly and weird sounds accompanied him. The lid came off the coffin, the usher jumped out uttering more howls and screams, as he was chased by the "ghost."

The candy counter girl and the cashier driessed in black wearing signs reading, "I am in mourning for the 13 Ghosts."

We had such a big turnout on Friday night that it became necessary for us to have police direct traffic at the close of the performance.

The next day being Saturday we held a Monster Matinee. The first 13 in line were admitted free and the first 113 received candy and balloons. Prizes were awarded children winning our contest for those most resembling "ghosts." Although all the children did not come in costume, enough did to make the "monster matinee" a success. Various games were played by the children at this show such as a balloon blowing contest, a blind-fold contest, etc. Inexpensive childrens' prizes were awarded by our cooperating jeweler and Kresge's five and 10 cent store.

Before show time it became necessary to open earlier than usual due to a threatening storm. Recordings were played and we permitted dancing on the stage until the performance started. This helped maintain better order and the children seemed to enjoy the innovation.

In a tieup with Kresge's, we had a display at their soda fountain where they featured a "13 Ghost" sundae for 13 cents. This sundae was also featured on their fountain menu.

### THE NEW 1960

## "Showman-of-the-Year"

### CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

## $1000⁰⁰ IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

## Bedside Ballyhoo Boosts Columbia Film

CINCINNATI—This is the story of a dedicated publicity man acting "above and beyond the call of duty"—Ray G. Nemo, Columbia exploiteer here.

Nemo was assigned the task of carrying out an effective pre-selling campaign for "The Interns." About to launch his campaign, he was sent by his doctors to Jewish Hospital for an eye operation.

The seriousness of the operation and the necessary forced rest would have halted most men, but not Nemo. From his hospital room, he carried on what must be a world's record in prone publicity. He distributed copies of the book and was photographed with pretty nurses and with interns. From his recovery room he promoted the film, the book, the author, Columbia, and everything else in sight.

His bedside campaign was released to wire services, local press and radio. The coverage received was the biggest and the most unique in this area in years.

Nemo's only comment, "I think I'll send my hospital and medical bills, minus Blue Cross allowance, of course, to Columbia!"

## H | LOBBY DISPLAYS

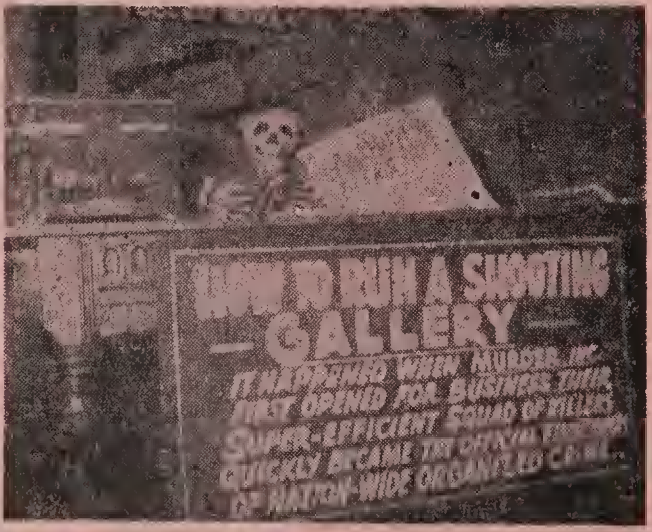
**NUMBER H32**

### "Do It Yourself" Lobby Display

*THEATRE:* **Capitol,**
*ADDRESS:* **Union City, N. J.**
*MANAGER:* **Paul Reynaud**

We recently created a "do-it-yourself" lobby and front display on 20th-Fox's "Murder, Inc." at a total cost of about five bucks.

We had some 2x4's and some boards laying around in our storage space so we went to work and made a model electric chair complete with straps, hood and door buzzer, which was connected under the chair where it could not be seen. The buzzer was rigged to go on and off and at the same time a red light would go on in the hood. We put a dummy in the chair to represent "Lepke"; and although this is a very old gimmick it drew lots of comment and attention both in the lobby and in front of the theatre.



**This "do it yourself" home-made lobby display recently created by Paul Reynaud, Capitol, Union City, N. J., got the desired attention for 20th-Fox's "Murder Inc."**

Then we borrowed from a dress store one of their manniquin dummies and put a sign on it reading "Eadie The Kiss Of Death Girl."

We tied-in with a local gunsmith, who loaned us a variety of guns used during the period of the film; also several shotguns. These were wired to a display board, plus a burlap bag, with card explaining its part and brass knuckles, billys, etc. A card was put on the board reading "These are the tools of "Murder Inc.' "

An office was set up in the lobby. This consisted of desk, chairs, etc., and sitting behind the desk was a skeleton holding a "Murder Inc." contract. A card in front of the desk read "How To Run A Shooting Gallery" etc.

We had this display in the lobby 10 days before playdate, and then moved the electric chair and two 40x60 frames with stills and newspaper blowups out front for the entire week. It got us a lot of attention as we are on the main street at a bus stop. The entire cost was so small and the display helped us more than we expected, that we suggest that other exhibitors try some "do-it-yourself" displays.

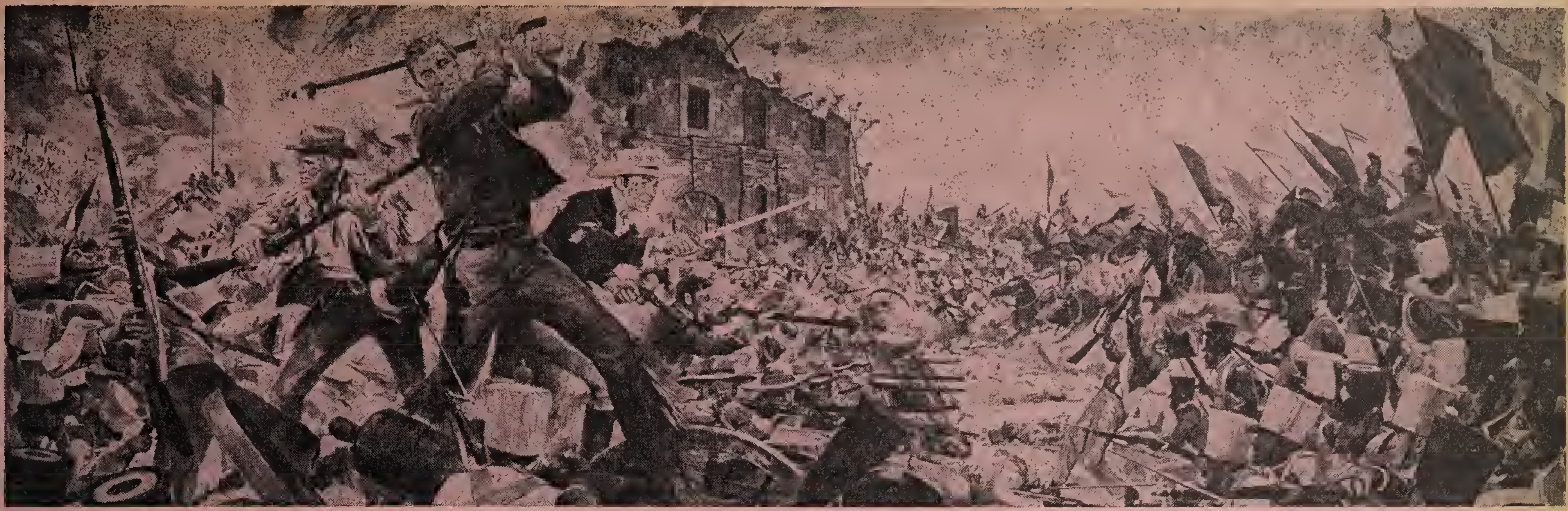
**NUMBER H33**

### War Display In Lobby

*THEATRE:* **Central,**
*ADDRESS:* **Kidderminster, England**
*MANAGER:* **Victor Sims**

On Columbia's "Yesterday's Enemy", I contacted the local Territorial Army Unit and found that the Seventh Battalion of the

*(Continued on page EX-264)*



**"The Last Charge Of The Alamo," huge oil painting by artist Reynold Brown, provides basis for display campaign. Aflame with action and color, the 20 square foot canvas shows heroic defense of the famed mission fortress.**

# Early Efforts Aid 'Alamo'

A full two months prior to the world premiere of "The Alamo," John Wayne's Batjac Organization and United Artists launched a series of full-page display ads in 35 leading newspapers in 12 major cities in the U.S. and Canada to herald road-show engagements of the $12,000,000 Todd-AO production. The ads, reaching a combined readership of more than 50,000,000 persons, included mail order coupons for tickets in each of the premiere cities including New York, San Antonio, Houston, Dallas, Montreal, Toronto, Philadelphia, Chicago, Los Angeles, San Francisco, Oklahoma City, and Tulsa.

In addition, some 71 major newspapers in the New York, New Jersey and Connecticut area, with a combined circulation of over 10,000,000 will run Rheingold Beer display ads tieing in with the film. Running 1000 and 1500 lines, these will feature a life-size photo of Wayne and focus attention on the New York opening at the Rivoli.

Wayne planned a 14-city personal appearance tour in behalf of the road-show openings. This began in Houston and was to conclude in San Antonio, where he was to participate in a three-day gala celebration marking the world premiere at the Woodlawn on Oct. 24. In each city visited, Wayne was to meet with representatives of the press, radio and television and exhibitor leaders.

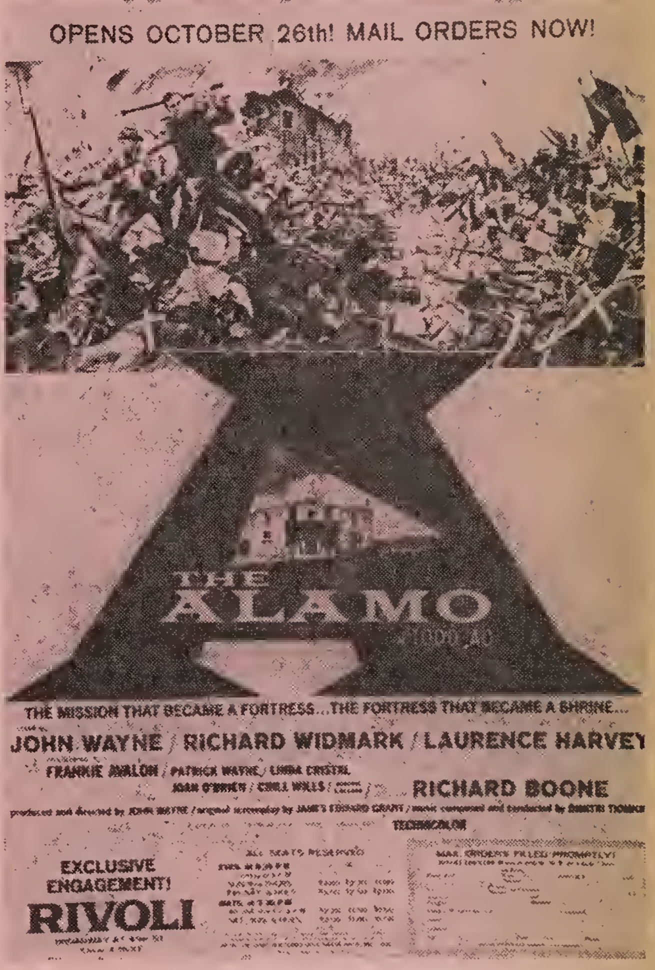
The three-day celebration in San Antonio called for festivities to begin in a Mexican fiesta atmosphere at the International Airport, when Wayne and members of "The Alamo" cast will be presented with Alcalde certificates making them honorary mayors of the city. Wayne will be joined by leading city, state and international dignitaries to spark the premiere celebration. The "Alamo Airlift" for the guests of honor and visiting press will be followed by an evening reception and "Alamo Symphony Concert" with Dimitri Tiomkin conducting the San Antonio Symphony Orchestra. Wayne will be honored by the San Antonio Press Club at its annual Gridiron Show. There will be a "Howdy" Brunch for visiting press; a Ranch Bar-B-Que and party; evening river ride with strolling troubadours; San Antonio Press Club reception, capped by a gala "Night In Old San Antonio" at the picturesque La Villita, 200-year-old reconstructed Spanish village modeled after San Antonio during the days of Spanish and Mexican rule.

Other activities will be a "Texas Under Six Flags" luncheon; an "Alamo" parade featuring a motorcade of stars, etc.

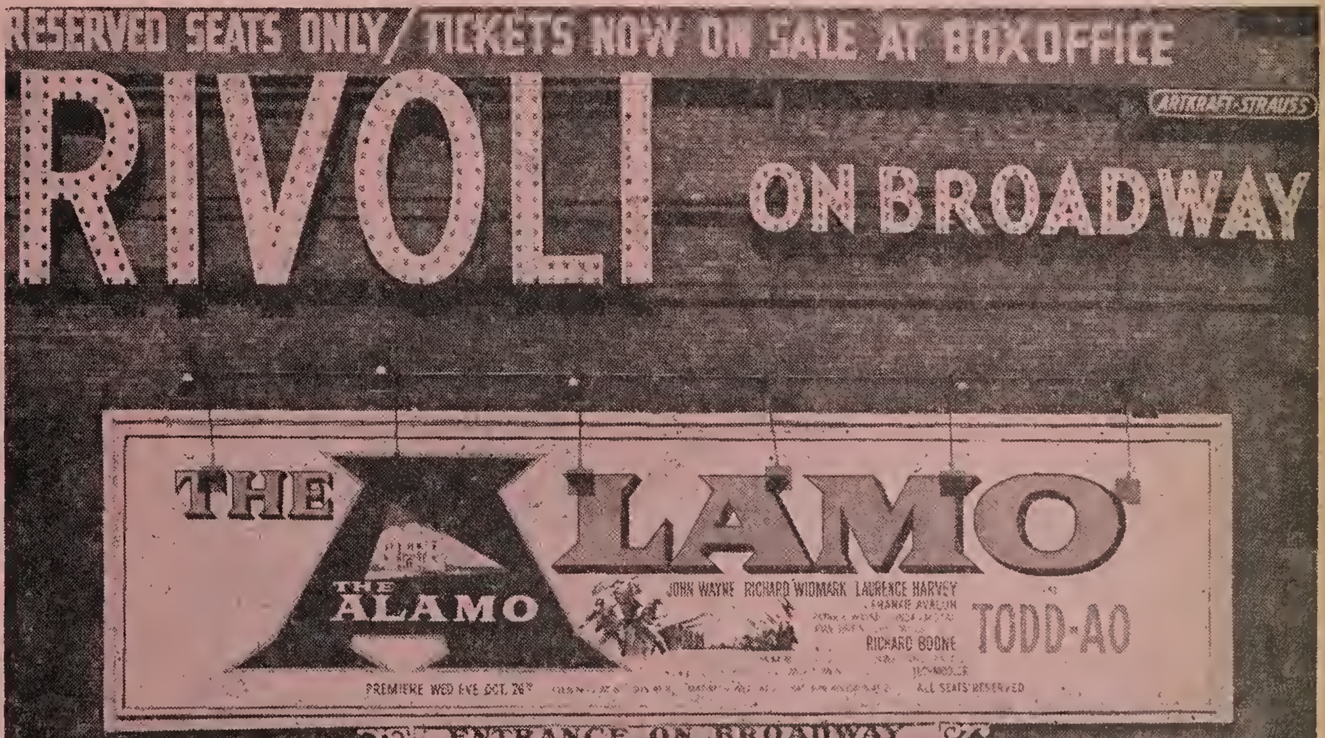
The New York premiere will be sponsored by MEDICO, Medical International Cooperation Organization; and will be attended by members of the diplomatic corps, leading figures from the field of medicine and research and social and civic dignitaries.

Over in England, the charity premiere at the Astoria, London, will play host to Princess Margaret and her husband, Antony Armstrong-Jones; and will be sponsored by Variety Club Tent for the benefit of its invalid children's aid association.

With a total of three LP albums and 19 single 45 rpm recordings, the film is being launched with one of the biggest movie drives in motion picture history. The original sound track recording with music composed and conducted by Tiomkin is on the Columbia label. UA field men in each territory will develop local drives with exhibitors and music shops and retail outlets. Posters, displays, streamers, sales literature and other promotional materials will be sent to these outlets and will focus attention on the picture and regional openings. Additionally, a schedule of co-op advertising aimed at the music trade and lay press will underscore the scope of the promotion and herald the release.


OPENS OCTOBER 26th! MAIL ORDERS NOW!
THE ALAMO
TODD-AO
THE MISSION THAT BECAME A FORTRESS...THE FORTRESS THAT BECAME A SHRINE...
JOHN WAYNE / RICHARD WIDMARK / LAURENCE HARVEY
FRANKIE AVALON / PATRICK WAYNE / LINDA CRISTAL
JOAN O'BRIEN / CHILL WILLS
RICHARD BOONE
TECHNICOLOR
ALL SEATS RESERVED
MAIL ORDERS FILLED PROMPTLY!
EXCLUSIVE ENGAGEMENT!
RIVOLI

**The advance sales drive is gaining rapid momentum with full-page ads like the one above appearing in some 35 major publications in each of the 12 premiere cities. Off-the-amusement page ads are also being utilized.**


RESERVED SEATS ONLY/ TICKETS NOW ON SALE AT BOXOFFICE
ARTKRAFT-STRAUSS
RIVOLI
ON BROADWAY
THE ALAMO
THE ALAMO
JOHN WAYNE RICHARD WIDMARK LAURENCE HARVEY
FRANKIE AVALON
RICHARD BOONE
TODD-AO
PREMIERE WED EVE OCT. 26th
ALL SEATS RESERVED
ENTRANCE ON BROADWAY

**This 40-sheet poster is being used in major shopping and business areas, where the eye-arresting displays can penetrate broadest audiences. The king-sized billboard campaign illustrates the bigness of the entertainment.**

## COMPANY ASSISTS

**MGM** and Coca-Cola have mapped out a national promotion campaign for "Where The Boys Are" with the film to be spotlighted in hundreds of point-of-sale displays all over the country. Four-color counter cards ballyhooing both the beverage and the comedy will be distributed via Coca-Cola's network of regional and zone bottling organizations. The soft drink is seen several times in the picture.

**UNITED ARTISTS** has set 17 national merchandising promotions blanketing more than 1,000,000 retail outlets in the U.S. and Canada for "The Facts Of Life". The tie-ins include Rolex Watches, Botany Clothes, Rheingold Beer, Armour and Company, The Kroger Company, Royal Crown Cola, Tappen Appliances, Dow Chemical Company, Lanvin Perfumes, Garcia Fishing Equipment, Cushman Golf Cart, Aligator Raincoats, Pocket Book Publications, among others. Key elements of the extensive merchandising drive include a program of cooperative advertising, window and dealer displays, in-store promotions, special mailing pieces, contests and local level exploitation developed by representatives of the participating companies and UA field men. Promotion materials will carry endorsements, scene stills, full cast and credits and local playdate information. In all instances, the drives will be timed with Christmas sales and merchandising campaigns now being formulated by the manufacturers.

**UNIVERSAL-INTERNATIONAL's** 'Spartacus" was saluted by full page ads taken by Macy's department store in the New York Times, the New York Daily News, the New York World Telegram and the New York Post upon the occasion of its world premiere at the DeMille. The ads accorded high praise to the picture.

### WAR DISPLAY

*(Continued from page EX-262)*

Worcestershire Regiment had served in Burma and that their "museum" had much captured Japanese material. This I succeeded in borrowing for a foyer display.

Machine guns, a mortar, flags and other battle paraphenalia made for a most impressive display and members of the unit were detailed off each day to guard the souvenirs and provide recruiting information to interested parties.

The Commanding Officer was decorated for gallantry during the Burma campaign, so I invited him, the officers, the mayor and mayoress and the press to the opening night. The occasion proved most pleasant and was well covered by the local press.

To augment the display I painted personally a jungle scene based on the cover of the brochure for the London premiere utilizing an old 8 ft. x 4 ft. display board. This I hinged to another similar board bearing a one sheet poster, press quotes and stills; and let the two boards stand book fashion. I jazzed this up with some bamboo and raffia. By chance a reporter dropped in while I was painting and he immediately sent for a photographer, resulting in an ever useful press break.

Schowcards and brochures provided by our home office were placed in nearby hotels and four of the best book sellers and newsagents cooperated by plugging the paper book edition on the film.

*SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD*

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Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

*A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring*

**Service-Kit Binder**

*capable of holding two full years of data is available to Subscribers for $1.50 each.*

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246-48 N. Clarion Street
Philadelphia 7, Penna.

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

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USED BOOTH EQUIPMENT, will dismantle. CHARLIE WHITTENBURG, Jewel Theatre, Poplar Bluff, Missouri.

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WEATHERPROOF, WEARPROOF MASONITE MARQUEE LETTERS, Black or Red, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

## PROJECTION REPAIRING

NEW INTERMITTENT sprocket and installation, Super, E7, Standard Simplex, Century C-CC—$14.50. CALVIN WINDER, 5714 Pearton Court, Cincinnati 24, Ohio.

## THEATRES FOR SALE

THEATRES REQUIRED and for Sale in America. BOVILSKY, 34 Batson Street, Glasgow.

CATSKILL THEATRE for sale, 1100 seats, new marquee, air-conditioned. WM. W. FARLEY, 43 Rathbone St., Albany, N. Y.

## THEATRES WANTED

OPERATING MOTION PICTURE THEATRES wanted in New York City. To purchase for operator. BRENER & LEWIS CO., 11 E. 48th St., N.Y.C. MU 8-3171.

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BIGGER, BETTER BARGAINS—Super, E7, Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; Simplex Acme 35mm Arc Sound Projectors with pedestals $195.00; Filmoarc 16mm sound projectors complete $975.00; Hi-Intensity arcs w/rectifiers, Brenkert, Simplex, Strong, Forest, $195.00. S.O.S., 602 W. 52nd Street, New York 19.

## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

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## SERVICE MANUALS —for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

**Price: 10c each**

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**MAN PROJECTIONIST** and wife cashier, 8 years experience for both. Knowledge of everything in theatre. Will relocate in Phila., Montgomery or Bucks county. Hard working, sober, reliable and honest. BOX A928, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

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**THEATRE OPERATOR WANTED**—expandable outdoor in Central Virginia. Owners transferred by Uncle Sam. Excellent family set-up. Write: HARDIN, 2730 Richmond Highway, Alexandria, Va. (928)

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246 North Clarion St., Phila. 7, Pa.

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(*Allied States Association of Motion Picture Exhibitors)

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MOTION PICTURE
EXHIBITOR

Plus...
SHOWMEN'S
TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 19, 1960
Volume 64 Number 21

IN TWO SECTIONS • THIS IS SECTION ONE

# Lippert Firm Sells 12 Calif. Theatres

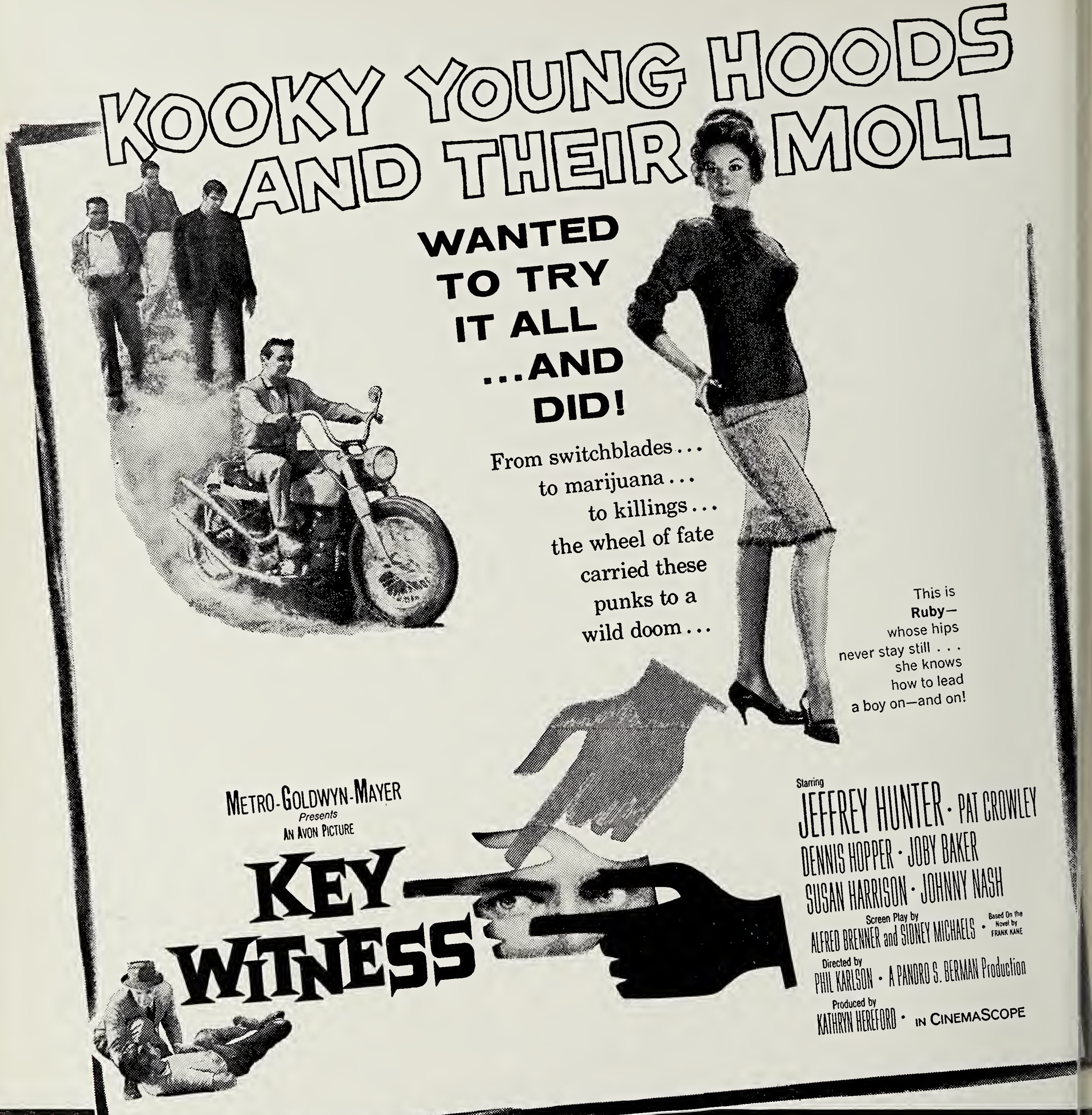
*(See Page 7)*

# ITOA Ready For Censor Court Test

*(See page 10)*

Budd Rogers, president, Alpha Distributing Corp., set to produce and distribute 12 films in the next year, is currently discussing his initial script with a TOA committee named to work with the new product source.

**featuring:** "The Guns Of Navarone" Boom . . . see Page 14


KOOKY YOUNG HOODS AND THEIR MOLL
WANTED TO TRY IT ALL ...AND DID!

From switchblades...
to marijuana...
to killings...
the wheel of fate
carried these
punks to a
wild doom...

This is
**Ruby**—
whose hips
never stay still . . .
she knows
how to lead
a boy on—and on!

METRO-GOLDWYN-MAYER
*Presents*
AN AVON PICTURE

# KEY WITNESS

Starring
JEFFREY HUNTER · PAT CROWLEY
DENNIS HOPPER · JOBY BAKER
SUSAN HARRISON · JOHNNY NASH
Screen Play by
ALFRED BRENNER and SIDNEY MICHAELS · Based On the Novel by FRANK KANE
Directed by
PHIL KARLSON · A PANDRO S. BERMAN Production
Produced by
KATHRYN HEREFORD · IN CINEMASCOPE

## CASH IN ON THE HIT SONG—"RUBY DUBY DU"!

This song is rapidly becoming one of the fastest selling releases of the year!

Already a smash hit in Chicago, Boston, Buffalo, Houston, Kansas City, Memphis and St. Louis, it is now being backed by the combined promotional efforts of M-G-M, MGM Records and Robbins Music Corp.

Campaign to help you sell "KEY WITNESS" includes

- 2-Color Ads in Billboard and Cashbox.
- Thousands of streamers to dealers nationally.
- 4,000 Records to Disc Jockeys.
- 4-Star rating in Billboard • High rating in Cashbox.
- Pick of the Week in Radio Daily

## *BOOK M-G-M's "KEY WITNESS" NOW!*

**42 Years of Service to the Theatre Industry**

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER Audit Bureau of Circulations

Volume 64 • No. 21

OCTOBER 19, 1960

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

## EVOLUTION OF FILM SELLING

Reports from a number of different territories claim that certain film exchanges have stopped making any effort to sell some of their customers. Salesmen who formerly made periodic calls, or at least made telephone contact, haven't been heard from for months. In some cases a followup proves that economies at the exchange level have cut the number of salesmen and enlarged the territories of others. But in many more other cases the salesmen are there but theatremen think they are following some new technique of "planned scarcity." Sort of a "he's-got-to-have-pictures-to-stay-open-and-if-he-must-come-to-me-I'll-have-an-advantage" plan.

One "old timer" is grinning complacently. He was thinking of cutting the number of mid-week shows and stretching his playing time, and this little "slight" from a company where he has spent a lot of film rental through the years has given him reason to cut them out. Another eastern booker tells us he is managing to get by through the use of everybody else's product, except the non-callers.

Checking this out at the exchange level has produced some interesting results.

A veteran film salesman points to the fact that handling so many more "independent" productions results in more and more "desk work" and sales reports. That he now gets to his exchange at 8:30 a.m. and spends a busy day until 5:30 or 6 p.m. when he feels entitled to join his family for dinner. That in that day he makes many phone calls to circuits, buying groups, and independent exhibitors, but that in the latter classification it is nearly impossible to reach anyone because few have matinees midweek, or are in their theatres. He assures us that he is "on" his accounts with every available feature date, except for these latter few where he must more-or-less wait for them to call him.

Another veteran assures us that he calls on or telephones each of his accounts regularly "except for the bad ones." In the latter category he places: (1) Those who sign anything, but leave a trail of uncompleted contracts behind them; (2) those who have their overheads "kited" to the place it is impossible to make a decent percentage rental return; (3) those who don't pay their bills; etc.

All of this must reflect itself on the "possibility sheets" of the particular branch—with duplicates to the general sales managers' offices in New York. Are calls being reported that are not actually made? Or, are theatres being eliminated as "sales possibilities" in particular territories while they are still very much alive and buying other people's film?

This reflects a condition with 31 branch sales offices, and possibly three times that many salesmen. Can you imagine what would happen under the PREMINGER PLAN of just one national sales office in New York selling and booking all of any one company's films?

## RECOGNITION OF SHOPPING-CENTER THEATRES

We had a visitor the other day with stars in his eyes. He wanted to inspect our photograph and data files on shopping-center theatres.

The visiting gentleman is the operator of six or eight fine suburban roofed theatres and two drive-ins, all situated in and around an eastern city. He hadn't thought it possible to finance the construction of a new theatre in today's money market, and had no expansion plans. Then, out of the blue, an important builder and developer came to him.

*Was he aware of the $8,000,000 Shopper's World (Shopping Center) at Framingham, Mass., and had he heard the report that the 1500 seat Cinema Theatre situated in it had grossed nearly $500,000 in 1959?* He seemed to remember something about it—but he had not heard about the gross!

*Would he be interested in modern theatres in two proposed shopping centers (the locations of which made his eyes pop)?* He most certainly was!

So our visitor had been up to Framingham for a quiet look, and liked everything he saw. We were able to help through an eight-page pictorial and editorial survey of that project that we had published in 1952, and through more than a dozen other theatres in similar locations that we had surveyed in that and other years. He was full of excitement and drive!

One of the proposed centers would be in a particularly plush area, that was already served by several fine suburban theatres, but there was no reason why a 500 seat high admissioned art type operation—with all that adjacent free parking—couldn't do well. The other was a "natural" in an as yet underdeveloped area with a tremendous growth potential, where it would build into a 1500 seat suburban first-run in not more than two or three years. We shared his enthusiasm!

All of this is typical of the heightened interest in shopping-center theatres that we keep hearing from many areas. Phil Smith, original lessor and still operator of the Framingham theatre, recently formed a corporation for the promotion and construction of no less than 10 such houses. From the west coast come other rumors of large scale plans. And single developments are everywhere.

And all of it is right as rain! We have oft repeated on this page that there were no unsuccessful shopping-center theatres. That theatremen with leases on such projects valued them highly. And that the parking areas, community interests and modern merchandising images of shopping centers were an ideal climate for modern theatres.

It is heartening to note this current trend!

It's a healthy sign.

# 20TH ALWAYS HAS THE GREATEST STORY EVER TOLD

**17** Major Properties Set For Production in 3-Month Period!

**Return To Peyton Place • Wild In The Country • Francis Of Assisi • Tender Is The Night • Solo • Voyage To The Bottom Of The Sea • The Big Show • Snow White and The Three Stooges • All Hands On Deck • The Lion Of Sparta • Madison Avenue • The Right To Love • It Happened In Athens • The Canadians • The Fiercest Heart • Story Of The Jules Verne • The Queen's Guards**

Largest, costliest sets in studio's history constructed for TODD-AO production of

## CLEOPATRA

Historic Egyptian locales, never-before-filmed, will be used!

## ELVIS PRESLEY

to head all-star cast in the Jerry Wald production WILD IN THE COUNTRY with screenplay by Clifford Odets!

**CAN-CAN** continues world-wide wing-ding as records fall by the wayside in newest openings in Argentina and Finland! The Todd-AO spectacle conquers continent after continent!

First Two of 80 Stars

## JOHN WAYNE · SIDNEY POITIER

signed for THE GREATEST STORY EVER TOLD in Todd-AO! Producer-Director George Stevens promises only the best for every role!

International Beauty Contest to Find World's Loveliest

## ESTHER

will tie-in with our Thanksgiving release

**ESTHER AND THE KING**

## JUSTINE

based on Lawrence Durrell's acclaimed "Alexandria Quartet" will be made in Alexandria and Paris by director-writer JOSEPH L. MANKIEWICZ

## *RICHARD RODGERS*

to write words and music of new songs for the Todd-AO production of

## *STATE FAIR*

which Charles Brackett will produce! ARTHUR GODFREY to make film debut in musical classic and will co-star with PAT BOONE.

More Marquee Magic News Will Be Forthcoming

*and our next bonanza is*

JOHN WAYNE · STEWART GRANGER · ERNIE KOVACS · FABIAN and CAPUCINE in **NORTH TO ALASKA**

# Letters . . .

**UNSOLICITED** • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

### From HASTINGS, MICH.

May I have a copy of "THE SLIDING SCALE METHOD" which I understand you published originally in the April 15, 1959, issue, but have available in reprint form?

I also would like to add a comment or two to your editorial "DIRT IN PICTURES" (issue of Oct. 5).

As yet I haven't seen the film "THE DARK AT THE TOP OF THE STAIRS," but I have read and heard quite a bit about it, and I agree with you to the letter. I happened to see the play this summer in stock, and the story has plenty of "meat" to become a good picture and a big grosser, without throwing in the "bed-in-blanket" scenes. I don't want to single out this picture for a crusade, for I understand that it is fine except for that scene or two; but small-town people are slow in taking to this new "sex" trend, and sex scenes that are not in good taste or that are not important to the story upset them.

Small towns are not blessed with enough "egg heads" to insure the success of a picture. To be successful here any picture must have enough general appeal to be able to attract patrons from all classes. A perfect example was "SUDDENLY LAST SUMMER." We got all the "egg heads" there were to be had, but the picture's appeal ended there. Result: all the mug-womps stayed home and we turned in an unsatisfactory gross.

MOTION PICTURE EXHIBITOR is a fine trade paper. Keep up the good work!

GORDON M. BENNETT
United Barry Theatres

*EDITOR'S NOTE: Mr. Bennett's comment conforms to the majority we have received as a result of this Oct. 5 editorial. Dirt for dirt's sake is never attractive. It is too bad it was considered a necessary addition to an otherwise impressive picture. This has been happening in picture after picture. It was just easier to prove in "DARK" because it had been a successful play.*

### From CHARLOTTE, N.C.

I slept through "THE SLIDING SCALE METHOD" which I understand you explained quite fully in your issue of April 15, 1959. I surely would appreciate a copy.

ULMER S. EADDY, JR.
Consolidated Theatres, Inc.

*EDITOR'S NOTE: A pleasure to oblige.*

### From McRAE, GA.

We receive MOTION PICTURE EXHIBITOR each week at the Gene Theatre, but, as many have probably failed to do, I have overlooked keeping an accurate file of the pink REVIEWS sections. I note that these latter may be purchased by complete back seasons. I would appreciate it if you would bring me up-to-date for the past three film seasons, right up to and including the last installment.

WILLIAM T. CROSS, Manager
Gene and McRae D.I. Theatres

*EDITOR'S NOTE: Pink REVIEWS sections, consecutively numbered and punched for loose-leaf binding, are available from the 1954-55 season (starting September 1954) to date. They are only sold to regular subscribers, and cost 52 cents per complete season.*

### From DETROIT, MICH.

The entire industry here, especially those who participated in the Fair, was simply delighted with the space and attention given to it in MOTION PICTURE EXHIBITOR. Although the trade press is carefully read each week it isn't often that they are really a-twitter over a particular issue. This national recognition, that it is believed will plant the seeds for national expansion of the idea next year, did just that. May I have a few additional tear sheets?

ARTHUR HERZOG, JR.
Public Relations

*EDITOR'S NOTE: Sent! Good ideas merit good coverage. The young men of Detroit have shown leadership.*

---

## How's it doin'?

To get an accurate report on the early dates of 40 to 50 new Features . . .

READ

## "The TIP-OFF...on Business"

*IN THIS ISSUE*

---

### From McMINNSVILLE, TENN.

If MOTION PICTURE EXHIBITOR will just keep on doing the good job it has been doing, in giving me first-hand information and good useable advertising ideas that help me in my work, I'm satisfied 100%.

JOE H. REEP, Manager
Ben Lomand Drive-In Theatre

*EDITOR'S NOTE: "The TIP-OFF on Business" is certainly first-hand information, and more and more showmen are following it every week.*

### From WASHBURN, N.D.

I am enclosing a tearsheet of an institutional ad used in my local newspapers in conjunction with your 1960 LAUREL AWARDS. These annual AWARDS are helpful and do help sell pictures and stars. I appreciate this "extra" from MOTION PICTURE EXHIBITOR.

KEN CHRISTIANSON, Proprietor
Roxy Theatre

*EDITOR'S NOTE: Good work! And after you are finished with the annual Laurel Awards Issue it wouldn't be a bad one to leave in your lounge or lobby where the public could inspect it.*

**Here is a reduction of the separate display ad that ran in the newspapers around Washburn, N. D., as a smart institutional promotion.**

The International Laurel Awards

1960 Season

-:- Sept. 28, 1960

VOTED BEST DRAMA NO. 3
"The Nun's Story"—See It Sunday
VOTED BEST ACTION DRAMA NO. 2
"Journey to Center of Earth"—Playing Oct. 16-17
1960—LAUREL AWARD WINNERS—1960
No. 1 Drama "Anatomy of a Murder"—Played
No. 1 Comedy "Pillow Talk"—Played
No. 1 Action Drama "North by Northwest"—Played
OTHER WINNERS:
"The Big Circus" —, "Five Pennies" — 'Lil Abner" — "Porgy and Bess" — "Operation Petticoat" — "Please Don't Eat the Daisies" — "On the Beach" — "Hole in the Head'" "Some Like It Hot"
"The Best" Have All Played at Your Local Theatre!

ROXY — WASHBURN

PICK OF THE BEST! WHY GO AWAY TO SEE THE BEST IN OUR BEST ENTERTAINMENT?

### From NEW YORK, N.Y.

To me MOTION PICTURE EXHIBITOR is not only *the best* and *the most informative* of all domestic trade papers; but, exhibiting mostly foreign films and therefore regularly reading foreign trade papers as well, I think it is also *the finest in the World* by far.

WARNER BRODEK, Manager
Heights Theatre

*EDITOR'S NOTE: That does it! Until the astronauts open up the Universe we can't be sure that there are any other trade papers elsewhere—so we'll be satisfied. Thanks a lot!*

### From EUREKA, CAL.

Keep up the good work as an independent constructive trade paper.

I feel that all exhibitors should boycott all film distributors who sell to TV any films less than 10 years sold. This would probably stop the practice. But will exhibitors stick together?

V. L. PATTERSON, Owner
Humboldt Theatres

*EDITOR'S NOTE: Probably not. But it isn't that simple. Boycotts can be illegal. Theatremen need only make it tough for such companies as they themselves notice have sold. Only 20 per cent of such U.S. theatremen, working individually, can make an impression.*

### From DALLAS, TEX.

My hat is off to Publisher Emanuel for his support of more and better short subjects as noted on page 15 of the Oct. 5 issue of MOTION PICTURE EXHIBITOR. This is particularly encouraging to me for I have just completed filming "BEAUTY OF THE CAVE" in Eastman Color, in the hill and cave country of Texas. I deeply value the opinions of the entire staff of MOTION PICTURE EXHIBITOR and they will have a lot of influence on all future productions of this company.

DALE BERRY
Continental Artists Productions

*EDITOR'S NOTE: Bigger and longer features are certain to encourage single bills, and to require more and better short subjects.*

### From NORTHEAST HARBOR, ME.

I enjoyed the GOLDEN FIFTY issue very much and wish you another happy 50 years.

Please send me a copy of "THE AMUSEMENT PAGE . . . Friend or Foe?" if you still have a supply of these reprints.

ROBERT A. HAMILTON, Manager
Pastime Theatre

*EDITOR'S NOTE: Sent! And thanks for the good wishes!*

# NEWS CAPSULES

## FILM FAMILY ALBUM

### *Arrivals*

A son, **Douglas Mark**, was born to **Mr. and Mrs. Paul Firstenberg** on Oct. 7 in Doctors Hospital, New York City. Mrs. Firstenberg is the former **Jean R. Picker**, daughter of **Eugene Picker**, president, Loew's Theatres, Inc. This is the couple's second child.

### *Obituaries*

**Salvatore A. Adorno, Sr.**, 82, general manager, M&D Theatres, operating in recent years the Palace, Middletown, Conn., died. A Connecticut film pioneer, he leaves five sons, including **Salvatore, Jr.**, owner-general manager, Middletown Drive-In, Middletown; and **Michael**, assistant general manager, M&D interests.

**M. Earl Ames**, Ames Theatre, Jefferson, Ohio, died on Oct. 13. He was the father of **Howard Ames**, his associate in the theatre, and had been a 40-year pioneer in theatre operations. The theatre will be closed temporarily.

**Walter T. Hickey**, a pioneer in the industry, who started in the business by showing "The Great Train Robbery" in a tent, cranking the machine by hand, died in Atlanta, Ga., after a lengthy illness. He represented Warners, Realart, and Film Classics in the Atlanta territory before his retirement in 1947 because of ill health.

**Robert E. Kaufman**, 65, owner and president, Rialto Service Bureau of New York City, and for nearly four decades actively identified with the legitimate and motion picture industries, died suddenly at Redding, Conn. He is survived by his widow, two sons and a daughter.

**Thomas A. J. Riley**, 58, general manager, Highway Express Lines, Inc., and Clark Transfer, Inc., died in University Hospital, Philadelphia. He had been with Highway and Clark for many years and is survived by his wife, two sons, and a daughter.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 17**

## Mulvey Heads New Distribution Company

NEW YORK—A new company, Beaver-Champion Attractions, Inc., dedicated to supplying a regular flow of major feature pictures, has been organized by veteran American and Canadian motion picture executives, it was announced by James A. Mulvey, president of the new firm.

In addition to Mulvey, former president of Samuel Goldwyn Productions, Inc., principals of the new company are N. A. (Nat) Taylor, David Griesdorf, and Meyer M. Hutner, vice-presidents; Harry S. Mandell, treasurer; and Stephen W. (Bud) Mulvey, secretary. Taylor and Griesdorf are well-known Canadian exhibitors and distributors; Hutner resigned as vice-president of William Goetz Productions, Inc., to join the new firm.

The new company will inaugurate its program with three films—"David and Goliath," an Italian production with a cast headed by Orson Welles; "Sins of Rasputin," with Edmund Purdom, Gianna Maria Canale, and John Barrymore, Jr.; and "Uncle Was A Vampire," comedy with Renato Rascel, Sylva Koscina, and Christopher Lee.

"David and Goliath" will be released to the nation's theatres in February. Negotiations are now in progress for the acquisition of additional films.

A major aspect of the company's operation will be the extent of its pre-selling and promotional activities, with many of the properties being given the "Hercules"-type treatment. The principals of Beaver-Champion were partners with Joe Levine in the distribution of "Hercules."

Beaver-Champion will establish its own publicity, advertising, and exploitation departments under the supervision of Hutner, who prior to becoming vice-president of William Goetz Productions served as national publicity director for Warner Bros.

Steve Broidy, right, president, Allied Artists, recently revealed to the press at 21 Club, New York City, that his company will distribute producer Samuel Bronston's forthcoming spectacle, "El Cid." Seen, left to right, are Morey R. Goldstein, AA vice-president and general sales manager; George Burrows, AA executive vice-president; and Bronston.

## BROADWAY GROSSES

### Several Openings Hypo Business

NEW YORK—With the advent of considerable new product Broadway first run grosses jumped accordingly last week-end.

The breakdown was as follows:

**"DESIRE IN THE DUST"** (20th-Fox). Paramount had a $25,000 opening week.

**"MIDNIGHT LACE"** (U-I). Radio City Music Hall claimed $111,000 for Thursday through Sunday, with the opening session sure of $170,000. Stage show.

**"SPARTACUS"** (U-I). DeMille reported $35,000 for the second session.

**"HELL TO ETERNITY"** (Allied Artists). Caiptol claimed the opening week at $40,000.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat policy, claimed the 47th week at $33,500.

**"HIGH TIME"** (20th-Fox). Warner stated the fifth week would reach $8,000.

**"INHERIT THE WIND"** (United Artists). Astor expected the opening week to reach $30,000.

**"IT STARTED IN NAPLES"** (Paramount). Victoria anticipated the seventh and last week at $15,000.

**"ALL THE YOUNG MEN"** (Columbia). Forum expected the eighth week to hit $8,000.

**"SURPRISE PACKAGE"** (Columbia). Criterion reported $25,000 for the opening week.

**"CAN-CAN"** (20th-Fox). Rivoli did $15,000 on the 32nd week of reserved seat engagement.

## Col.'s "Pepe" Receives Big Trailer Campaign

NEW YORK—The most ambitious trailer program ever undertaken for a motion picture has been filmed in connection with "Pepe," the G.S.-Posa Films production for Columbia release, it has been announced by Jonas Rosenfield, Jr., Columbia's executive in charge of advertising, publicity and exploitation.

The trailers are in four languages and feature 10 of the 35 top Hollywood stars who appear as themselves in the motion picture. Among the personalities who will appear in the trailers are Cantinflas, Maurice Chevalier, Bing Crosby, Dan Dailey, Jack Lemmon, Kim Novak, Debbie Reynolds, and Edward G. Robinson.

All trailers will be offered free of charge, except for the regular theatre trailer.

Included in the comprehensive program are "Pepe presents George Sidney," a short subject for trade and exhibitor screenings; a series of theatre teaser trailers; television spots; and three special teaser trailers in which Cantinflas addresses the audience in Spanish, Maurice Chevalier speaks French, and Dan Dailey speaks Italian.

Although pre-release engagements are set for the end of December, 50 per cent of the trailers are now completed, with the remainder of the program to be completed by Nov. 1. This will afford ample time for long-range promotion.

# TOA Group Studies Alpha Product Plan

## ElectroVision Sells 12 Theatres To Stein

LOS ANGELES—ElectroVision Corporation and Fred Stein Enterprises concluded arrangements for the sale by ElectroVision of 12 of its Los Angeles hardtop theatres at a price in excess of $2,500,000, Robert L. Lippert, chairman of the board, announced.

Concurrently, Lippert announced the election of Martin Stone as the new president of ElectroVision, succeeding Edwin F. Zabel who resigned to rejoin Aubrey Schenck in the production of independent motion pictures. Agreements have been made whereby Stone and other principals will acquire Zabel's stock interest in the corporation. A member of the board of directors, Stone previously served as special consultant on acquisitions and corporate development for the company.

The addition of the ElectroVision theatres to Stein's existing chain of southern California theatres makes Stein the largest independent theatre operator in southern California. ElectroVision retains its 22 theatres in northern and central California and southern Oregon, most of which are drive-ins. Included in the deal with Stein are the Hollywood Paramount, Crest, Beverly, Baldwin, Bay, Corbin, Imperial, Manchester, Rio, AAA, Southside, and Buena Park. Stein takeover will be on Nov. 2.

In his initial statement, Stone said, "The sale price is in excess of our carrying cost of the assets and we will thereby show a profit. The sale will also result in an improvement in the annual earnings of ElectroVision. This sale is one of a series of steps that will be taken by the company to create a balance between its motion picture theatre business and the optical and ground support equipment manufacturing businesses in which it is already engaged. We are also looking at several additional diversification activities which we anticipate will increase the growth potential of ElectroVision."

### Col. Income Rises

NEW YORK—A. Schneider, president, Columbia Pictures, announced that the total profit from operations and sale of facilities for the year ended June 25, 1960 was $2,107,000. This compares to $151,000 the year ended June 27, 1959.

The earnings per share of common stock in 1960 is $1.47 after preferred stock dividends based on the 1,287,109 shares outstanding on June 25, 1960.

Income, exclusive of sale of studio facilities, was $1,905,000 for the year ended June 25, 1960, compared to a loss of $2,445,000 for the preceding year.

Columbia also announced that the board declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock, payable Nov. 15 to stockholders of record Nov. 1.

### TV Sale Injunction Denied

NEW YORK—New York Supreme Court Justice Saul Streit has denied a motion by Triangle Publications to enjoin Seven Arts Productions and others from licensing the post-1948 Warner Brothers features to television stations in the Philadelphia area.

**Democratic Presidential candidate Senator John F. Kennedy recently praised the motion picture industry to Eric Johnston, president, Motion Picture Association of America, for its precedent-breaking industry-wide campaign to get out the vote and raise funds for both parties.**

## Security Stressed In Election Campaign

NEW YORK—Eric Johnston, president of the Motion Picture Association of America, stressed the security angle of the motion picture industry's nonpartisan campaign for the 1960 elections as of key importance to the effectiveness of the entire operation.

The campaign, which seeks to get out the vote and raise funds for both political parties, involves a double-envelope system which protects everyone participating in the drive. "There is practically a hundred percent assurance," Johnston said, "that neither the name of any contributor, nor his party affiliation or the amount of his contribution will be known to anyone except the members of his designated party who finally open the double envelopes."

The method Johnston referred to consists of a system developed at MPAA. In the collection of funds, the donor places his donation within the contribution envelope marked on the outside only with instructions as to how to proceed. The contributor checks the party to which he wants his contribution to go. The only place his name appears is on a receipt, if he desires one, that is sealed inside this initial envelope with his donation. To further the security of the individual's identity, he is provided with a second and larger envelope into which the fund envelope easily fits. Both sealed envelopes will be turned over to the respective parties for counting and distribution of fund.

"We have done everything in our power to make this fund campaign as secret as the secret ballot," Johnston said. "That has been our slogan throughout. We are doing this as a public service and not a dollar is being deducted for the expenses of the campaign which are being shouldered by the motion picture companies."

### New Production Team

HOLLYWOOD—Stuart Millar and Lawrence Turman announced the formation of a new production firm, Millar-Turman Productions. Their first feature will be "The Young Doctors" to be shot early next year in New York for United Artists release. The team also plans theatre and TV projects.

Turman resigned from Kurt Frings Agency to join Millar in the new venture.

### Committee To Review All Proposed Scripts; First Alpha Film Seen Ready For April Theatre Play

NEW YORK—The committee which will review all proposed pictures of the Alpha Production and Distribution Company, was announced by Albert M. Pickus, president of Theatre Owners of America.

At the same time Pickus also disclosed that the committee was currently reviewing the script and production program for the first of the 14 pictures which Alpha announced it was ready to produce subject to TOA's approval.

Selection of the committee and the current appraisal activity of the first picture was hailed by Budd Rogers, president and general sales manager of Alpha, who declared the TOA cooperation would enable Alpha to move quickly into actual production.

Alpha's first picture could go before the cameras in December, and be ready for theatrical release by April, Rogers disclosed.

TOA's committee consists of George G. Kerasotes, chairman of the board of directors and president of Kerasotes Theatres of Springfield, Ill.; M. Spencer Leve, assistant to the president and executive vice-president of National Theatres and Television Company of Los Angeles; Samuel Pinanski, honorary chairman of the board of directors and president of American Theatres of Boston; Walter Reade Jr., past TOA president, and president of Walter Reade, Inc., of Oakhurst N.J.; E. D. Martin, past TOA president, and president of Martin Theatres of Georgia, and Pickus, serving ex-officio.

The Alpha Company has announced it is prepared to undertake the complete financing, production, and distribution of quality theatrical films, with the understanding TOA will urge its members to support and play those pictures which TOA has approved. The program is one result of TOA's efforts to find new production sources to ease the current product shortage.

The TOA committee will act as a reviewing board on all proposed Alpha pictures, in an effort to advise and guide Alpha towards making films which exhibitors feel have the best boxoffice potential. Both TOA and Alpha have agreed to seek films which have the broadest possible appeal, and to avoid those which stress sensationalism, sex, or horror.

Rogers said that the rapid appointment by Pickus of his committee insures Alpha that it can move its production program into high gear in less than 30 days after the TOA convention.

He said that as a matter of policy, no publicity would be given any proposed production until is has been approved by the TOA committee. Announcement of the first picture, he said, is anticipated in the very near future.

### Wilhelm Heads Fox Branch

ALBANY—John G. Wilhelm has been appointed manager of the 20th Century-Fox branch office here, succeeding Clayton G. Pantages, recently elevated to the new "sales cabinet," general sales manager Glenn Norris announced.

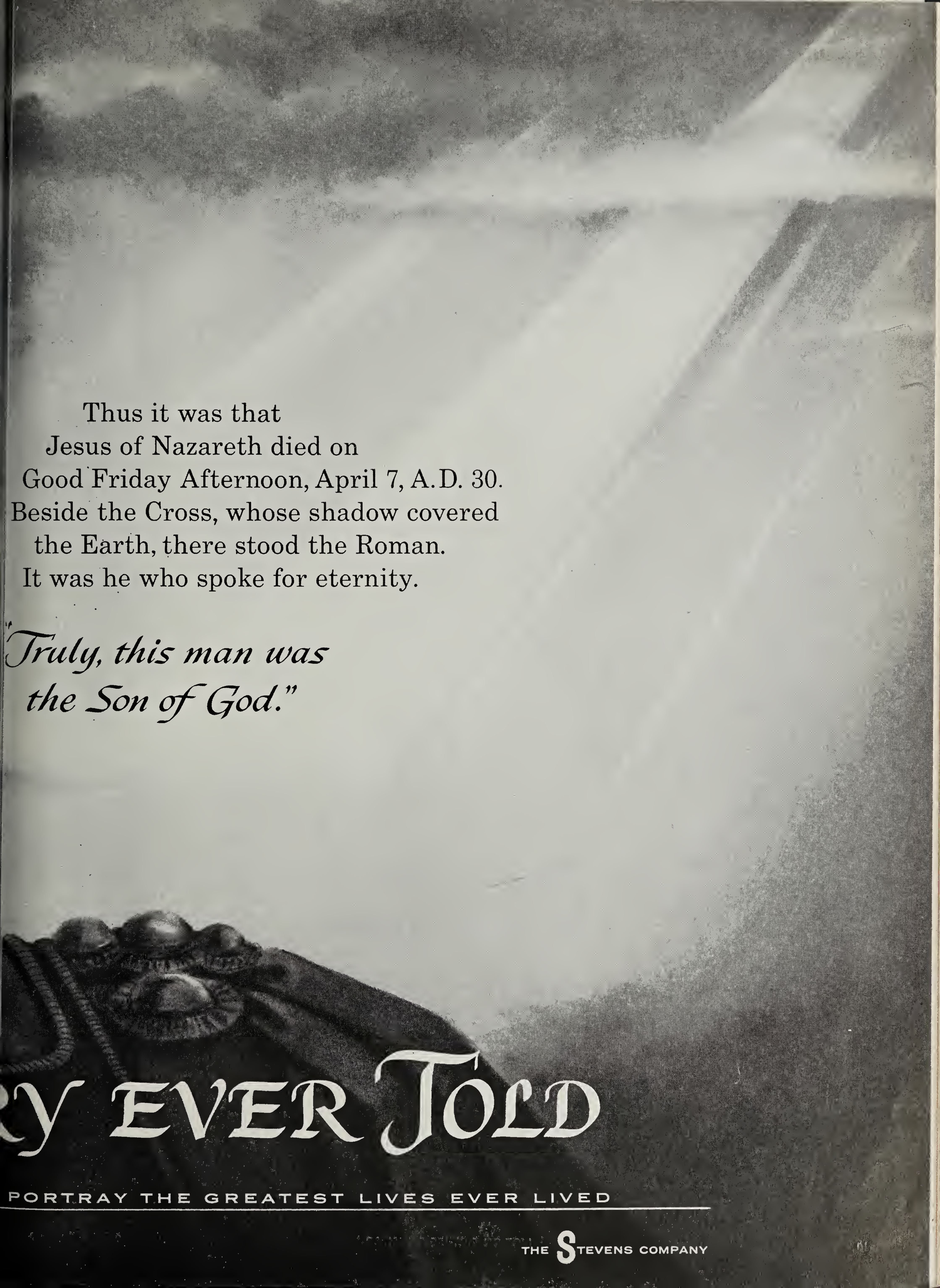
Wilhelm has been with the company since 1943.

Mr.
JOHN
WAYNE
as the Roman

# THE GREATEST ST

A GALLERY OF THE WORLD'S GREATEST ARTIS

20th CENTURY-FOX



Thus it was that
Jesus of Nazareth died on
Good Friday Afternoon, April 7, A.D. 30.
Beside the Cross, whose shadow covered
the Earth, there stood the Roman.
It was he who spoke for eternity.

*"Truly, this man was
the Son of God."*

RY EVER TOLD

PORTRAY THE GREATEST LIVES EVER LIVED

THE STEVENS COMPANY

# End Of Censorship Could Backfire, Harming Exhibitors, Myers Warns

INDIANAPOLIS—Abram F. Myers, adviser to National Allied, at the Allied Theatre Owners of Indiana convention, issued a warning on the increasing criticism of motion pictures' moral tone and the alleged failure to enforce the Production Code.

Myers said the effects of this were being visited first on the small town theatres. Hitting the attitude of the industry, Myers asserted that "the Motion Picture Association, directly and through COMPO, is waging total warfare against all manner of pre-censorship of films and has enlisted the cooperation of many exhibitors in the effort."

He said he is "as much opposed to political censorship as anybody," but pointed out that "I am also devoted to the intrests of the class of exhibitors I have long been associated with. . . . I have in mind the probable, perhaps inevitable consequences of the end of all pre-censorship unless the producers cease making a mere pretense at self-regulation and restore teeth to the Production Code.

"If the Supreme Court rules against pre-censorship, the onus will be on you exhibitors.

"And if the only public redress for objectionable pictures is the prosecution of the exhibitors for showing them, then I earnestly hope that the other branches of the industry will view very seriously their obligation to police themselves and not force every exhibitor to make a hazardous guess concerning the pictures he shows."

Discussing business-building, Myers declared that "business building devices, extravagant claims, and many exploitation stunts may backfire if you do not have the product to back them up."

On the subject of the American Congress of Exhibitors. Myers said that "whatever other effects ACE may have had, it certainly had the effect to derail the White Paper campaign special." The reference was to efforts by Allied to get action on grievances against the distributors.

He added, "I know of no better way to build, or rebuild, business than to have access to the top pictures while the customers still retain the urge to see them inspired by the pre-selling campaigns of the film companies. . . . I simply cannot be convinced that it is good business for anyone to give a metropolitan theatre an indeterminate exclusive run over a theatre located in a smaller city or town 40 to 60 miles distant."

Eddie Solomon, vice-president, Embassy Pictures Corporation, issued a call for showmanship at the convention. He told the theatre men that exhibitors in some sections of the country are backing their pictures to the hilt with vast amounts of showmanship, while in other areas they are showing a "vapid sterility" in selling their merchandise.

## Keifer Heads Exhib Unit

MEMPHIS—Joe Keifer, Malco Theatres, was elected president of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee, succeeding Gordon Hutchens, who became chairman of the board.

Elected vice-presidents were Leon Rountree, Robin Wightman, and Ed Doherty. Martin Mounger became secretary-treasurer, while representatives to TOA are R. Cox, Hayes Remon, and K. K. King.

## High Court Takes Briefs On Drive To End Censors

**WASHINGTON — The Supreme Court will accept for consideration briefs from the MPAA, the American Civil Liberties Union, and the Independent Film Importers and Distributors of America in its oral hearings on Times Film Corporation's challenge to prior-viewing censorship laws and ordinances scheduled for the week of Oct. 17.**

**Times has appealed the constitutionality of a Chicago city ordinance that compels films to be submitted to municipal censors for approval before public exhibition.**

**A ruling by the High Court is expected to set a sweeping precedent regarding similar local laws.**

## Allied Seeks Big Turnout

CHICAGO—National Allied has set up a national attendance committee in a move to draw the largest possible turnout for its 1960 convention at the Conrad Hilton Hotel here on Nov. 6-9.

Named to the committee by Jack Kirsch, president, Allied of Illinois and general convention chairmen are:

Abe Berenson and F. G. Prat, Jr., Gulf States; S. J. Gregory and Marc J. Wolf, Indiana; Sam C. Meyers and Arthur Schoenstadt, Illinois; Lester Versteeg and Tim Evans, Iowa-Nebraska-South Dakota; Meyer Leventhal and Edward F. Perotka, Maryland; Carl Buermele and William M. Clark, Michigan; Dwight F. Blizzard, J. A. West, Sr., and Edward O. Cullins, Mid-South; Wilfred P. Smith and Howard Herman, New Jersey; Marshall H. Fine, Louis Wiethe and Ken Prickett, Ohio; Steve Rodnok, Jr., and Morris M. Finkel, Western Pennsylvania; Tom Smiley, Joe Ashby and Neil Beezley, Rocky Mountain; Edward E. Johnson and S. J. Goldberg, Wisconsin; Julius M. Gordon, Texas; Frank Mantzke, North Central; Edward L. Ornstein, Kentucky; and Frank Allara, West Virginia.

## Record Exhib Turnout For Mich. Allied Meet

DETROIT—About 170 members of Michigan Allied, plus guests and wives, an all-time high, turned out to open the 41st annual convention.

Business session and elections followed the Alexander Film Company breakfast.

President Milton H. London told the gathering a changing world called for abandoning outmoded policies. When an industry cannot change conditions, it must adapt itself to the new ones, if it is to survive.

For the immediate future, London foresees tough sledding. This he compounded as stemming from a continued product shortage due in part to the increasing number of roadshows, and what he felt was an imminent general business recession.

However, he said, this would be temporary, augmented roadshowing "will be self-defeating," and the number of movies in general release will increase substantially.

London called for stressing advertising outside the theatre. Conceding that trailers are exhibitors' most potent sales-force, he remarked dryly the medium was ineffective in an empty house. He pointed to the "amazing and overwhelming effectiveness" of the trailer show at the recent Michigan State Fair.

Officers re-elected were President London, Detroit; Vice-President Wayne C. Smith, Pontiac; treasurer William M. Wetsman, Detroit; and secretary Fred P. Sweet, Detroit. The board, which includes the officers, were also re-elected save Harold Clark, Detroit, who resigned and was replaced by Gordon M. Bennett of Hastings. Those continuing in office are S. H. Barret,, Detroit; Richard Beechler, Eaton Rapids; Irving Belinsky, East Detroit; Carl Buermele, Detroit; Frank R. Forman, Oxford; Nicholas George, Allen Park; Adolph Goldberg, Detroit; William Jenkins, Adrian; Jack Krass, Royal Oak; Norman Ladoucer, Detroit; Jack D. Loeks, Grand Rapids, Lou Lutz, Highland Park; Lou Mitchell, Detroit; Vincent Pope, Dearborn; Del A. Ritter, Detroit; Emmett F. Roche, Hart; Elton L. Samuels, Pontiac; Alden W. Smith, Detroit, and Frank R. Spangle, Utica.

A resolution and a pledge of support was passed lauding Si Fabian for stimulating production through ACE. Edward L. Hyman was likewise commended for his continuing efforts

(*Continued on page* 11)

# Churches Back Atlanta Censorship As IFIDA Prepares For Court Test

ATLANTA—A resolution praising film censorship as "desirable and essential" was presented by Dr. Louis D. Newton and unanimously approved at the weekly Atlanta Baptist Pastor's Conference here.

Dr. Newton, pastor of Druid Hill Baptist Church, presented the resolution addressed to the mayor of Atlanta and the aldermanic board.

It cited "the constructive work of Mrs. E. A. Gilliam (the city's motion picture censor) for the past 15 years," and added:

"We are convinced that censorship, as provided under law and wisely administered is necessary if we are to maintain moral and cultural standards of decency in our rapidly growing community."

The resolution says that since February, 1945, some 4,220 films were presented to be shown in Atlanta and 97 of these were refused permit by the censor. More than half of these, the resolution says, were foreign films.

The resolution concludes with a petition to the mayor and aldermen "to resist any effort to weaken the work of our office of censorship of film in Atlanta," and expresses the hope that other Georgia communities might follow Atlanta "in seeking to maintain a wholesome type of entertainment for our young people."

The resolution was offered, Dr. Newton said, because of the suit announced by Independent Film Importers and Distributors of America to be brought against the city's censorship law.

The IFIDA has retained the service of the Atlanta law firm of Heyman, Abram, and Young to present a test case in an all-out effort to overthrow Atlanta's censorship law.

## Phila. Viking Suit Postponed Until Dec.

PHILADELPHIA—The long pending treble damage anti-trust suit of independent Harry Sley's Viking, 1017-seat downtown first run, against Paramount, Columbia, Universal United Artists, RKO Teleradio, Warners, 20th-Fox, Loew's Inc., Stanley Warner Theatre Management, William Goldman Theatres and the Fox Theatre Building Corporation, was postponed until December after a false start in U.S. District Court last week before Judge John W. Lord, Jr., and a jury.

Counsel for the plaintiff, Harold Kohn, explained to the jury that the period of the suit is from July, 1954, to November, 1956. He said the Viking would endeavor to prove that a steady flow of product at proper rental is necessary for first run theatre operation. Also, to prove the combined monopolistic efforts of the defendants to force the Viking (the old Aldine) out of business after it had been sold to Sley and they learned he intended operating it as a theatre; how the Stanley Warner Theatres and Goldman Theatres split on product resulted in them never bidding against each other, while the Viking had to bid; and that when SW or Goldman bids were rejected, the distributors then negotiated with others; that the Viking's guarantees and rental terms were some times better than the others; that Fox product all went to the Fox Theatre on first run with SW and Goldman not competing. He also pointed out the system of blind bidding, or bidding before seeing a picture and adjustment leeways on contracts and bids enjoyed by others, but not the Viking. He said gross receipt averages and film rental averages would be proven, as well as quality of product played in all theatres involved.

The amount of damages sought was not specified. The jury will, in this case, set the amount, if Viking wins the case, and this amount will then be automatically trebled by the Judge.

Counsel for the defendants include Louis Nizer, Morris Wolf, L. J. Goffman, E. P. Rome, B. Haviland, A. M. Adams, J. N. Schaeffer, Jr., F. Poul, R. Earle and C. Young.

At this point, defense counsel pulled a legal bombshell in the Judge's chambers, pointing out that the plaintiff's counsel, Kohn, also represented one of the defendants, Goldman, not in this case, but in Goldman's pending suit against Shubert Theatres. This was termed as a conflict of interests.

After two days' conferences, Kohn withdrew from the Viking case, as well as the Goldman-Shubert case, and by agreement of all counsel the jury was withdrawn and the Viking case set back to the next term of court, Dec. 12.

If counsel is tied up at that time the Viking case will have to go on in May, regardless.

Henry W. Sawyer, of the law firm of Drinker, Biddle and Reath, is the new attorney for the Viking.

## Col., Sidney Set Pact

HOLLYWOOD—Columbia has entered into a new releasing deal with George Sidney Productions, Inc., it has been announced by Samuel J. Briskin, Columbia's vice-president in charge of west coast activities. The new deal would commence upon expiration of Sidney's current contract with Columbia which ends in the spring of 1962.

Under the new pact, George Sidney will direct as well as produce the pictures made by his independent production company with Lillian Burns as co-producer.

## The NEW YORK Scene

### By Mel Konecoff

CHIEF BRITISH film censor John Trevelyan arrived here to establish better liaison between his organization and the Motion Picture Association, as well as to visit the Hollywood studios and confer with producers regarding the British market and its requirements.

He and his staff review about 500 features from all over the world annually, plus about 1,000 shorts including newsreels, or a total of about five million feet of film. About eight features per year are rejected. So he should know when he told us that pictures are getting better than ever, and this can be laid at the door of television, whose competition is providing the needed spark. He thought television audiences are in danger of becoming accustomed to mediocrity.

He opined that America is producing better films, and it seems to follow that there are also more censorship problems. He felt that while Britain has teen-age problems, they are not as bad as America's.

The British in general, he felt, don't like the degree of violence found in certain pictures and they react accordingly. Said he, we're more tolerant of sex in Britain, and of course, the system of classification allows wider acceptance of sex films which are marked strictly for adults. He named "High School Confidential," "The Wild One," and "Party Crashers" as the type found objectionable.

Narcotics are not a big problem there either, he said, and therefore they are more tolerant with films on the subject. He was surprised that "Never Take Candy From a Stranger" was refused distribution here as British women's groups recommended it.

There is no written code to guide the censors, who are industry backed and not members of government. The job of the censors includes protection of the industry from adverse criticism as well as social responsibility not to show on screen what should not be seen, especially by children.

Enforcement depends on the cooperation of exhibitors and managers and it's amazing, he thought, the way all cooperate.

His office reviews films after they are made or check them before they start shooting or even in the script stage. Charges are leveled against the finished films as to type and the amount of footage. There is no charge for script inspection. By the way, they classify their films "V" for everyone; "X" for adults only (over 16); "A" where parents can take their children.

In his discussions with Hollywood producers, he is expected to advise them as to which situations call for the shooting of alternate scenes for the British market. The latter is not the market it once was, but it still brings in some money. He didn't know whether or not the U.S. would ever adopt film classification and he thought that the decision should be given quite a bit of thought.

Trevelyan said, "We love pictures and we want the public to get the best kind of entertainment. We bend over backwards to make necessary cuts unnoticeable."

Incidentally, he noted that pictures from the U.S.S.R. have less violence than films from other countries. They are probably afraid to show violence on their screens, thought he, because it might give audiences ideas!

**REOPENING NOTES: Dick Brandt, president of Trans-Lux, unveiled his "intime" first-run Trans-Lux 85th Street Sidewalk-Cinema Cafe last week as scores of press and industryites jammed the unusual foyer. We could swear that there were trees, tiny tables, a service bar for coffee, and bon-bons, etc., all in a Parisian street-and-bistro setting and the atmosphere. Some day we'll have to go up and really take a good look when the throng has thinned out a bit.**

**PROMOTION ROUTINE: Melina Mercouri, dynamic Greek actress and star of "Never On Sunday," and Jules Dassin, who wrote, produced, directed, and also stars in the film, have been working hard to sell and promote the charming entry that was filmed in Greece.**

**Dassin recalled at lunch that the film cost $125,000, and he realized that once the news gets out, Greece will become a mecca for the film producer. The government is very cooperative and there is a new studio being completed which should feature the latest in equipment. Sixty films, incidentally, are turned out there annually, mostly for local consumption.**

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**MICH. ALLIED** *(Continued from page 10)*

on orderly release.

Officers of companies selling theatre product to TV were severely censured for depriving their companies and shareholders of greater profits and of violating the trust and confidence required by their official positions.

A final resolution urged exhibitors to support Motion Picture Investors, Inc., particularly with reference to proving more revenue can be obtained through its re-release of "Friendly Persuasion"and the "Oklahoman" than on TV.

Confection Cabinet Corporation hosted luncheon, after which the ladies departed for "Windjammer" at the Music Hall.

The afternoon was devoted to the showmanship session.

Talks were given on more effective ways to use newspaper advertising. For the first time Columbia and National Screen Service trailers were shown on the same Columbia pictures. London deplored the rift, stated Allied was not taking sides, but hoped the situation would be resolved at no further cost to showmen.

Alexander Films demonstrated modern advertising trailers and pointed out that if American theatres used them on the same scale as is practiced in other countries revenue to U.S. theatres would total $150,000,000, or from $3,000 to $50,000 per house.

Contestants for the Lee Artoe Electric Carbons trophy for the best business building ideas were presented.

Coca-Cola representatives discussed concessions and the hope for a concession seminar for next year.

# CANADIAN Highlights

### By Harry Allen, Jr.

A FULL PROGRAM of activities has been arranged for delegates and visitors to Toronto for the annual series of industry meetings Oct. 24 through 27. Missing from this year's program will be the annual Grey Cup football game at the end of the week. Certainly the highlights of this year's discussions by the industry groups will surround Sunday movies and the question of censorship. The first day opens with a meeting of the Motion Picture Theatres Association of Ontario, with Nathan A. Taylor as the guest speaker at the luncheon. On the same night, the annual award dinner and dance of the Canadian Picture Pioneers will be held. This was moved from Oct. 26 because of a conflict with other events. Morris Stein, former executive with Famous Players, and now a car dealer who has been active in industry affairs, will be awarded the Pioneer of the Year presentation.

For the second day in the series of meetings, Oct. 25, the annual meeting of the National Committee of Motion Picture Exhibitors Associations will be held with a luncheon for the delegates sponsored by Adfilms, Ltd. A dinner meeting of the Variety Club of Ontario winds up the day's activities.

The first day of the two-day meeting of the Motion Picture Industry Council of Canada will be on Oct. 26, interrupted by a luncheon for delegates sponsored by the Canadian Motion Picture Distributors Association. On the second day the MPIC luncheon will be sponsored by General Sound and Theatre Equipment, Ltd. All meetings, other than the Variety Club, will be held at the King Edward Hotel, Toronto.

**A NEW COMPANY to the toll TV field is Charge-A-Vision International, Ltd., of Toronto, a company jointly owned by General Instrument-F. W. Sickles Canada, Ltd., Waterloo, Ont., and C. Ray Harnett, Toronto. Harnett is president of Charge-A-Vision and is working with John McLean, vice-president and general manager of General Instrument-Sickles. Harnett is in charge of promotion and development for the toll TV project.**

**Harnett has a Canadian film industry background. He became Canadian sales manager of Warner Bros. 16 mm. division in June, 1954, and left that post in May, 1957. Rediffusion, Ltd., of Britain, is reported to be associated with Charge-A-Vision. Charge-A-Vision has a box that is attached to the set and meters viewing time "of superior motion picture programs with no commercials; like two theatres in every home."**

**"'A two-speed elapsed time meter, with a lock and a removable key to prevent unauthorized use," yields the information for charging $1 an hour on Channel A and 50 cents on channel B. Channel C operates free for special programming. Subscribers will do their own meter reading and forward payment every two months in one of six addressed envelopes in the box. Failure to remit, making a personal call necessary, will bring a $1 service charge.**

**Target date for Sault Ste. Marie, said McLean, is the end of the year or just after, with 5,000 installations through telephone wiring the project. Soon after, Guelph will be hooked up, and Kitchener and Waterloo will follow in 18 months. Franchise-holders are being sought, and it is rumored that Charge-A-Vision will take 10 per cent of the revenue.**

## WMGM Sale Planned

NEW YORK—The Crowell-Collier Publishing Company plans to purchase radio station WMGM here from Loew's Theatres, Inc., for approximately $11,000,000

The sale would be accomplished through the purchase of Loew's Theatres Broadcasting Corporation, a subsidiary of Loew's Theatres, by Crowell-Collier's subsidiary, the Crowell-Collier Broadcasting Corporation.

Directors of the parent companies approved the transaction last fortnight; but a number of details must be worked out by the operating subsidiaries before completion of the deal. The transaction is also subject to approval of the Federal Communications Commission and presumably of the shareholders of Loew's Theatres.

## Odeon Ups Admen

TORONTO—Frank H. Fisher, vice-president and general manager, Odeon Theatres (Canada) Limited, announced the promotion of Paul Hanner, from assistant director to director of advertising and publicity, succeeding Ronald S. Leonard, who has resigned to go into business outside the industry.

Fisher also announced the following appointments: James R. Chalmers, formerly city supervisor in Brampton and Ottawa, Ontario, as publicity manager, and William Morland, formerly head artist, as advertising manager. Yosh Togawa moves up as head of the art department.

## AMPA To Fete Zukor

NEW YORK—Bob Montgomery, president, Associated Motion Picture Advertisers, announced that special recognition will be given Adolph Zukor when the group bestows its first annual achievement awards at its Nov. 2 luncheon at the Piccadilly Hotel. The veteran board chairman of Paramount Pictures has been named by the AMPA directors and special awards committee for his years of service to the industry.

Five additional AMPA awards will be made.

## Art House Interest Sold

DETROIT—The interest of Albert Dezel in the Studio art theatre has been acquired by William Flemion, managing director, and Edward Shulman, president, Studio Theatre Corporation.

Dezel, who held a one-third interest in the Studio, continues to operate the Surf and Coronet, also art houses, and announced that the Surf will be remodeled at a cost set at $10,000.

## Brien Joins 20th-Fox

NEW YORK—Lige Brien has been appointed assistant exploitation manager for 20th Century-Fox, it was announced by Rodney Bush, exploitation director.

Brien, whose appointment is effective immediately, resigned his post of national director of special events at United Artists Corp.

## Academy Adopts New Rules For Foreign Films, Shorts

**HOLLYWOOD—The Academy board of governors has adopted two new rules for foreign films and shorts.**

**One rule relieves documentary films from the necessity of having been shown in the U.S. to be eligible for an Academy Award, but requires them to have dialogue or narration in English or English titles.**

**The second rule requires that a short subject must have been released in Los Angeles County for a definite first paid playdate of three consecutive days after an opening prior to midnight, Dec. 31, to be eligible.**

## Hayward In Toll-TV As Program Director

CHICAGO—Leland Hayward, theatre and motion picture producer, has been retained to direct the subscription television programming activities of Teco, Inc., it was announced by Pieter E. van Beek, president.

Teco, Inc., an Illinois corporation, has been licensed by Zenith Radio Corporation to engage in subscription television operations using Zenith's Phonevision systems.

"Teco intends to pioneer in the field of top quality subscription television programming," van Beek said. "In the event the Federal Communications Commission authorizes the proposed test of Phonevision's over-the-air system in Hartford, Connecticut, our association with Hayward will permit us to become one of the program suppliers for the Hartford test."

Zenith and Teco earlier this year completed arrangements with RKO General, Inc. for the latter to conduct a three year trial of subscription TV in Hartford. RKO General has pledged itself to the expenditure of up to $10,000,000 in the three year period of the Hartford test.

Commenting on his new affiliation, Hayward said: "There are 50,000,000 American families waiting to have box office entertainment delivered at home. If it is good enough, they will buy it and if it is not, they will spend their money on some other recreation. It is as simple as that."

Hayward warned that subscription television's success will not come easily, and pointed out that it will take imagination and courage and a willingness to experiment. He said, "It requires the support of everyone who belongs in show business, but I am certain we will all respond to this new challenge."

## "Gulliver" Forum In Phila.

PHILADELPHIA—Columbia announced it would host a publicity, exploitation and advertising forum on "The 3 Worlds Of Gulliver" on Oct. 18 at the Variety Club in the Bellevue-Stratford Hotel here.

The film will be screened at 2.15 p.m., following which there will be a short presentation of many exhibitor aids that it is hoped will make this one of the year's great box-office attractions.

General sales manager Rube Jackter and director of advertising, publicity, and exploitation Robert Ferguson will meet area exhibitors at a cocktail party which will follow the screening.

## Fine Again Elected President Of ITOO

COLUMBUS, OHIO — Marshall Fine, Cleveland, president of ITO of Ohio, and all other officers were reelected at the opening session of the Silver Anniversary Convention at Neil House, Columbus. Officers include F. Huss, Jr., Cincinnati, first vice-president; Jack Armstrong, Bowling Green, second vice-president; Milton Yassenoff, Columbus, treasurer; Ken Prickett, Columbus, executive secretary; Marshall Fine, national director; and Louis Wiethe, Cincinnati, alternate. Four new members elected to the board are Louis Ratener, Akron; Jack Haynes, Cincinnati; Olen F. Martin, Bucyrus; and Herbert Solomon, Findlay.

Strongest argument for those opposing censorship is that "there is no proof that films corrupt youth," said Frederick Wirt, associate professor of government, Denison University. Other arguments include infringement of liberty, placing financial burden on industry, obscenity laws can do the job, and censorship is inefficient, added Wirt. "Overt sex and violence" in films give ammunition to pro-censorship forces, Wirt said. "Inflammatory ads" on sex and nudist films are used by pre-censorship groups. Pressure by Church groups for censorship strikes close to principles of separation of church and state. Wirt urged exhibitors to become "weekend lobbyists" and present anti-censorship case to state legislators in their home towns. He said that British rating system of adult and children's classifications might be the only kind of censorship law that would be upheld by U.S. Supreme Court.

"Continuous research" into customer preferences was urged by George Kienzel, Ohio State University. "Films have a tremendous future in the next 10 years," but industry must be ready to meet direct and indirect competition for time and entertainment dollar. He advocated investigation of use of closed circuit theatre telecasts, more monthly membership plans, improving picture quality and better booking patterns. "The public is on your side," he said. "They want to see good movies. The TV crisis is past and the movie patient is beginning to walk."

Robert S. Ferguson, Columbia national director of advertising, publicity and exploitation, issued a call to action to theatre owners in his address. The basis of the Ferguson address was the presentation of Columbia's "The 3 Worlds of Gulliver" campaign.

Ferguson pointed to the technological advancements made by science and industry in the 25-year period since the ITOO was founded. He questioned whether similar improvements had been made in the areas of merchandising, promotion, and advertising of motion pictures. "While progress is being made in other fields and in other aspects of our industry," Ferguson said, "the areas of merchandising, promotion and advertising remain in the horse-and-buggy age. Columbia pledges itself to cooperate to the utmost in the updating of approaches necessary in our jet age."

### B'way Honors Picker, Dowling

NEW YORK—The annual gold medal awards of the Broadway Association for "the greatest achievement for the advancement of Broadway" will be presented Oct. 25 at the Astor Hotel to Eugene Picker, president, Loew's Theatres, and Robert W. Dowling, president, City Investing Company.

Both awards are based on their remodeling and modernizing theatres.

# Conn. Exhibs Seek FCC Assurance Of Full Hearing For Toll-TV Foes

### Carolina Meet Honors 35 Theatre Pioneers

**CHARLOTTE, N.C.—A highlight of the 48th anniversary convention of Theatre Owners of North and South Carolina at the Sir Walter Raleigh Hotel, Raleigh, N.C., Oct. 23-24, will be a breakfast in honor of industry pioneers of the area, of whom over 35 qualify, and 20 are expected to be present.**

**Attending the convention will be Mrs. Margaret G. Twyman, MPAA's director of community relations; Paul Lazarus, Jr., vice-president, Columbia; and Samuel Rosen, executive vice-president, Stanley Warner. Other speakers will be Albert M. Pickus, president, TOA; and Sumner Redstone, assistant TOA president and executive vice-president, Northeast Drive-In Theatres, Boston.**

**An election of officers and directors will be held, and the Coca-Cola Company will host the convention banquet and ball.**

## All AB-PT Units Join In Hospital Drive

NEW YORK—Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, in responding to an appeal of the Will Rogers Executive Committee for the O'Donnell Memorial Year campaign now in progress, has pledged the Audience Collection participation of all AB-PT theatres under his direction.

The announcement was made by A. Montague, president of Will Rogers Hospital, who further pointed out that "This year, being O'Donnell Memorial Year in our industry, a challenge is presented to all exhibitors to take active lead in steering the Audience Collection and Christmas Salute campaigns to greater heights than have ever been achieved. For this is in honor and to the eternal memory of one of America's great showmen and one of our hospital's greatest champions, Bob O'Donnell. Exhibitors throughout the country are adding their might along with AB-PT in our industry's project of building the new enlarged O'Donnell Memorial Research Laboratories on the hospital grounds at Saranac Lake."

Plans for expanding the laboratory include broadening the type of work undertaken and embraced exploratory as well as clinical research in all the pulmonary cardiovascular diseases. Additional space is also being provided for taking care of more patients.

Commitments now made for the expansion program require the expenditure of one million dollars in 1961 to cover costs of building and fitting-out the new laboratories and patients' accommodations, and to support the regular annual operation of the healing program.

### MGM Phila. Promotions

PHILADELPHIA—Sid Eckman, MGM branch manager, announced the promotions of Frank Sculli, salesman, to the post of assistant branch manager; and Dave Titleman, from office manager and head booker, to salesman.

WASHINGTON—On behalf of the Connecticut Committee Against Pay-TV, Stanley Warner Management Company, Loew's Inc., Connecticut Theatres, Manchester Drive-In Theatre Corporation, and Outdoor Theatres Corporation, counsel Marcus Cohn has filed a petition with the Federal Communications Commission to "clarify the issues" of the en banc hearings scheduled for Oct. 24-28 of Hartford Phonevision's application for authority to conduct a three-year pay-TV trial with public subscribers.

The petition asks the FCC to "make clear that the Commission will consider the nature of programs to be presented by the applicant; will determine the effect of Phonevision's programs on other programs now available in the Hartford area; will consider the procurement policies and practices; will determine whether the proposed programs will serve the public interest."

The exhibitors complain that the Phonevision application contains only "the most general type" of information; submits no information as to whether Phonevision's programming policies would deprive viewers of TV programs that would be otherwise available; and makes no attempt to show that Phonevision's programs would be in the public interest.

The petition amounts to a demand that the Commission stipulate at the outset that Phonevision must prove that its programming policies will not deprive the public of any programs that it might get from free TV, or from motion picture theatres; or that any deprivation that might result is in the public interest; and that all of the details, purported proofs and contentions be made available to the examination and the witness to the cross-examination of the attorney for the exhibitors, who can then introduce testimony and evidence for the purpose of refuting Phonevision's claims.

### Exhibs Urge Disney TV

GREAT FALLS, MONT.—An exhibitor organization has taken the unusual step of urging a motion picture producer to return to television to pre-sell his product.

This was disclosed when the Montana Theatre Association, a unit of the Theatre Owners of America, released the text of a resolution adopted at its annual convention. The producer is Walt Disney, and the resolution called on him to return to TV as the best way to arouse public interest in his theatrical films.

Finus L. Lewis, Livingston, Mont., president of the unit, announced its spring meeting will be held at the Northern Hotel in Billings, Mont., on April 25 and 26.

### Eight Due From New Firm

HOLLYWOOD—William D. Coates, president, Arlington Productions, Inc., announced this new company will produce eight features in the next year on an $8,500,000 budget.

Coates left for Mexico City for conferences with Jose Luis Bueno, president, Producciones Buena, with which company Arlington will co-produce four of its eight pictures.

Other officers of Arlington are Albert Martin, counsel; Herman Rotsten and Dean Collin Reed, vice-presidents; Calvin J. McKinney, secretary-treasurer; and Wynn Shrontz, assistant treasurer-finance officer.

# TODAY

AFTER SEVEN MONTHS OF SHOOTING IN GREECE, THE AEGEAN SEA, AND ENGLAND...THE GUNS GO SILENT.

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# NOW

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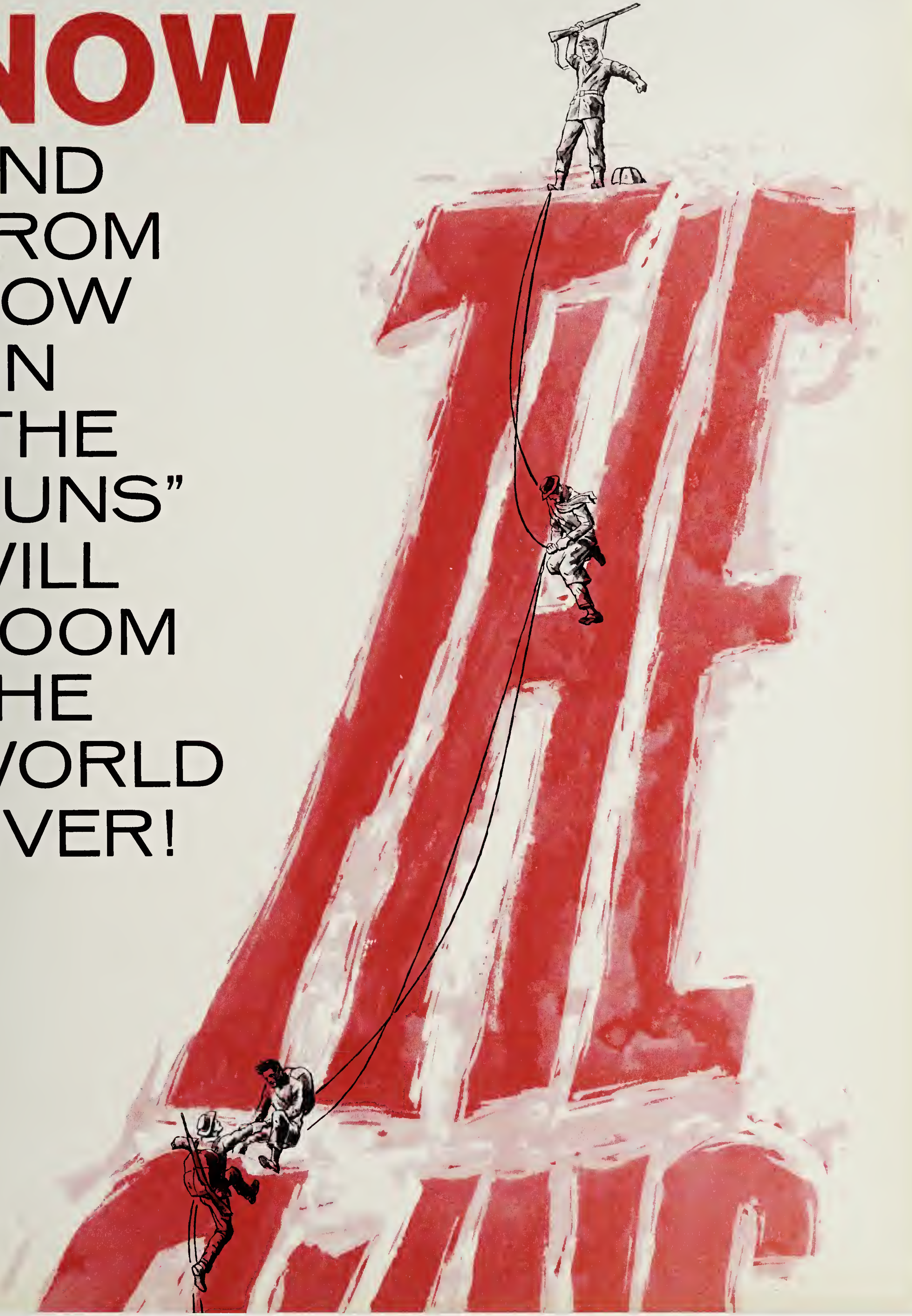
ON
"THE
GUNS"
WILL
BOOM
THE
WORLD
OVER!



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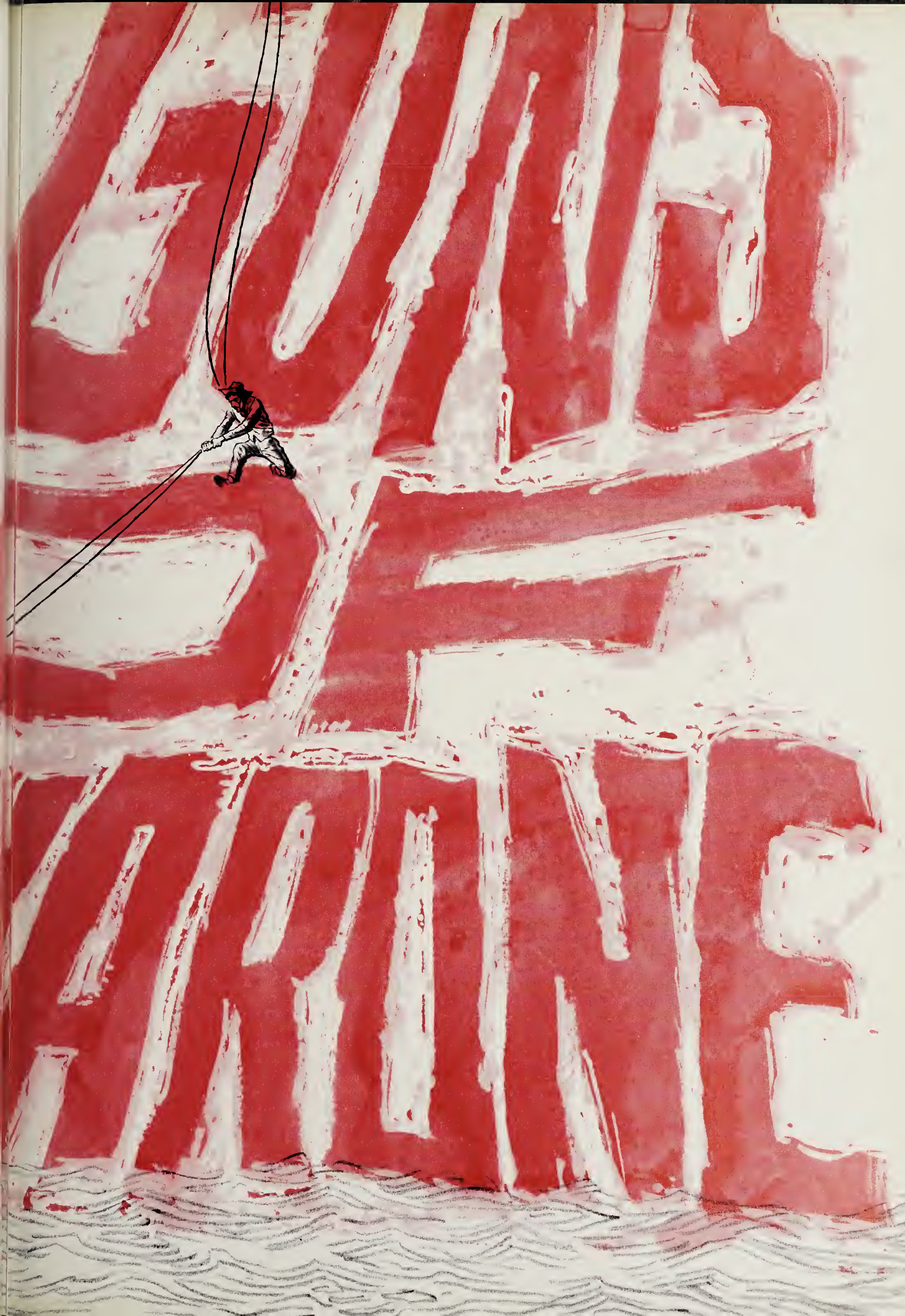

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COLUMBIA PICTURES presents

**GREGORY PECK**
**DAVID NIVEN**
**ANTHONY QUINN**

IN CARL FOREMAN'S

# "THE GUNS OF NAVARONE"

CO STARRING
STANLEY BAKER/ANTHONY QUAYLE
JAMES DARREN/GIA SCALA/IRENE PAPAS

Written and Produced by CARL FOREMAN Based on the novel by ALISTAIR MacLEAN / Directed by J. LEE THOMPSON

In EASTMANCOLOR and CINEMASCOPE / A HIGHROAD PRODUCTION

Printed in U.S.A.

## Four Action Classics On AIP '61 Schedule

HOLLYWOOD—American International's forthcoming release schedule will carry a minimum of four action classics, according to an announcement by AIP toppers James H. Nicholson and Samuel Z. Arkoff. At the same time and due to an increased demand for saturation bookings, the executives announce a boost in their standing orders to 600 prints, thus allowing four to six major territories to play off a feature simultaneously. The hypoed print schedule will enable exhibitors to receive maximum value of national advertising.

The four action classics announced are Jules Verne's "Master Of The World," "In The Year 2889," "The Floating City" and Edgar Allan Poe's ""The Pit And The Pendulum."

All four productions will be filmed in color at an estimated budget of $4¼ million, with exploitation and advertising slated from April of 1961 through the Christmas holidays at a cost of another $4¼ million, making this AIP's largest outlay to date.

### Smith Heads London NSS

LONDON—The appointment of Edwin J. Smith as managing director of National Screen Service, Ltd. (London) was announced by Herman Robbins, chairman. The move is in accord with the National Screen Service revitalization of its administrative staff.

Smith brings to National Screen a vast knowledge of the international market. Formerly vice-president and general manager of Allied Artists International Company and Inter-State Division headquartered in London, earlier he was assistant foreign manager for RKO Radio Pictures, Inc., a post that followed his activities as assistant secretary and treasurer and acting foreign treasurer for the same company.

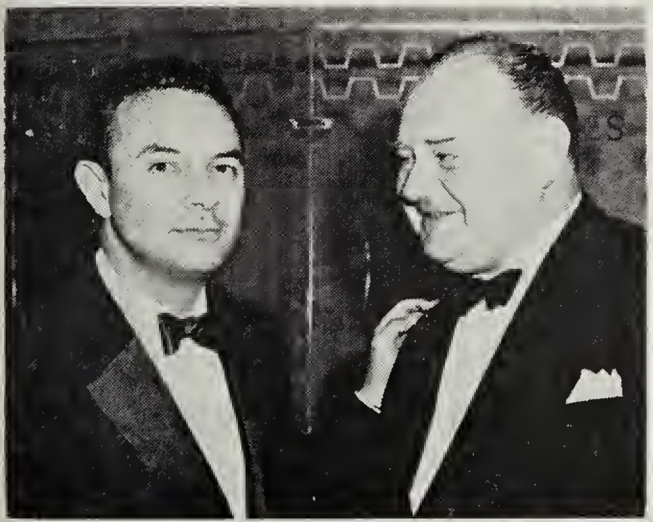
Burton Robbins, National Screen Service Corporation president, is in London supervising Smith's takeover.

### Academy Names Davies

HOLLYWOOD—E. J. Mannix has been elected to the board of governors of the Academy of Motion Picture Arts and Sciences, Valentine Davies, president, announced.

Mannix, who has been a member of the Academy since 1927, when it was organized, was named in a special election held to fill the vacancy on the board created by the death of the late B. B. Kahane.

Steve Broidy is the other administrators branch representative on the board.



**Stanley Donen, left, producer-director, Columbia's "Surprise Package," is shown with Guy Deghy, who appears in the film, at the picture's world premiere in London's Leicester Square Theatre.**

## LONDON Observations

### *by Jock MacGregor*

HIGH ON THE AGENDA for discussion when the International Federation of Film Producers meets in London under the chairmanship of Arthur Watkins at the end of the month will be the question of next year's film festivals. Many are now sick to death with these jamborees to boost local tourism at the expense of the film industry and a firm line is anticipated. Already, the Federation of British Film Makers has gone on record proposing to support Cannes, Berlin, and a few others, but opining that "the Venice Festival has so degenerated that it does not deserve the support of Britain unless it is radically improved."

LONDON CINEMAS are to be allowed to stay open to 11 p.m. on Sundays in view of the increasing length of features. With TV operating pretty well without restriction on Sundays, what a farce the Sunday Films Act has become. Not only do exhibitors have to get local authority to open for limited hours, but they have to pay a hefty charity levy for the privilege. West End cinemas may not open until 4 p.m. and the sight of visitors kicking their heels killing time, especially in wet weather, emphasizes the stupidity of the law.

DUBLIN HAS BEEN the graveyard of the hard ticket show. Films which have run months elsewhere have only lasted weeks in the Irish capital. The Irish have been reluctant to pay advance prices or attend at specific times. Now "Ben-Hur" is beating the resistance. Each week at the Ambassador has beaten the previous one. A long season is assured.

THE ANNUAL MEETING of the Rank Organization was little more than a formality, but Lord Rank, John Davies, and the directors must have been delighted with the praise lavished on them by Lord Linlithgow for the way in which the group is run. His sentiments were enthusiastically and unanimously endorsed by the stockholders present.

**BIGGEST WEAKNESS in British studios is star building. Some reach the top despite the treatment they receive. Most artists fall into two categories — those who become restless, dissatisfied with their handling, and go to Hollywood, and those who after a few years reveal what was pretty obvious from the start, and that is that they have little appeal, talented as they may be. Whether it is a fear of the missus that encourages directors to cast little drears I wouldn't know, but this seems to be so often the case. Only recently I heard of a girl being turned down as she would show up the star. Ye gods!**

**The problem of the beautiful girl in British studios was forcefully brought home to me when a very disillusioned Norma Marla drew me into a corner after the press show of Jim Carreras' latest successful HorrorScope for Columbia, "The Two Faces of Dr. Jeykll." She reminded me how last year I hailed her in MPE as "unique among British Contract artists. She really looks like an international star." She is fine in the picture and looks 100 per cent woman, but Jim can not renew her contract as she does not fit his immediate program. She has toured other studios, but has found no interest. So she is returning to South Africa.**

BUSINESS IS HOLDING up well. One of the big turn ups has been the general release of "The Nun's Story" on a continuous performance normal admission policy. It has even played theatres where it was road shown with equal success. Managers everywhere are reporting the presence of patrons they have not seen for a long, long time. To make way for this booking, the UK release of "The Miracle" has been put off to Christmas. Rank's "The Royal Ballet" has also been taken off the hard ticket list and is available for general bookings. Kenneth Rive reports that "After School" and "A Cool Sound From Hell" has given the Continentale its biggest take yet. In response to public demand, Paramount brought "Psycho" back to the Plaza after draining a magnificent $358,400 from 106 theatres in the London area.

### Britain Loves "S.P."

LONDON—An all-time record-breaking film rental for the British Isles of over $4,000,000 has been earned to date by Rodgers and Hammerstein's "South Pacific," according to a letter to George P. Skouras, president of Magna Pictures Corporation, from Sam Eckman, vice-president in charge of sales in the British Isles.

Most amazing is the fact that of the $4,000,000 film rental earned to date, $3,500,000 was earned in only 26 Todd-AO engagements, one of which, the Dominion, London, is now in its 129th week and is still playing to capacity audiences. The remaining $500,000 film rental has been earned in less than 75 35 mm. engagements.

### Sloane On Leave From UA

NEW YORK—Burt Sloane, United Artists publicity manager, has received an indefinite leave of absence due to illness. He has been with UA since 1953, when he joined the company as trade press contact.

### Katz To Leave UAA

NEW YORK—Norman Katz, director of foreign operations for United Artists Associated, is resigning effective with the expiration of his contract in March, 1961, it was announced "with much regret" by Arnold Picker, vice-president in charge of foreign distribution for United Artists Corp., of which U.A.A. is a subsidiary.

Katz has held his present position with U.A.A. and its predecessor company, Associated Artists Productions, since 1954. He has been in charge of selling all television product of United Artists and United Artists Associated throughout the world, except for the United States.

### Films To Burlesque

READING, PA.—Donald E. Cavallo and James S. Maurer announced they have acquired operation of the Park and will present live burlesque revues featuring a line of chorus girls beginning Nov. 2.

Cavallo will produce the shows, and Maurer will handle advertising and publicity.

## ALBANY

Due to construction delays the opening of the Northway Drive-In, Champlain, near the Canadian border, did not materialize although the spot was advertised and booked. The word was that Bill Kennedy and Jim Morgan, owners, would now light up next spring. . . . Peter Desmond has leased the 500-seat Walden, Williamstown, Mass., from Calvin King. . . . Howard Goldstein relighted the State, Mechanicville, which had been dark since May. . . . Charles Smakwitz, SW zone manager, was in for the press-television-radio-school and "black tie" premiere of "Ben-Hur." SW Ritz.

## ATLANTA

Arnold Gary is new owner of the Homewood, Birmingham, Ala. . . . Joe Crocker has taken over the Neely, Uniontown, Ala., from the Neely Theatres. . . . Nell Powell, formerly with Howco exchanges, has a new little baby girl. . . . Mrs. George (Troup) Howard, wife of the late Troup Howard, who built the old Howard here in 1920, died at her home in Greenwich, Conn. . . . Mrs. Bruce Kennedy, mother of R. M. Kennedy, Alabama and Tennessee theatre owner, died in Montgomery, Ala. . . . Sympathy to Thomas Carter, owner, Villa, Villa Rica, Ga., upon the death of his father. . . . "Buzz" William Andrews, son of Mr. and Mrs. Bill Andrews, owner, Southern Independent Exhibitors Service, is getting along fine after a heart surgery. . . . C. E. Johnson, Jr., operator, Franklin Drive-In, Franklin, Tenn., has been elected sheriff of his county. . . . Wilby-Kincey circuit managers were in for a meeting to formulate plans for the circuit's 31st annual drive.

## BUFFALO

Frank Saviola, associated with the local branch of Paramount since June, 1949, has been named manager of the Buffalo branch, succeeding John Serfustino, who takes over the sales manager post in the Buffalo and Albany territories for the same exchange. . . . Ben Weiner, field representative for Allied Artists, has been in Buffalo assisting George H. Mackenna, general manager, Basil's Lafayette, on the promotion campaign for "Hell to Eternity," current at the Basil circuit flagship. . . . Louis M. Levitch, who recently resigned as managing director of the Granada to take over the operation of the North Park, has named his son-in-law Alvin Cipperman as his house manager. Levitch was with the Schine organization for 30 years as manager, zone manager, group executive, and at the Granada, a deluxe Schine community operation in North Buffalo, where his successor is Joseph Garvey, recently assistant manager of Schine's Monroe. The North Park, which was the late Michael Shea's first community theatre in a circuit that once numbered eight houses, is undergoing numerous interior changes. Its 1,100 seats is being reduced to 800. There will be a new 50-foot-wide screen and new carpets as well as complete redecoration, Levitch said. . . . Tent 7 Variety Club of Buffalo sponsored the opening of the Buffalo Hockey season Wednesday evening, Oct. 5, in Memorial Auditorium and realized a goodly sum for its charity, the Children's Rehabilitation Center. . . . James Card, director of the George Eastman House film library in Rochester, is on his way to Europe with a load of films to show at a festival in the National Film Library of France. . . . Elmer F. Lux, formerly prominent in western N.Y. distribution and exhibition, is now in charge of the personal relations division in the Erie county Republican party's new campaign organization which will function not only at election time but throughout the year. Lux says he is still an independent Democrat. Lux said the GOP is willing to make use of his broad experience, despite his independent status.

**Paramount's "The World Of Suzie Wong" will be the premiere attraction at Detroit's new Grand Circus Theatre, formerly the Broadway-Capitol. Signing the contract for the hard-ticket engagement which opens Dec. 23 are Sidney Deneau, left, Paramount vice-president, and Woody Praught, president, United Detroit Theatres.**

## CHICAGO

Mrs. Marilyn Gross, H. and E. Balaban secretary, has resigned to spend full time as a housewife. . . . Nepo Circuit's Roseland has undergone a complete refurbishing. . . . Projectionist Peter Makar died last fortnight. . . . Les Stepner, who has been doing publicity work for McVickers, is resigning to give full time to his management of the Evanston, Evanston, Ill. . . . Walnut, Walnut, Ill., is being reopened by Ken Johnson. . . . Joseph Blumenfeld retired from MGM exchange after 18 years in the accounting department. . . . The Capitol, Taylorsville, Ill., planned to reopen. . . . Alex Halperin, who resigned as zone manager for Stanley Warner Theatres due to illness, was succeeded by Herb Copeland. . . . Martie Marks, purchasing manager, Jefferson Amusement Company, suffered a heart attack. . . . Mike Yelk, manager, Milford, is recuperating from a heart attack. . . . Tom Dowd, head, Central Film Distributing Company and owner of the Capri, announced the arrival of a baby son, who has been named Thomas, Jr. . . . George Ragen Film Distributing Company has taken additional space at 64 E. Van Buren Street. . . . The Oasis, new indoor-outdoor drive-in, opened recently. Oscar A. Brotman and Leonard H. Sherman, builders, treated all patrons on opening night and there was a huge fireworks display as part of the inaugural program. . . . Eddie Seguin, B & K's ad manager, named Al Repa as his new assistant. . . . The Crystal, released from the B & K Circuit, is now being managed by A. G. Eles. Allied Booking Agency is handling the buying and booking. . . . The Old Orchard, Skokie, Ill., newly opened by Marks and Rosenfield, has the James Shields agency handling advertising and publicity. . . . Joan Bonkowski joined the MGM exchange staff. . . . Helen Galate joined the staff of Maton Films. . . . Susie Balaban, daughter of Elmer Balaban, with H. and E. Balaban Circuit, is engaged to Steve Flaxman. . . . Thomas H. Steele, midwest manager, Wesson Oil and Snowdrift Company, died of a heart attack at Weiss Memorial Hospital. . . . Joyce Nichols resigned at Warners' exchange and was succeeded by Nancy Ann Kumke. . . . Friscina Circuit closed all its drive-ins for the season with the exception of the units in Springfield, Mattoon and Taylorsville, Ill. . . . The Kay, Karnack, Ill., closed.

## CINCINNATI

Shor Theatres is now operating the 1,500 seat Paramount in nearby Middletown, O., formerly the property of Northio Circuit, Detroit. . . . President Phil Chakeres and vice-president Michael Chakeres, Chakeres Circuit, Springfield, O., attended the recent TOA convention in Los Angeles, as did Gene Lutes, Frankfort, Ky., Chakeres district manager, who represented the Kentucky Association of Theatre Owners. . . . Fred W. Rowlands has closed the Main and the Parsons, Columbus, O., but will continue operation of the Livingston in that city. . . . Norman Linz, formerly with Allied Artists in Indianapolis, is now MGM salesman in West Virginia and Kentucky. . . . The University of Cincinnati will stage its annual "Silent Film Festival" with weekly screenings of old film classics set for Oct. 6 through Dec. 1. . . . Twin Drive-In is sponsoring a female bowling team in a local league, with Marie Donelson of Screen Classics as team captain. . . . Ray Bailer is now operating the former HeyHay Restaurant, and has renamed the popular Film Row dining spot the Hangover Lounge.

**COLUMBUS, O., NEWS** — "Let's Make Love" opened a third week, shifting from RKO Palace to RKO Grand. Latter theatre will be closed soon to permit conversion to the new Cinerama policy, which starts Nov. 3. . . . Stage and screen personalities Shelley Winters, Eileen Heckart, Madeleine Sherwood, Jane Fonda, and James MacArthur were in the cast of the Broadway-bound new play, "Invitation To A March," which opened its tryouts here at the Hartman. . . . Columbia is one of three North American cities picked to participate in the international movie star popularity poll conducted by Metro-Goldwyn-Mayer. Loew's Ohio is conducting a poll in the lobby. . . . Twenty-year-old Rosemarie Sicilian was to be crowned Queen Isabella at the annual Columbus Day dinner dance here and presented with a jeweled tiara, sponsored by Yul Brynner, star of Columbia's "Surprise Package," at Loew's Ohio. Tieup with local Italian-American Associations was arranged by Sam Shubouf, manager, Loew's Ohio. . . . Special party for the press and others to inspect the Cinerama installation at RKO Grand has been arranged for Oct. 25 by Ed McGlone, RKO city manager.

## CLEVELAND

Steven Farber, 17, 2464 Channing Rd., University Heights, was winner of the Junior Review contest sponsored by the Motion Picture Council of Greater Cleveland and The Cleveland Press in cooperation with the motion picture distributors. His prize was a trip to Hollywood and the studios via American Airlines, from which he recently returned to enter his senior year at Heights High School. . . . C. A. Brinkman, owner, Geauga, Chardon, manages to play to a full house on Wednesdays. He sells the theatre to a local merchant for a free show thereby establishing good public relations. . . . Lino Allessio is remodeling and replacing the concession stand at his Linda, Akron. . . . Tom Scott, owner, announces he is reopening his Scott, Archbald, O., with a weekend policy. . . . When "Can-Can" opens Oct. 27 at the Paramount, Toledo, it will be presented under a hard-soft policy—hard because of the top prices accorded to productions shown once during an evening, and soft in that while tickets will

*(Continued on page 24)*

*#45 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

## "How I Would Sell . . .

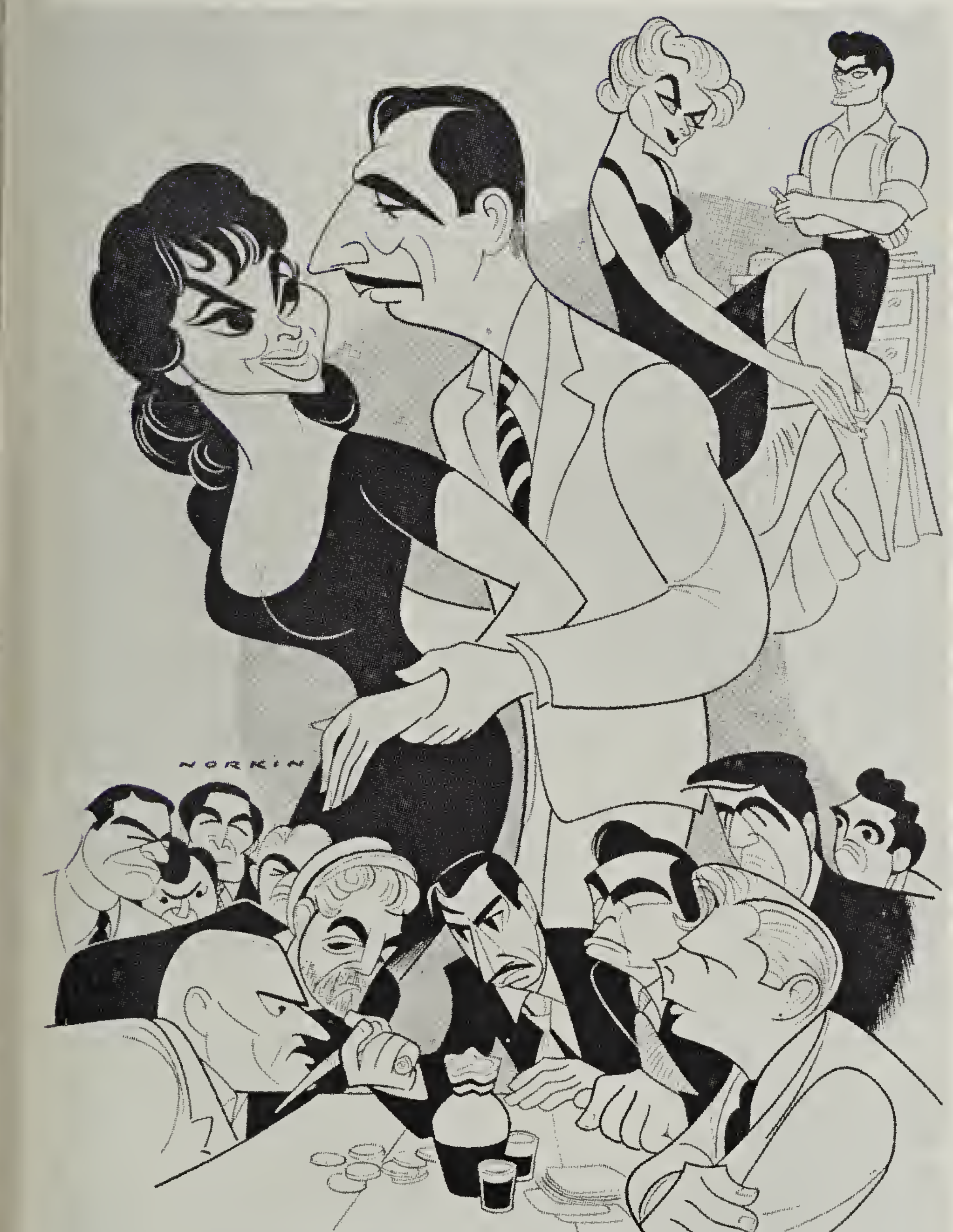
# WHERE THE HOT WIND BLOWS

## MGM's Lusty Drama Of Love, Violence From Joe Levine

*An Exclusive* **SHOWMANALYSIS** *Prepared by—*

**RALPH E. DONNELLY, General Manager**
**Associated Independent Theatres, Long Island, N. Y.**

**ABOUT THE AUTHOR • Ralph E. Donnelly is a native Long Islander, educated in the town in which he eventually became a theatre manager. Two years after the Playhouse Theatre in his home town of Bellmore opened, he became manager. Specializing in hometown good will and much ballyhoo, he expanded with the circuit as it started to grow. Today he is general manager of circuit operations. He was in the U. S. Army Special Services during the Korean conflict; ushered all through high school; three years with Variety where he started as a messenger; columnist with the Long Island Daily Press where he conducted a daily "This Side Of Broadway" show business column and a weekly "Dining Out" restaurant column; an assistant manager of a local drive-in theatre. He is 30 years old, married, the father of two children, Darlene and Sean, and lives in his own home in Nassau County, L. I. This is his second SHOWMANALYSIS feature.**



**CARICATURE ART is rapidly becoming a highly effective promotional tool for films, and newspapers are quick to accept such publicity as it does a good job of dressing up the amusement page. This art for "WHERE THE HOT WIND BLOWS" is a fine example and could also be prominently displayed outside the theatre or as a good lobby blowup.**

"WHERE THE HOT WIND BLOWS" is anyplace that a group of exhibitors get together and talk!

Actually, it is an enjoyable sexy piece of film making, and once the word can be spread of its story content, it should prove most difficult to control the crowds. It's everything that film fans have come to look for in earthy Italian films, and has been Americanized with an excellent job of dubbing.

Let's face it! There is only one Gina Lollobrigida. Some people tell me how they confuse her with Sophia or Brigitte—let me tell you, there is no doubt that this girl is distinctly different. All you have to do is look at her.

Add to this a thieving personality as constructed in the story by Roger Vailland and directed on the screen by Jules ("Rififi," "The Killers") Dassin, and you have Gina, as Gina has not been since her early films. Also, of course, there is Yves Montand, a performer who is making an excellent name for himself in American films. Joe Levine's got another "Herculean" hit, and one that will appeal strongly to good adult audiences.

If the word (and it strictly has to be word of mouth in this case) gets out that this picture deals with everything from gigolos to masochism (ie: Gina tied down to a table and beaten with a strap by her mother and sisters), along with some searing hot love scenes between Gina and Yves and Gina and Marcello Mastroianni (sounds like something on an Italian menu), you should have a rare box-office quality that is very much in demand, nowadays.

To help the latter thought along, a small matter, but an important one, would be to set up a large montage of stills mounted on a lobby easel—to visibly let your audiences know what "HOT WIND" is all about. I CANNOT STRESS THIS POINT ENOUGH.

I firmly believe the title song, as sung by the Ames Brothers at the beginning of the picture, will become a number one song hit. The melody is lingering, and the words, peculiarly

ABOVE, the star of the lusty drama, provocative Gina Lollobrigida, who adds glamour to a fine international cast. BELOW, one of the ads that contain all the saleable elements found in the film.

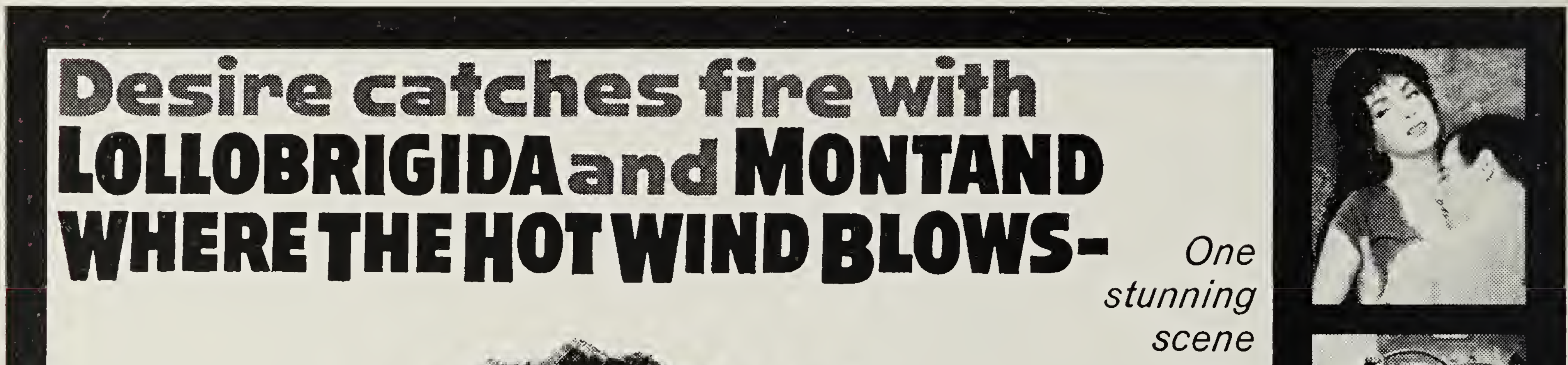
enough, are easy to understand. The overall selling effect of this disk can be capitalized in many ways. Names, as intermission music for two or three weeks prior to the opening, as lobby music, and, of course, as give-aways to the first 100 lady patrons, etc. It also leaves an opening for window tie-ups with local record and music stores. Song was written by Jimmy McHugh, a well known composer, and lyricist Buddy Kaye.

Gina look-a-like contest might help the picture, although that element which would participate in such a contest is not the crowd, in my estimation that will buy this film. Besides, it's awfully hard to find somebody that looks like Gina. Honestly, before "HOT WIND" I was never a fan of hers and don't believe I remember any of her previous films, but can anybody tell me where "SOLOMON AND SHEBA" is playing?

If you are located in a particularly heavy Italian section, the original book was titled "The Law," and an old Italian game that has since been forbidden in Sicily and most cities of Italy plays a very important part in the film. "Other-side" Italians will know of this game, and it should be sold for what can be realized from it.

Name Gina's co-stars! There is a possible contest.

Name Yves Montand's former female co-stars in domestic and foreign films. If your audiences care, remember he is currently with Marilyn Monroe in "LET'S MAKE LOVE"—and is the husband of last year's Oscar winner, Simone Signoret. Quite frankly, he stole a good deal of last year's Oscar-cast with his French singing. He's a hot name today, and this should be exploited to the hilt.



Desire catches fire with
LOLLOBRIGIDA and MONTAND
WHERE THE HOT WIND BLOWS-

One stunning scene after another explodes the story of the most dangerous game six sensualists ever played with life!

JOSEPH E. LEVINE presents

GINA LOLLOBRIGIDA · PIERRE BRASSEUR · MARCELLO MASTROIANNI · MELINA MERCOURI · YVES MONTAND in WHERE THE HOT WIND BLOWS!

From a novel by ROGER VAILLAND · Screenplay by JULES DASSIN and FRANCOISE GIROUD · with PAOLO STOPPA · Directed by JULES DASSIN · An M-G-M Release

Hear THE AMES BROTHERS sing *"WHERE THE HOT WIND BLOWS"*
Music by Jimmy McHugh · Lyrics by Buddy Kaye

I haven't seen the trailer on the film, but there is a 90 second teaser available, direct from Metro, plus the regular production trailer. I'm hoping it mentions all of the aforementioned qualities of the film. If it doesn't I, for one, would certainly have Filmvue or Filmack make up a special scroll trailer of notable quotes. Try to see it as an above average import that has been domesticated. Passion is a big part of "HOT WIND" . . . and must be stressed.

Your cashiers should answer the phone with a cute twist, of "*Good Evening—the "HOT WIND" is coming, etc.*" This should garnish a few laughs and lead to increased interest in the film.

Audiences are going to be asking you various performers' names when they leave this one, and the only two names generally known will be Gina and Yves—(yes, lady, he was the one with the moustache). It might be helpful to your patrons if you can supply them with the names of the engineer, the gigolo, the frustrated judge's wife, and Don Cesare, the old man that runs the town. Their performances are memorable, and questions will be asked.

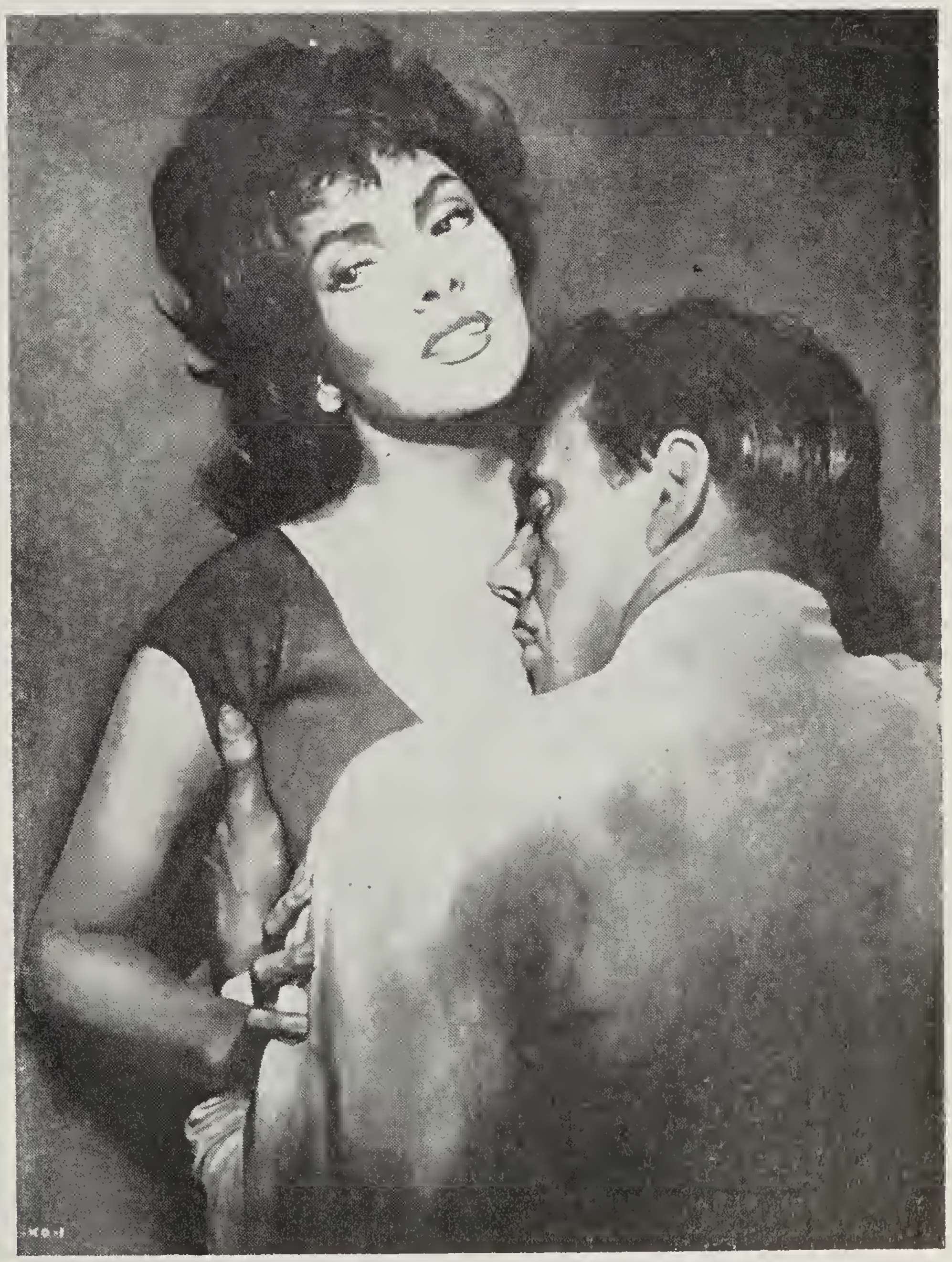
Selling the book, "THE LAW," which is available as a Bantam Book, and tie-ups with stationery and book stores will definitely help the picture.

The unusually extravagant press book made available for "HOT WIND" offers a few suggestions of tie-ups for this film, such as with Italian restaurants, beauty salons, clothing (Italian style) stores, travel agencies, etc.

To my way of thinking, showman Joseph E. Levine has a rare quality of knowing what the majority of the American audiences like in motion picture entertainment. I dread to think what might have happened to "WHERE THE HOT WIND BLOWS" if some other distributor had gotten hold of it.

**COMING . . . in the issue of Oct. 26**
**PAUL HANNER, Director of Advertising-Publicity**
**Odeon Theatre, Toronto, Canada**
**tells how he would sell . . .**
**Universal's**
**"MIDNIGHT LACE"**

**PASSION and violence are two of the drama's qualities, and in addition to Miss Lollobrigida, the film boasts the charms of top Greek star Melina Mercouri, seen above left. Above right, Gina is warned by her irate family not to make any more trouble in a highly effective if somewhat physical manner. BELOW, this life-size painting was commissioned for the film from famed artist Symeon Shimin, who also assisted "Solomon and Sheba."**



**CLEVELAND** *(Continued from page 20)*

be sold in advance, the seats will not be reserved. . . . It was confirmed this week that National Screen Service will close its local office on Oct. 22. Thereafter, northern Ohio exhibitors will be served out of the company's Cincinnati branch. Theatres in the territory have been reduced from about 580 hardtops in 1956 to 245 in 1960. Another factor in the NSS policy change is the growing trend to extended runs and fewer demands for advertising material. . . . The average girl and boy at the age of 17 or 18 years should be classified adult as petraining to motion picture entertainment, 17-year old Steven Farber, Cleveland Heights High School senior told an audience of more than 200 who attended the first fall meeting of the Citizens for Freedom of the Mind held in the Wiley Junior High School auditorium. Farber, who spoke on "Youth, Maturity and Censorship," expressed the opinion that parental supervision should be the function in regard to those under 17 years of age. . . . Paramount's "Psycho" was in its unprecedented ninth week at Loew's Stillman, Cleveland.

## DALLAS

The members of 20th Century-Fox's exchange in Dallas are scheduled to move into new quarters which have been radically designed and dedicated to efficiency, economy, and elegance. There are several innovations in the building which were planned by 20th Century-Fox manager of branch operations C. A. Hill and his staff to cut down on wasted motion and to offer nearly ideal working conditions.

## DENVER

Al Kolitz, now with Continental Pictures, returned to Denver briefly on business for his company. . . . Oct. 12 is scheduled kickoff date for saturation booking of UA's "Magnificent Seven." 150 day and date bookings in the territory are planned with backing of huge radio-tv campaign. . . . Word was received that T. T. Kerby, son of Lloyd Kerby, owner, Kerby, Worland, Wyo., was killed in an air crash in service with U.S. Marines. . . . Elmer Richardson, executive assistant to Pat McGee, owner, Tower, Denver, has returned to Fitzsimmons Army Hospital for hospitalization. He has been ill for several months.

## DES MOINES

The Star, Marquette, Ia., owned by Milo Moody, has opened for the fall season. . . . E. Brooks and J. Pray have purchased the Lyric, West Des Moines. . . . About 60 attended the annual two-day meeting of Central States Theatre Corporation held at Clear Lake, Ia. Myron Blank, president of Central States, presided over the meeting. Among the speakers were Tim Claggett, Washington, D.C., representative of the Motion Picture Association of America. . . . S. R. Nothem will reopen the Vogue, Remsen, Ia., after a two-month shut-down. . . . George A. Catazano, Jr., is the new manager for Tri-States at the Strand, Waterloo, Ia.

## DETROIT

Once again the national pattern toward blockbusters, road shows, and hard tickets is reflected locally in the announcement by president Woodrow R. Praught of United Detroit Theatres that the grind Broadway Capitol will have its face lifted. Presently a 3,200 seater playing action, horror, and science-fiction, plans now call for seating reduction to 1,600. Overhauling will commence shortly, and it is hoped the revamped showplace will be ready for a forthcoming roadshow production by Jan. 1. When the doors open the marquee will bear the new name of "Grand Circus." This spring UDT completely renovated the Madison for the opening of "Can-Can" which is still running, to be suc-

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### Film Exchange and Dealer Listing for the

# NEW YORK FILM TERRITORY

**A CONTINUING SERVICE** • **that will be re-edited and re-published at 8-month intervals**

## • *Film Distributors*

**ALLIED ARTISTS, 630 9th Ave.—PLaza 7-8420**
Br. Mgr.: Nat Furst. Asst. Br. Mgr.: Jack Farkas. Office Mgr. and Head Booker: Etta V. Segall. Bookers: John Shields, Lou Olshan. Cashier: Norman Benchik. Emerg. Phone: PLaza 7-8420.

**AMERICAN-INTERNATIONAL, 630 9th Ave.—CIrcle 6-1717**
Br. Mgr.: Gearge Waldman. Sales and Booker: Herman Schwartz. Cashier: Ruth Kopf. Emerg. Phone: Schwartz, LU 4-0445.

**ASTOR, 130 W. 46th St.—JUdson 2-1287**
Sls. Mgr.: Harry Goldstone. Sales: Irving Wernick.

**BELL, 630 9th Ave.—CIrcle 6-1383**
Br. Mgr.: Sid Kulick. Head Baoker: Florence Michaelson.

**JOSEPH BRENNER, 251 W. 42nd St.—LOngacre 3-3270**
Br. Mgr.: Jaseph Brenner. Office Mgr.: Alberta D'Angelo. Emerg. Phone: BEnsonhurst 6-8824.

**BUENA VISTA (Disney), 477 Madison Ave.—PLaza 9-3880**
Asst. Eastern Div. Mgr.: Leo Greenfield. Sales: David Burkan. Booker: Vita Sperti. Emerg. Phone: None.

**COLUMBIA, 630 9th Ave.—CIrcle 6-0900**
Br. Mgr.: Saul Trauner. Office Mgr.: Phil Greenspan. Sales: John Wenisch, Jules Rieff, Lou Steisel. Head Booker: Katherine Becker. Bookers: Irving Baron, Dave Jacobs, Arnie Lewis, Phil Winnick, Norman Ross. Print Booker: Frances Sherman. Cashier: Cliff Pierce. Emerg. Phone: Circle 6-0900.

**CONTINENTAL, 1776 Broadway—PLaza 7-2593**
V.P. in charge Sales: Carl Peppercorn. Asst. Gen. Sls. Mgr.: Milton Platt. Sales: Harold Rosen. Head Booker and Prints: Donald Schwartz. Emerg. Phone: None.

**HOFFBERG, 362 W. 44th St.—CIrcle 6-9031**
Mgr.: Jack Hoffberg. Office Mgr. and Booker: Mary Morganthaler. Emerg. Phane: CIrcle 6-9031.

**METRO-GOLDWYN-MAYER, 321 W. 44th St.—CIrcle 6-6200**
Br. Mgr.: Phil Gravitz. Dist. Office Contact: Charles Wittner. Office Mgr.: Harry Margolis. Sales: Edward Richter, Eli Kalisch, Paul Wall. Head Booker: Dave Klein. Bookers: John Cunniff, Wm. Frankle, Moe Rose. Print Booker: Estelle Mingelgreen. Cashiers: Harry Kugel, Rea Fischel, Carmine George. Emerg. Phane: CIrcle 6-6200.
*(Div. Mgr. in residence: Saal Gottlieb. Dist. Mgr. in residence: Harold Zeltner)*

**PARAMOUNT, 1501 Broadway—Bryant 9-3230**
Br. Mgr.: Myron Sattler. Sls. Mgr.: Nathan Stern. Office Mgr. and Head Booker: Richard A. Magan. Sales: Eugene Newman, Lou C. Wechsler. Bookers: Catherine Flynn, John J. Curtin, Frank Patterson, George A. Casiano, Stanley Calman. Cashier: S. Baronek. Emerg. Phone: CIrcle 6-6200.

**PRINCIPAL, 630 9th Ave.—CIrcle 6-6660**
Br. Mgr. and Sales: Dick Perry. Office Mgr. and Booker: Adeline Ginsberg. Emerg. Phone: CIrcle 6-6660.

**LESTER A. SCHOENFELD, 358 W. 44th St.—JUdson 2-3843**
Br. Mgr.: Lester A. Schoenfeld. Baoker: Sadie Nash.

**20TH CENTURY-FOX, 34S W. 44th St.—CIrcle 6-6700**
Br. Mgr.: Abe Dickstein. Sls. Mgr.: Alec M. Arnswalder. Office Mgr.: William Cahen. Sales: Ben Abner, Morris Kurtz, Seymour Cohen. Head Booker: William Tavernise. Baakers: Peter Fishman, Allen Bornstein, Louis Kuttler. Print Boaker: Alexander Mendelson. Cashier: Pat De Blasi. Emerg. Phone: CIrcle 6-6700.

**UNITED ARTISTS, 630 9th Ave.—CIrcle 6-5480**
Br. Mgr.: Durand "Bud" Edele. Office Mgr.: Nathan Morris. Sales: Myron Starr, Sam Rifkin, Milt Schneiderman, Bill Doyle. Head Booker: Anthony Agoglia. Bookers: David Bass, Dorothy Post, Ann Plisco, Peter Alstadtter. Cashier: Daniel Rosenberg. Asst. Cashier: Janet Moses. Emerg. Phone: CIrcle 6-54B0.

**UNIVERSAL-INTERNATIONAL, 630 9th Ave.—CIrcle 6-4747**
Br. Mgr.: Harry Fellerman. Sls. Supervisor: Nat Goldberg. Office Mgr.: Leo Simon. Sales: Fred Mayer. Head Baoker: Norman Levy. Print Booker: Thomas Goff. Emerg. Phone: CIrcle 6-4747.

**VALIANT, 1560 Broadway—JUdson 6-7800**
Br. Mgr.: Marvin Friedlander. Prints: Bert Anshein. Emerg. Phone: JU 2-5410.

**WARNER BROS., 315 W. 44th St.—CIrcle 6-1000**
Br. Mgr.: Al Blumberg. Office Mgr.: Sol Kravitz. Sales: Lee Mayer, Gus Saloman, Peter Sage. Head Booker: Mike Anderson. Boakers: Sam Miller, Manny Gross, Shirley Levy, Tony DeMeo. Print Booker: Perry Straw. Cashier: Harry Hummel. Emerg. Phone: CIrcle 6-1000.

## • *Supply Dealers*

**CAPITOL MOTION PICTURE SUPPLY CO., 630 9th Ave.—PLaza 7-4510**
**CINEMATOGRAPH INTERNATIONAL, INC., 341 W. 44th St.—CIrcle 6-6285** Emerg. Phone: ES 6-569B
**CROWN MOTION PICTURE SUPPLIES CORP., 354 W. 44th St.—CIrcle 6-4780**
**JOE HORNSTEIN, INC., 341 W. 44th St.—CIrcle 6-PLaza 7-0440** Emerg. Phone: ESplanade 6-5698.
**NATIONAL THEATRE SUPPLY, 356 W. 44th St.—CIrcle 5-6900**
**PHILIPS EXPORT CO., 100 E. 42nd St.—OXford 7-3600**
**S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St.—PLaza 7-0440** Emerg. Phone: LOngbeach 6-100440
**STAR CINEMA SUPPLY CO., 621 W. 55th St.—CIrcle 6-3678**

## • *Screen Trailers*

**NATIONAL SCREEN SERVICE, 601 W. 26th St.—JUdson 6-4100**

## • *Signs, Advertising and Printing*

**ARTKRAFT STRAUSS SIGN CORP., 830 12th Ave.—COlumbus 5-5155**
**BROADWAY MAINTENANCE CORP., 22-09 Bridge Plaza N. Long Island—STilwell 6-3700**
**NATIONAL SCREEN SERVICE, 601 W. 26th St.—JUdson 6-4100**

## • *Film Delivery Services*

**CLARK TRANSFER, INC., 610 W. 47th St.—CIrcle 6-0815**

## • *Service Companies*

**ALTEC SERVICE CO., 254 W. S4th St.—COlumbus S-32S5**
**RCA SERVICE CO., 153 E. 24th St.—LExington 2-0928**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

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**Watch for them!**

**NEXT!**

**Oklahoma City Territory**
**Issue of October 26**
**St. Louis Territory**
**Issue of November 2**

**Save Them!**

# YOU'LL ACCOMPLISH **THREE GREAT DEEDS**

## BY DOING **TWO** EASY THINGS

*"I Never Met a Man*
*I Didn't Like"*
*WILL ROGERS*

## ① *Research* ② *Remedy* ③ *Rehabilitation*

**THESE ARE THE**
**TWO for you**
**TO DO...**

1 Take up
**Audience Collections**
Say 'Yes'... Tell us you'll do it. We'll send FREE Shirley MacLaine TRAILER to your theatre.

2 Conduct Employees'
**Christmas Salute**
Employers endorse it... Employees join it. Your hospital is ever ready to treat FREE any and all in our industry who need this care.

Let's get down to fundamental facts—The people of your industry need your help NOW. This is the time of year when Showmen everywhere and all individual employees in our industry unite and prove the tradition of showbusiness: Never Let a Showman Down.

By doing TWO relatively simple things you can reap THREE GREAT DEEDS that will bring healing and hope to "Our Own" people who are seriously sick with any of fifteen serious diseases of the chest—including lung cancer, chronic heart disease, and tuberculosis.

1960
O'DONNELL
MEMORIAL
YEAR

Now is the time for you to act—Say "Yes" when asked to take up *Audience Collections* and to conduct and contribute to the *Christmas* Salute.

## *The Amusement Industry's Own* WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N. Y. *Saranac Lake, N.Y.*

ceeded in November by "Spartacus." . . . On Oct. 29, William F. McLoughlin, publicity and advertising manager of the Music Hall, is to be married. His bride will be Janet Leamaster of this city. . . . Passage of a state curfew law now makes it illegal for Michigan children under 12 to remain without their parents in a theatre after 10:00 p.m., those under 16 after midnight. Enforcement is left to authorities of local communities, many of which have their own, and even earlier, curfew regulations. President Milton H. London of Michigan Allied has warned owners and operators to beware —it is expected for publicity purposes efforts will be made to clamp down on the unescorted adolescents caught in theatres after curfew. . . . Managing director Fred P. Sweet of the Telenews has been appointed industry chairman of Armed Forces Week. . . . Michigan Allied has whipped up a deal with General Electric whereby it buys lamps in quantity, and at a discount unobtainable elsewhere by exhibitors. Allied members can now purchase these lamps at the reduction through Allied.

## HOUSTON

The Houston premiere of "The Alamo," John Wayne's spectacular $12,000,000 historical drama, will be presented at the Tower instead of at the Alabama, it was announced by Al Lever, city manager of Interstate Theatres. The premiere is still set for Oct. 26, but it was moved to the Tower, Houston's first Todd-AO theatre, when it became available with the closing of the "Ben-Hur" engagement.

## JACKSONVILLE

Harry Botwick's many local friends expressed their sympathy for him in a small flood of "Get Well" letters on learning that he is in Mercy Hospital, Miami, for treatment of stomach ulcers and temporarily away from his arduous duties as supervisor for Florida State Theatres in South Florida. . . . Byron Adams' staff at United Artists was jubilant over the fact that the local UA branch tied Cleveland and Salt Lake City branches for first-place money in the $60,000 Bob Benjamin Booking Drive. In for generous share of the prize money were branch manager Adams and staffers Doris Posten, "Buck" Robuck, Louis Pauza, Gene Hudgens, Bill Glover, and Mary Jewell. . . . The new Bayshore, Sarasota, owned by the Smith Management Co., opened on Oct. 1. . . . S. M. Blackmon's Skyview Drive-In, Cocoa, closed on Oct. 3 for conversion into a Negro-patronage automobile trailer park. . . . Monica Taylor, U-I staffer, is now wearing the engagement ring of Everett McCormick, a medical student at the University of Florida. . . . North Florida Ford Motor Co. dealers, employees and families attended the private screening at the Edgewood of a 128-minute Technicolor film concerned with the 1961 Ford automobiles. . . . Emory Robinson has cut back his opening time at the Murray Hill from 12:45 to 6:45 P.M., Monday through Friday. . . . Walt Meier, Florida manager, while in the midst of his extensive advance exploitation program for the run of "Hell To Eternity," took time out to jot down some early plans for exploiting his major Thanksgiving attraction, "G. I. Blues." . . . Flora Walden, WOMPI vice-president, who has been booking for the Jack Rigg Booking Agency, is now associated with Joe Thrift at the Howco Film Exchange. . . . The New, Hawthorne, is now being operated by Walter Anson. . . . New owner of the Starlight Drive-In, Fort Myers, is R. D. Schaeffer. . . . Wometco's Center, Miami, has been closed and will soon be dismantled.

**Arthur B. Krim, right, president, United Artists, is seen with Robert Haggiag, president, Dear Films, at a dinner reception held in honor of Shirley MacLaine at the Correr Museum in Venice. Miss MacLaine won the Venice Film Festival Award for best actress for her performance in UA's "The Apartment."**

. . . Jennings Easley, veteran staff member of the MGM branch in Memphis, has replaced Bob Capps here as an outside salesman on Fred Hull's local MGM staff, following the promotion Capps received to the post as MGM assistant branch manager in Boston. . . . Another new film salesman receiving a welcome here is Don Weidick on Ed McLaughlin's staff at Columbia. A former Columbia booker, Weidick replaced McLaughlin after the latter was promoted to Columbia branch manager. . . . Kay Dilena has rejoined Byron Adams' staff at United Artists in her former position as branch cashier, replacing Mary Newport who has joined a local radio station. . . . Jackie Hess is now serving as assistant cashier in the Columbia office. . . . Carol Thomas has been promoted to a booking post on Thomas P. Tidwell's staff at 20th-Fox. . . . Carl Floyd has acquired the Filmland Drive-In, Lakeland, from W. H. Klem. . . . Roy E. Pfeiffer is the new manager, Beach, Jacksonville Beach, announced Tommy Hyde, general manager of Kent Theatres. . . . Jimmy Langston has returned here to work as Walt Meier's assistant at the downtown Florida after working all summer as a Florida State Theatres relief manager in downstate locations.

**MIAMI, FLA., NEWS**—Wometco's new 163rd Street Theatre opened to the public following a cozy, hometown type of premiere. Mitchell Wolfson, founder of Wometco, told the audience that the no-hoopla opening was planned that way. "We want to greet you in the friendliest possible way with no stiff collars," he said. But there were piercing searchlights scratching the sky and a flock of telegrams from Hollywood's bright names, wishing well for the new theatre, which is located in the 163rd Street shopping center. "High Time" was the opening feature of the 1,265 seat house. The new theatre is the 25th built in the U.S. this year, following the new trend for theatre-shopping center combinations. . . . The Roosevelt, Miami Beach, Fla., will reopen for the winter season in October, according to one of the owners, Dave Caplan, who is making efforts to book "The Alamo" on a hard-ticket policy.

## NEW HAVEN

Joseph C. Miklos, eastern Connecticut district manager for Stanley Warner Theatres, has announced promotion of Phil Haddad, acting manager, Capitol, Willimantic, to managership of the State, Manchester, succeeding Mrs. Olive Recave, resigned. Gerard Bouchard, formerly assistant manager at the Strand, New Britain, replaces Haddad at Willimantic. . . . The late attorney George LeWitt, Connecticut film industry pioneer, left his entire estate—amount not disclosed—to his wife, Mrs. Miriam Z. LeWitt, according to New Britain probate court. LeWitt, partnered with the late John S. P. Glackin in the Glackin and LeWitt Theatres in Connecticut for many years, died Aug. 20 at his New Britain home. A son, Brooks, associated with management of the Berlin (Conn.) Drive-In Theatre, and two daughters also survive. . . . Charles Kurtzman, Loew's Theatres, Inc., has announced appointment of Harry A. Rose, manager, Loew's Majestic, Bridgeport, Conn., since 1944, to a similar post at the Alpine, Brooklyn, N.Y. Mrs. Frances Augustine, long time assistant to Rose in Bridgeport, becomes house manager with his departure. She will work closely with Alfred Domian, manager of Loew's Poli, Bridgeport, who is to supervise the operation. . . . In Winsted, Conn., to bolster mid-week attendance recently, John J. Scanlon Jr., Strand, offered two-admissions-for-one on Wednesday and Thursday nights, admitting two persons for total sum of one dollar. . . . Stanley Warner is equipping a second New England situation—the first-run Warner, Worcester, Mass.—for Todd-AO and wide-wide screen attractions. MGM's "Ben-Hur" will open Oct. 14 in Worcester. At the same time, Murray Howard, who resigned from the Stanley Warner circuit in 1957 after 16 years, has been named director of group sales at the Warner, Worcester, effective with start of "Ben-Hur" run. Joe Quinn, Warner manager for the past three years, will continue in the same post.

## NEW ORLEANS

The newly organized C & B Company, headed by James Bradford, have added the Joy, Clinton, from Mrs. R. R. Hodges, increasing the number of their operations to seven. . . . Exhibitors Cooperative Service, Inc., held their semi-annual meet in the home offices of Southern Amusement Company, Lake Charles. . . . The ownership of the Palace, Vicksburg, Miss., changed hands again in less than a year and a half from Tom Wince to Lincoln Fowler. . . . Claude Bourgeois and associates purchased the Avalon, Pass Christian, Miss., from Slidell Theatres, and reopened it. . . . Morris Terry closed the La Place, La., Drive-In, for the time being due to an unusual flow of mosquitoes. . . . Theatre Owners Service Company is now ensconced in their new quarters at 1034 Carondelet Street. . . . Joe Williams observed his 25 years of service as head shipper at the local branch of National Screen Service. . . . The WOMPI Variety Show was set to be held Oct. 8 in conjunction with K.C. Council of Greater New Orleans prize give-away event. Mrs. Josie Orie is producer and director with practically all of the WOMPI's taking part in the show. . . . Exhibitors Cooperative home offices are now located in their new quarters at 216 S. Liberty Street. . . . Sympathy to Mrs. John Balencie, Jr., Paramount head cashier, on the death of her mother; and to Mrs. Thelma Loeber, Howco, on the death of her mother. . . . United Theatres, Inc., are now in their new offices at 3100 Banks Street.

## PHILADELPHIA

Esther Rudo, Columbia secretary, was confined to Wills Eye Hospital with cataracts. . . . The Harrisburg Drive-In, on Route 22, east of Harrisburg, Pa., was held up and robbed by a masked gunman, who got way with about $300. . . . The SW Warner, Reading, Pa., is presenting opera films on Thursday

*(Continued on page 28)*

# THE Tip-off ON BUSINESS

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

*OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.*

### ALL THE YOUNG MEN (COL.)

| | | |
|---|---|---|
| Forum, New York (*$17,300) | 6 ” | ....135% |
| Roosevelt, Chicago (*$17,300) | 5 ” | ....127% |
| Coliseum, Seattle (*$6,700) | 1 ” | ....119% |
| Adams, Detroit (*$9,200) | 3 ” | ....122% |
| Stanton, Philadelphia ($9,200) | 1 ” | ....228% |
| Memorial, Boston (*$18,900) | 2 ” | ....100% |

### ALL THE FINE YOUNG CANNIBALS (MGM)

| | | |
|---|---|---|
| Orpheum, Boston (*$17,700) | 1 ” | .... 69% |
| Music Box, Seattle (*$4,800) | 1 ” | .... 99% |
| Esquire, St. Louis (*$11,800) | 2 ” | ....106% |
| Warfield, San Francisco (*$11,100) | 2 ” | .... 89% |
| State, Omaha (*$5,400) | 2 ” | .... 66% |
| Criterion, New York (*$32,500) | 2 ” | .... 65% |

### ANGEL WORE RED (MGM)

| | | |
|---|---|---|
| Adams, Detroit (*$9,200) | 2 ” | ....101% |
| United Artists, Louisville (*$9,200) | 1 ” | .... 88% |
| Orpheum, Boston (*$17,700) | 1 ” | .... 71% |
| Orpheum, Seattle (*$4,300) | 1 ” | .... 60% |
| State, Omaha (*$5,400) | 1 ” | .... 56% |
| Fox, Philadelphia (*$16,000) | 2 ” | .... 64% |

### APARTMENT (UA)

| | | |
|---|---|---|
| Un. Artists, San Francisco (*$15,200) | 6 ” | ....106% |
| Orpheum, Boston (*$17,700) | 6 ” | ....100% |
| Astor, New York ($27,100) | 17 ” | ....105% |
| United Artists, Chicago (*22,800) | 10 ” | ....112% |
| Randolph, Philadelphia (*$12,000) | 7 ” | ....148% |
| Michigan, Detroit ($19,600) | 5 ” | ....112% |
| Fifth Avenue, Seattle (*9,000) | 2 ” | ....100% |
| Esquire, St. Louis (*$11,800) | 5 ” | ....114% |
| United Artists, Louisville (*$9,200) | 5 ” | ....105% |

### BELLS ARE RINGING (MGM)

| | | |
|---|---|---|
| Radio City, New York (*$134,200) | 7 ” | ....126% |
| State-Lake, Chicago (*$23,500) | 6 ” | ....102% |
| Loew's, St. Louis (*$12,800) | 4 ” | ....107% |
| Adams, Detroit (*$9,200) | 6 ” | .... 99% |
| Stanley, Philadelphia (*$15,300) | 5 ” | .... 90% |
| Warfield, San Francisco ($11,100) | 4 ” | ....111% |
| Music Box, Seattle (*$4,800) | 3 ” | ....100% |
| State, Omaha (*$5,400) | 2 ” | .... 84% |
| United Artists, Louisville (*$9,200) | 2 ” | .... 90% |
| Orpheum, Boston (*$17,700) | 4 ” | .... 91% |

### BEN-HUR (MGM)

| | | |
|---|---|---|
| Saxon, Boston (**$10,270) | 46 ” | ....149% |
| Loew's State, New York (**$43,175) | 46 ” | ....135% |
| Boyd, Philadelphia (**$12,300) | 45 ” | ... 207% |
| Todd, Chicago (No Ave.) | 41 ” | Ave. $28,400 |
| Coronet, San Francisco ($13,200) | 41 ” | ....184% |
| Blue Mouse, Seattle ($6,100) | 35 ” | ....183% |
| United Artists, Detroit ($9,500) | 33 ” | ....250% |
| Cooper, Omaha ($4,500) | 33 ” | ....176% |
| Brown, Louisville ($5,700) | 20 ” | ... 237% |
| Loew's Midcity, St. Louis (No. Ave.) | 19 ” | Ave. $15,000 |

### BRIDES OF DRACULA (U-I)

| | | |
|---|---|---|
| Palms, Detroit (*$20,400) | 1 ” | .... 70% |
| Golden Gate, San Francisco (*$14,700) | 1 ” | .... 90% |
| Music Hall, Seattle (*$8,700) | 1 ” | .... 84% |
| Omaha, Omaha (*$6,300) | 1 ” | .... 96% |

### CAN-CAN (20TH-FOX)

| | | |
|---|---|---|
| Rivoli, New York ($9,500) | 30 ” | ....228% |
| Gary, Boston ($9,000) | 18 ” | ....176% |
| Palace, Chicago ($21,000) | 24 ” | ....116% |
| Midtown, Philadelphia ($10,600) | 23 ” | ....126% |
| Ambassador, St. Louis ($8,500) | 9 ” | ... 127% |
| Alexandria, San Francisco (No Ave) | 19 ” | Ave. $13,500 |
| Madison, Detroit (*$16,600) | 18 ” | ....124% |
| Paramount, Seattle (*$8,000) | 8 ” | ....104% |
| Pageant, St. Louis (*$2,800) | 5 ” | ....187% |
| Capri, Boston (*$9,000) | 1 ” | .... 98% |

### CIRCUS OF HORRORS (AIP)

| | | |
|---|---|---|
| United Artists, Chicago (*$22,800) | 2 ” | .... 70% |
| St. Louis, St. Louis (*$9.200) | 1 ” | ... 98% |
| Broadway-Capitol, Detroit ($10,000) | 1 ” | ....140% |

### CROWDED SKY (WB)

| | | |
|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 ” | ....100% |
| Orpheum, Omaha (*$9,200) | 1 ” | .... 71% |
| Orpheum, Boston (*$17,700) | 1 ” | .... 70% |
| Fox, St. Louis (*$14,200) | 1 ” | .... 92% |
| Mary Anderson, Louisville (*$6,300) | 2 ” | .... 72% |
| Music Hall, Seattle (*$8,700) | 1 ” | .... 73% |
| Michigan, Detroit (*$19,600) | 1 ” | .... 98% |
| Roosevelt, Chicago (*$17,300) | 1 ” | .... 86% |

### DARK AT THE TOP OF THE STAIRS (W.B.)

| | | |
|---|---|---|
| St. Francis, San Francisco (*$13,800) | 1 ” | ....109% |
| Radio City, New York (*$134,200) | 2 ” | ....103% |
| Metropolitan, Boston (*$13,600) | 1 ” | ....110% |
| Chicago, Chicago (*$26,400) | 1 ” | .... 99% |

### DINOSAURUS (U-I)

| | | |
|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 ” | ....170% |
| Orpheum, Seattle (*$4,300) | 2 ” | ....100% |

### ELMER GANTRY (UA)

| | | |
|---|---|---|
| Capitol, New York (*$29,100) | 5 ” | ....119% |
| Music Box, Seattle (*$4,800) | 8 ” | ....135% |
| UnitedArtists,SanFrancisco (*$15,200) | 4 ” | .... 88% |
| Stanton, Philadelphia (*$9,200) | 7 ” | ....173% |
| Woods, Chicago (*$23,200) | 6 ” | ....103% |
| Metropolitan, Boston (*$13,600) | 3 ” | ....124% |
| United Artists, Louisville (*$9,200) | 3 ” | ....106% |
| Loew's, St. Louis (*$12,800) | 3 ” | ....100% |

### ENEMY GENERAL (COL.)

| | | |
|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 ” | ....111% |

### FAST AND SEXY (COL.)

| | | |
|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 ” | ....140% |
| Orpheum, Boston (*$17,700) | 1 ” | .... 63% |

### FROM THE TERRACE (20TH FOX)

| | | |
|---|---|---|
| Ambassador, St. Louis (*$14,000) | 6 ” | .... 82% |
| Paramount, New York (*$35,100) | 8 ” | ....100% |
| Capri, Boston (*$9,000) | 11 ” | ....100% |
| Oriental, Chicago (*$25,300) | 7 ” | ....115% |
| Mercury, Detroit (*$13,600) | 7 ” | ....118% |
| Fox, San Francisco (*$13,700) | 4 ” | .... 92% |
| Randolph, Philadelphia (*$12,000) | 6 ” | ....106% |
| Fifth Avenue, Seattle (*$9,000) | 3 ” | ....115% |
| Orpheum, Omaha (*$9,200) | 2 ” | ....114% |
| Rialto, Louisville (*$8,300) | 3 ” | .... 93% |

### HELL TO ETERNITY (AA)

| | | |
|---|---|---|
| United Artists, San Francisco(*$15,200) | 3 ” | .... 96% |
| Fox, Philadelphia (*$16,600) | 4 ” | .... 92% |
| Music Hall, Seattle (*$8,700) | 2 ” | .... 77% |
| Fox, St. Louis (*$14,200) | 2 ” | .... 93% |
| State Lake, Chicago (*$23,500) | 3 ” | ....118% |

### HIGH TIME (20TH-FOX)

| | | |
|---|---|---|
| Warner, New York (*$18,800) | 3 ” | .... 91% |
| Orpheum, Omaha (*$9,200) | 2 ” | .... 71% |
| Fox, Detroit (*$15,400) | 2 ” | .... 75% |
| Ambassador, St. Louis (*$14,000) | 2 ” | .... 70% |
| Fifth Avenue, Seattle (*$9,000) | 2 ” | .... 73% |
| Viking, Philadelphia (*$7,000) | 1 ” | ....200% |
| Fox, San Francisco (*$13,700) | 2 ” | .... 81% |
| Rialto, Louisville (*$8,300) | 1 ” | ....102% |

### HOUSE OF USHER (A-I)

| | | |
|---|---|---|
| Stanton, Philadelphia ($9,200) | 2 ” | ....134% |
| Paramount, San Francisco (*$12,700) | 2 ” | ....118% |
| Roosevelt, Chicago (*$17,300) | 1 ” | ....110% |
| Rialto, Louisville (*$8,300) | 1 ” | ....109% |

### ICE PALACE (W.B.)

| | | |
|---|---|---|
| Palms, Detroit (*$20,400) | 1 ” | .... 85% |
| Fox, St. Louis (*$14,200) | 2 ” | ....100% |
| Metropolitan, Boston (*$13,600) | 3 ” | .... 83% |
| Chicago, Chicago (*$26,400) | 2 ” | .... 63% |
| Fox, Philadelphia (*$16,600) | 3 ” | .... 64% |
| Orpheum, Seattle (*$4,300) | 1 ” | ....138% |
| Omaha, Omaha (*$6,300) | 1 ” | .... 72% |
| Mary Anderson, Louisville (*$6.300) | 2 ” | .... 72% |

### IT STARTED IN NAPLES (PAR.)

| | | |
|---|---|---|
| Paramount, San Francisco (*$12,700) | 2 ” | ....110% |
| Victoria, New York (*$10,700) | 5 ” | ....224% |
| Goldman, Philadelphia (*$12,700) | 5 ” | .... 98% |
| Gary, Boston (*$15,400) | 6 ” | .... 75% |
| Esquire, Chicago (*$9,800) | 7 ” | ....145% |
| Coliseum, Seattle (*$6,700) | 1 ” | ....112% |
| Omaha, Omaha (*$6,300) | 2 ” | .... 84% |
| Fox, St. Louis (*$14,200) | 2 ” | ....117% |
| Michigan, Detroit (*$19,600) | 1 ” | ....113% |

### JUNGLE CAT (BV)

| | | |
|---|---|---|
| United Artists, San Francisco (*$15,200) | 1 ” | .... 82% |
| State, Omaha (*$5,400) | 1 ” | .... 64% |
| Loop, Chicago (*$9,400) | 5 ” | ....106% |

### LET'S MAKE LOVE (20th FOX)

| | | |
|---|---|---|
| Fox, Detroit (*$15,400) | 3 ” | .... 78% |
| Fox, San Francisco (*$13,700) | 4 ” | .... 91% |
| Metropolitan, Boston (*$13,600) | 5 ” | .... 64% |
| Fifth Avenue, Seattle (*$9,000) | 3 ” | .... 78% |
| Ambassador, St. Louis (*$14,000) | 3 ” | .... 91% |
| Omaha, Omaha (*$6,300) | 1 ” | .... 72% |
| Paramount, New York (*$35,100) | 4 ” | .... 96% |
| Woods, Chicago (*$23,200) | 1 ” | ....100% |
| Stanley, Philadelphia (*$15,300) | 2 ” | ....119% |

### LOST WORLD (20TH FOX)

| | | |
|---|---|---|
| Viking, Philadelphia (*$7,000) | 7 ” | ....100% |
| Fox, Detroit (*$15,400) | 2 ” | ....109% |
| Warner, New York (*$18,800) | 5 ” | ....127% |
| Pilgrim, Boston (*$8,100) | 2 ” | ....119% |
| Warfield, San Francisco (*$11,100) | 3 ” | ....111% |
| Woods, Chicago (*$23,200) | 3 ” | .... 96% |
| Fox, St. Louis (*$14,200) | 2 ” | .... 74% |
| Rialto, Louisville (*$8,300) | 2 ” | ....121% |
| Coliseum, Seattle (*$6,700) | 2 ” | ....128% |
| Omaha, Omaha (*$6,300) | 2 ” | ....118% |

### NIGHT FIGHTERS (U-I)

| | | |
|---|---|---|
| Viking, Philadelphia (*$7,000) | 3 ” | .... 80% |
| United Artists, Louisville (*$9,200) | 1 ” | .... 68% |
| United Artists, San Francisco (*$15,200) | 1 ” | .... 55% |

### OCEAN'S 11 (W.B.)

| | | |
|---|---|---|
| Michigan, Detroit (*$19,600) | 5 ” | ....118% |
| St. Francis, San Francisco (*$13,800) | 7 ” | ....106% |
| Capitol, New York (*$29,100) | 9 ” | ....170% |
| Stanley, Philadelphia (*$15,300) | 7 ” | ....148% |
| Memorial, Boston (*$18,900) | 6 ” | ....128% |
| Chicago, Chicago (*$26,400) | 7 ” | ....145% |
| Omaha, Omaha (*$6,300) | 3 ” | ....143% |
| Music Hall, Seattle (*$8,700) | 7 ” | ....103% |
| Mary Anderson, Louisville (*$6,300) | 6 ” | ....111% |
| Esquire, St. Louis (*$11,800) .... | 6 ” | ....120% |

### ONE FOOT IN HELL (20TH-FOX)

| | | |
|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 ” | ....100% |
| Coliseum, Seattle (*$6,700) | 1 ” | .... 91% |
| Warfield, San Francisco (*$11,100) | 1 ” | .... 61% |

### PAY OR DIE (AA)

| | | |
|---|---|---|
| Warner, New York ($18,200) | 7 ” | ....123% |
| Stanton, Philadelphia (*$9,200) | 3 ” | ....100% |
| Rialto, Louisville (*$8,300) | 1 ” | .... 70% |
| Todd, Cinestage, Chicago (*$14,900) | 6 ” | .... 63% |
| Music Hall, Seattle (*$8,700) | 1 ” | .... 52% |
| Golden Gate, San Francisco (*$14,700) | 1 ” | .... 73% |
| Paramount, Boston (*$13,400) | 1 ” | ....105% |
| Mercury, Detroit (*$13,600) | 1 ” | ....100% |

### POLLYANNA (B.V.)

| | | |
|---|---|---|
| Radio City, New York ($148,700) | 5 ” | .... 93% |
| Fox, San Francisco ($13,700) | 3 ” | .... 89% |
| Mercury, Detroit (*$13,600) | 5 ” | ....100% |
| Trans-Lux, Philadelphia (*$7,300) | 12 ” | ....100% |
| State, Omaha (*$5,400) | 5 ” | ....130% |
| Fifth Avenue, Seattle (*$9,000) | 2 ” | .... 77% |
| Memorial, Boston (*$18,900) | 4 ” | .... 76% |
| Rialto, Louisville (*$8,300) | 3 ” | ....112% |
| Loew's, St. Louis (*$12,800) | 3 ” | .... 87% |
| State-Lake, Chicago (*$23,500) | 6 ” | ....102% |

### PORTRAIT IN BLACK (U-I)

| | | |
|---|---|---|
| Roosevelt, Chicago (*$17,300) | 8 ” | ....151% |
| Palms, Detroit (*$20,400) | 3 ” | .... 85% |
| Golden Gate, San Francisco (*$14,700) | 3 ” | ....116% |
| Music Hall, Seattle (*$8,700) | 3 ” | .... 70% |
| Astor, Boston (*$8,700) | 6 ” | ....129% |
| Kentucky, Louisville (*$6,100) | 6 ” | .... 98% |
| Fox, St. Louis (*$14,200) | 2 ” | ....106% |
| Orpheum, Omaha (*$9,200) | 1 ” | .... 83% |
| Goldman, Philadelphia (*$12,700) | 4 ” | ....111% |
| Palace, New York (*$23,300) | 8 ” | ....109% |

### PSYCHO (PAR.)

| | | |
|---|---|---|
| Paramount, Boston (*$13,400) | 12 ” | ....146% |
| DeMille, New York (*$13,700) | 15 ” | ....211% |
| Woods, Chicago (*$23,200) | 5 ” | ....135% |
| Arcadia, Philadelphia (*$8.600) | 15 ” | ....158% |
| Orpheum, Omaha (*$9.200) | 4 ” | ....118% |
| Kentucky, Louisville (*$6,100) | 5 ” | ....180% |
| Palms, Detroit (*$20,400) | 10 ” | ....138% |
| Paramount, Seattle (*$8,000) | 7 ” | ....211% |
| Golden Gate, San Francisco ($14,700) | 8 ” | ....159% |
| St. Louis, St. Louis (*$9,200) | 6 ” | ....184% |

### RAT RACE (PAR.)

| | | |
|---|---|---|
| Astor, Boston ($9,200) | 6 ” | ....104% |
| Capitol, New York ($35,300) | 6 ” | .... 86% |
| Chicago, Chicago ($25,800) | 5 ” | ... 94% |
| Fox, Philadelphia ($15,000) | 5 ” | ....105% |
| St. Louis, St. Louis (*$9,200) | 3 ” | ....130% |
| Coliseum, Seattle (*$6,700) | 2 ” | ....128% |
| Orpheum, Omaha (*$9,200) | 2 ” | .... 77% |
| Golden Gate, San Francisco (*$14,700) | 2 ” | ....106% |
| Michigan, Detroit (*$19,600) | 2 ” | .... 84% |

### SEPTEMBER STORM (20th FOX)

| | | |
|---|---|---|
| Oriental, Chicago (*$25,300) | 2 ” | .... 91% |

### SONG WITHOUT END (COL.)

| | | |
|---|---|---|
| Radio City, New York (*$134,200) | 6 ” | ....124% |
| Kenmore, Boston (*$10,700) | 1 ” | ....169% |
| United Artists, Chicago (*$22,800) | 1 ” | ....101% |

### SONS AND LOVERS (20th FOX)

| | | |
|---|---|---|
| Todd Cinestage, Chicago (*$14,900) | 4 ” | .... 72% |
| Gary, Boston (*$15,400) | 2 ” | .... 62% |
| Victoria, New York (*$10,700) | 4 ” | ....179% |
| Omaha, Omaha (*$6,300) | 1 ” | .... 55% |
| Trans-Lux, Philadelphia (*$7,300) | 1 ” | ....139% |
| T-L Krim, Detroit (*$5,000) | 1 ” | ....239% |

### STRANGERS WHEN WE MEET (COL.)

| | | |
|---|---|---|
| St. Francis, San Francisco (*$13,800) | 5 ” | .... 91% |
| Criterion, New York (*$32,500) | 12 ” | ... 88% |
| Fox, Philadelphia (*$16,600) | 5 ” | ...113% |
| Loew's, St. Louis (*$12,800) | 3 ” | ....118% |
| United Artists, Louisville (*$9,200) | 1 ” | ... 81% |
| Michigan, Detroit (*$19,600) | 2 ” | .... 91% |
| Orpheum, Omaha (*$9,200) | 2 ” | .... 80% |
| Astor, Boston (*$8,700) | 7 ” | ....121% |
| United Artists, Chicago (*$22,800) | 5 ” | .... 97% |
| Fifth Avenue, Seattle (*$9,000) | 2 ” | .... 84% |

### SUBTERRANEANS (MGM)

| | | |
|---|---|---|
| Stage Door, San Francisco (*$5,800) | 6 ” | ... 85% |
| Esquire, St. Louis. (*$11,800) | 1 ” | ....102% |
| Music Hall, Seattle (*$8,700) | 1 ” | .... 63% |

### SUNRISE AT CAMPOBELLO (W.B.)

| | | |
|---|---|---|
| Palace, New York (*$23,300) | 1 ” | ....108% |

### 13 GHOSTS (COL.)

| | | |
|---|---|---|
| Broadway Capitol, Detroit (*$10,000) | 2 ” | ....170% |
| Paramount, San Francisco (*$12,700) | 2 ” | ....165% |
| Forum, New York (*$17,300) | 3 ” | ....114% |
| Pilgrim, Boston (*$8,100) | 1 ” | ....191% |
| Chicago, Chicago (*$26,400) | 2 ” | .... 71% |
| Coliseum, Seattle (*$6,700) | 1 ” | ....201% |
| Loew's, St. Louis (*$12,800) | 1 ” | .... 68% |

### TIME MACHINE (MGM)

| | | |
|---|---|---|
| Adams, Detroit (*$9,200) | 2 ” | ....125% |
| Warfield, San Francisco (*$11,100) | 4 ” | .... 90% |
| Warner, New York (*$18,800) | 4 ” | ....143% |
| Pilgrim, Boston (*$8,100) | 2 ” | ...129% |
| State, Omaha (*$5,400) | 2 ” | ....108% |
| Orpheum, Seattle (*$4,500) | 2 ” | ....133% |
| United Artists, Louisville (*$9,200) | 1 ” | .... 73% |

### UNDER TEN FLAGS (PAR.)

| | | |
|---|---|---|
| Coliseum, Seattle (*$6,700) | 1 ” | ....120% |
| Oriental, Chicago (*$25,300) | 3 ” | .... 82% |
| Randolph, Philadelphia (*$12,000) | 2 ” | .... 92% |

## PHILADELPHIA

*(Continued from page 26)*

nights. . . . Ben Sack, the Boston theatre executive, was in town and Gene Tunick, United Artists, treated him to lunch at the Hahvard Club. . . . Bob Bostick, vice-president, National Theatre Supply, visited and found Bob Hutchins, local representative, selling thumb tacks in Scranton, Pa. . . . Ben Rosenberg, Penn Paramount, was operated upon in Nesbitt Memorial Hospital, Kingston, Pa. . . . Nolan F. Ziegler, Mayor, City of Harrisburg, proclaimed that Market Square during the showing of MGM's "Ben-Hur" at the Senate will be known officially as "Ben-Hur Square." . . . Max J. Rosenberg, producer, Warners' "Girl Of The Night," was in to meet the press and to be interviewed on radio and TV. He was invited to address a combined group of students at Temple University on the subject of writing and production problems involved in the transition from book to motion picture and the many production details he incurred while filming this film, due at the SW Stanton. . . . Ellis Theatres have disposed of the Classic, Lehighton, Pa., and other realty there to Rhinehart and Associates. . . . Shut-in Burt Stanley, at the Charles Johnson Home, Royersford, Pa., is very lonely and would like to hear from some of his former industry associates.

## PITTSBURGH

I. Elmer Ecker, a past chief barker of Variety Club Tent 1, will be honored by a dinner given by the Pittsburgh club on Oct. 27. Harry Kodinsky is general chairman for the affair, commemorating Ecker's 20 consecutive years as a member of the board of directors.

Pearl Bailey and her revue moved into Gabe Rubin's Nixon for a four-day engagement to capitalize on world series crowds. She also made an appearance at the Penn lobby, where she signed autographs in connection with showing of "All The Fine Young Cannibals," in which she has an important part. . . . Win Fanning, Post-Gazette critic and television editor, off on a trip to Hollywood, to be followed by a vacation. . . . Press Boys and Girls Club had a theatre party at the Stanley. . . . Leonard Mendlowitz, formerly of defunct Sun-Telegraph drama staff, now Universal local field exploration rep here, handled personal appearance of Alex North, composer of the score for U's "Spartacus.". . . Lou Hanna, of the Stearn-Hanna Co-Operative Theatre Service, was shaken up badly after a fall at a drive-in, with the result that Bernie Hickey, Fulton manager, had to pinch-hit for him at the Variety Club's annual Channel 2 Telethon for the benefit of Camp O'Connell. Hanna is Chief Barker of Variety Club, Tent 1. . . . "Ben-Hur" due at Strand, Erie, on Sept. 29, on road-show basis. Theatre is closing prior to opening, for conversion to 65 mm. projection system. Milford "Shorty" Parker is Strand manager. Don Lick, Erie, has been appointed group sales manager. In as advance man for MGM was Jimmy Boyle. The MGM epic is also scheduled for a roadshow engagement beginning in October at Stanley Warner's State, Johnstown. . . . Barbara Budjanec, Stanley Warner accounting department, and a sister of Tom Budjanec, Ambridge, Ambridge manager, has enrolled with the Pittsburgh Playhouse drama school. . . . Two engagements announced by Stanley Warner staffers; Mary Lou Nigrelli will wed Joseph Lentini, and Nancy Pastin will wed serviceman Steve Sollosi.

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**U-I's "Spartacus" had its world premiere recently at the DeMille, New York City, and on hand were Milton R. Rackmil, president, Universal Pictures; Mrs. Rackmil; and Kirk Douglas, star and executive producer, and his wife.**

## ST. LOUIS

Convertibles spilling over with noise "ghosts" roamed downtown St. Louis streets with the "ghosts" periodically leaping out of the cars to pass out handbills among the amused pedestrians. The handbills, of course, announced the opening of Columbia's "13 Ghosts" at Loew's State. . . . Union, St. Louis, closed permanently. . . . Majestic, East St. Louis, closed permanently. . . . Victory, St. Louis, which has been closed since December, 1959, reopened for Friday, Saturday, and Sunday operation. . . . Diane Drive-In, Carlinville, Ill., closed for the season. . . . The Varsity reopened with "School for Scoundrels" and "Separate Tables." Grace Piccioni, owner, Apollo Art, purchased all the theatre equipment, name, operation, and good will from Joe Ansell, former owner. The Varsity will be booked by Ray Parker and Jim Damos. . . . Cast and crew of "The Hoodlum Priest," a United Artists production starring Don Murray in the title role, have returned to Hollywood. . . . The Mattoon, Taylorville, Ill., closed. . . . The Missouri Illinois Theatre Owners held their first meeting of the new year. Jim Damos gave a financial report of the convention and said the convention proved to be highly successful. Delegates to the national TOA convention reported on that affair. Present were Ray Parker, president; Wesley Bloomer, vice-president; Tommy Williamson, Eddie Clark, Charlie Goldman, Phil Nanus, Jim Damos, and Jim James. The next meeting will be Nov. 1 in Belleville, Ill. . . . WOMPIs met Sept. 21 and heard a convention report by the president, Marcella DeVinney, of 20th-Fox.

**At a special screening of U-I's "Midnight Lace" hosted by Myrna Loy, center, at the U-I projection room in New York are Charles Simonelli, assistant to the U-I president, left, and Philip Gerard, eastern publicity and advertising director. Miss Loy is co-starred in the film which had its world premiere at Radio City Music Hall, New York City.**

## SALT LAKE CITY

Some improved attendance at downtown theatres was due in part to "Downtown Days" in Salt Lake City; and during the holiday for students due to an Intermountain School Teachers' Institute here. "Downtown Days" offered free theatre tickets and other prizes as well as free bus fare to those participating. Special matinees were held at the Fox, where student cards are now selling to inaugurate the new season.

## SAN ANTONIO

Only one third of the seats for the world premiere of "The Alamo" Oct. 24 at the Woodlawn remain to be sold. Theo Weiss, chairman of the Alamo world premiere committee, said there are but 366 of the $50 gold tickets left. Weiss said the $13,110 in donations by San Antonio business firms and individuals, plus all revenue from $50 ticket sales will be used to defray cost of the four day premiere celebration. . . . Pedro Armendariz, the Mexican screen star, will headline a stage show here at the Alameda for one week. . . . After 20 weeks, the run of "Ben-Hur" came to an end at the Broadway. . . . Columbia Pictures and J. T. "Happy" Shahan signed a contract for a big, new western movie to filmed in Brackettville, Tex. Stars of the show will be Jimmy Stewart and Richard Widmark. The site will be Alamo Village where John Wayne filmed his epic, "The Alamo." Stan Sheptner will produce. It will be directed by John Ford. . . . John Bannister has been named manager, L. R. Dollison's North Loop Drive-In at El Paso, Tex. . . . Bill Chambers, manager of the Plaza, El Paso, Tex., as a 30th anniversary week attraction played "Ocean's 11" and "Hell to Eternity." He arranged with KELP for approximately 100 free spots on a Lucky 11 deal in which 5,000 numbered entertainment certificates were given to patrons at the Plaza.

## SEATTLE

Gordon Wallinger, newly appointed salesman at Allied Artists, covered the Okanogan Valley and also the Yakima Valley. . . . The Women's Auxiliary, assisting the Variety Club of the Pacific northwest, sponsored the Johnny Mathis show at the Orpheum. Proceeds went to the Children's Heart Clinic of the Children's Orthopedic Hospital. . . . Madeline Leischner has replaced Lois Nelson as booker's secretary at Universal.

## WASHINGTON, D.C.

Reopening were the Diamond, Selbyville, Del.; the Herndon, Herndon, Va., and the Craig, Craigsville, Va. . . . Closing were the Craig Drive-In, Craigsville, Va.; Fox Drive-In, Onley, Va.; and the Crown Drive-In, Onley, Va. . . . Reopening part time were the Dentonia, Denton, Md.; Lenix, Richmond, Va.; and Chadwick, Suffolk, Va. . . . Closing were Hunters Lodge Drive-In, Troy, Va.; Hiway Drive-In, Kenbridge, Va.; Shore Drive-In, Ocean City, Md.; Golden Gate Drive-In, Amelia. Va.; Inwood Drve-In, Inwood, West Va.; and Farmville Drive-In, Farmville, Va.

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

OCTOBER 19, 1960

SECTION TWO
VOL. 64 NO. 21

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

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### ALLIED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade

#### COMING FEATURES IN ORDER OF RELEASE

Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
Sept. **CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
Sept. **TORMENTED, THE**—Richard Carlson Susan Gordon
Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot

#### COMING

**BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
**BRIDGE, THE**—German-Made
**DONDI**—David Janssen, Patti Page
**HEROD, THE GREAT**—(Totalscope, EC)—Edmund Purdom, Sylvia Lopez
**HEROES DIE YOUNG**—Erika Peters, Scott Borland
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol
**PLUNDERERS, THE**—Jeff Chandler, Dolores Hart, John Saxon
**UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

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### AMERICAN INTERNATIONAL — DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 **CIRCUS OF HORRORS**—MD-90m.—(Specta-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
**SIGN OF THE GLADIATOR**—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

#### TO BE REVIEWED

**GOLIATH AND THE DRAGON**—(C)—Mark Forrest
**IMMORAL MISS HANSEN, THE**—Nadja Tiller, Tony Britton
**JOURNEY TO THE LOST CITY**—(C)—Debra Paget, Paul Christian
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**MASTER OF THE WORLD**—(C)—Vincent Price
**REPTILICUS**—(C)—Bodil Miller

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn.. | A1 | MGM |
| •Alamo.......................... | A1 | UA |
| •All In A Night's Work........... | | Par. |
| All The Fine Young Cannibals.... | A3 | MGM |
| All the Young Men ............ | A2 | Col. |
| Amazing Transparent Man........ | | A-I |
| And Quiet Flows The Don........ | B | UA |
| Angel Wore Red, The............ | A3 | MGM |
| Angry Island.................... | | For. |
| Angry Red Planet............... | A2 | A-I |
| Aparajito....................... | A1 | For. |
| Apartment, The.................. | A3 | UA |
| Aren't We Wonderful............ | | For. |
| As The Sea Rages............... | A2 | Col. |
| •Atlantis, The Lost Continent..... | | MGM |
| Atomic Submarine................ | A2 | AA |

# PLEASE NOTE . . .

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**Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.**

**THE EDITORIAL STAFF**

### B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| •Back Street | | U-I |
| Barefoot Mailman, The—RE | | Col. |
| •Battle At Austerlitz | | Fox |
| Battle In Outer Space | A1 | Col. |
| Battle Of Blood Island | | Misc. |
| Battle of the Coral Sea | A1 | Col. |
| Battle Of The Sexes, The | A2 | For. |
| Beast From Haunted Cave | | Misc. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Best of Everything, The | A3 | Fox |
| Between Time and Eternity | B | U-I |
| Beyond The Time Barrier | | A-I |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| •Big Wave, The | | AA |
| Black Orpheus | A3 | For. |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Bluebeard's Ten Honeymoons | B | AA |
| •Blueprint For Robbery | | Par. |
| Bobbikins | A1 | Fox |
| Boy and the Laughing Dog, The—RE | A1 | WB |
| Boy and the Pirates, The | A1 | UA |
| Boy Who Stole A Million, The | A1 | Par. |
| Bramble Bush, The | B | WB |
| •Breakfast At Tiffany's | | Par. |
| Breakout | | For. |
| •Breath of Scandal, A | B | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Bridges at Toko-Ri, The—RE | A2 | Par. |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| •Butterfield 8 | | MGM |

### C

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|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| Captain's Table | A3 | Fox |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderfella | | Par. |
| Circus of Horrors | B | A-I |
| •Circle of Deception | | Fox |
| Circus Stars (U. S. S. R.) | A1 | Par. |
| •Cleopatra | | Fox |
| College Confidential | A3 | U-I |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| •Come September | | U-I |
| Conspiracy Of Hearts | A1 | Par. |
| •Cossacks, The | A1 | U-I |
| Counterfeit Traitor, The | | Par. |
| Country Girl, The—RE | A2 | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack In the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

### D

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|---|---|---|
| Dark At The Top Of The Stairs, The | A3 | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| Defend My Love | | For. |
| •Desert Attack | | Fox |
| Desire In The Dust | B | Fox |
| •Devil At 4 O'clock, The | | Col. |
| Dinosaurus | A1 | U-I |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| •Double Trouble | | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

### E

| | | |
|---|---|---|
| Edge of Eternity | A1 | Col. |
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| End of Innocence | A3 | For. |
| Enemy General, The | A2 | Col. |
| Entertainer, The | | For. |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

### F

| | | |
|---|---|---|
| •Facts Of Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

411 **BATTLE OF THE CORAL SEA**—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

414 **EDGE OF ETERNITY**—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—C-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces

418 **GENE KRUPA STORY, THE**—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

**I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

411 **LAST ANGRY MAN, THE**—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

**LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS;EC)—Belidna Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

**PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS;EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

**SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

415 **1001 ARABIAN NIGHTS**—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

413 **WARRIOR AND THE SLAVE GIRL, THE**—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed In English—Italian

418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

### COMING FEATURES IN ORDER OF RELEASE

Nov. **HELL IS A CITY**—Stanley Baker, John Crawford

Nov. **JAZZ BOAT**—(CS)—Anthony Newley, Anne Aubrey

Dec. **THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow

Dec. **WACKIEST SHIP IN THE ARMY THE**—(CS C)—Jack Lemmon, Patricia Driscoll

### COMING

**CRY FOR HAPPY**—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor

**DEVIL AT 4 O'CLOCK, THE**—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna

**GREENGAGE SUMMER, THE**—(C)—Kenneth More, Danielle Darrieux—French-Made

**GUNS OF NAVARONE, THE**—(CS; C)—Gregory Peck, Gia Scala

**MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood

**PEPE**—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones

**RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil

**SAPPHO, VENUS OF LESBOS**—(CS; C)—Kerwin Mathews, Tina Louise

**SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing

**UNDERWORLD, U. S. A.**—Cliff Robertson, Dolores Dorn

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS:MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

**BEN-HUR**—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyaiscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Nov. BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
Nov. GORGO—(Automation; TC)—William Travers, Vincent Winter—England
Dec. MAGIC BOY—(EC)—Japanese Animated Cartoon
Dec. CIMARRON—(CS; MC)—Glenn Ford, Maria Schell

### COMING

ATLANTIS. THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
GO NAKED IN THE WORLD—(CS; MC)—Gina Llolobrigida, Ernest Borgnine
KING OF KINGS—(TECH. 70. TC)—Jeff Hunter, Siobhann McKenna
RING OF FIRE—(CS; MC)—David Janssen, Joyce Taylor
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England
WHERE THE BOYS ARE—(CS;MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 BELLBOY, THE—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 BOY WHO STOLE A MILLION, THE—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 IT STARTED IN NAPLES—C-100m.—(VV;TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
5921 PRISONER OF THE VOLGA—MD-82m—(TotalScope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 PSYCHO—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help.
SAVAGE INNOCENTS, THE—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 TARZAN THE MAGNIFICENT—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
6002 UNDER TEN FLAGS—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 WALK LIKE A DRAGON—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Nov. G. I. BLUES—(TC)—Elvis Presley, Juliet Prowse
Nov. BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin

### COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE· TC)—Mel Ferrer, Annette Vadim
BLUEPRINT FOR ROBBERY—Jay Barney, Sheroood Peppard
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—Laurence Harvey, Geraldine Page
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC: Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
024 DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
017 FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 FOR THE LOVE OF MIKE—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for fmarly trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 FROM THE TERRACE—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
036 HIGH TIME—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 HIGH-POWERED RIFLE, THE—MD-60m—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
034 LET'S MAKE LOVE—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 LOST WORLD, THE—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 MURDER, INC.—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
029 ONE FOOT IN HELL—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

| | | |
|---|---|---|
| •Fanny | | WB |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Flame Over India | A1 | Fox |
| •Flaming Star | | Fox |
| Flying Fontaines, The | A2 | Col |
| For the Love Of Mike | A1 | Fox |
| For Members Only | | For. |
| Four Fast Guns | A3 | U-I |
| Freckles | A1 | Fox |
| From The Terrace | B | Fox |
| Fugutive Kind, The | B | VA |

### G

| | | |
|---|---|---|
| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| •G. I. Blues | | Par. |
| Giant Leeches | | A-I |
| Giant Of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| Girl Of The Night | | WB |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Goddess of Love, The | | Fox |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Goliath and the Dragon | | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener, The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| •Greengage Summer, The | | Col. |
| Green Carnation, The —See The Trials of Oscar Wilde | | |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

| | | |
|---|---|---|
| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Hell Bent for Leather | A2 | U-I |
| Heller In Pink Tights | A3 | Par. |
| •Hell Is A City | A3 | Col. |
| Hell To Eternity | B | AA |
| Hercules Unchained | B | WB |
| •Herod, The Great | | AA |
| Hidden Fortress, The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| High Time | A1 | Fox |
| Hiroshima, Mon Amour | B | For. |
| Home from the Hill | A3 | MGM |
| •Hoodlum Priest, The | | UA |
| Hound Dog Man | A1 | Fox |
| Hound That Thought He Was A Racoon, The | A1 | Misc. |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

### I

| | | |
|---|---|---|
| I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | A3 | Fox |
| 11 Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| •Immoral Miss Hansen The | | A-I |
| Immeral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| It Started In Naples | A3 | Par. |
| Ivan The Terrible Part II | | For. |

### J

| | | |
|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | A2 | AI |
| Jay Hawkers, The | A3 | Par. |
| Jazz Boat | | Col. |
| •Jazz On A Summer's Day | | Misc. |
| Jet Over the Atlantic | | Misc |
| •Journey Into Danger | | Fox |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Jungle Cat | A1 | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

| | | |
|---|---|---|
| Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

| | | |
|---|---|---|
| Last Angry Man, The | A1 | Col. |
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Legions Of The Nile | | Fox |
| Lesson In Love, A | | For. |
| Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | B | Fox |
| Libel | A1 | MGM |
| Li'l Abner | B | Par. |
| •Look In Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| Love Specialist, The | | For. |
| •Loves Of Salammbo, The | | Fox |
| Lowest Crime, The | | For. |

### M

| | | |
|---|---|---|
| Macumba Love | B | UA |
| •Magic Boy, The | A1 | MGM |
| Magnificent Seven, The | | UA |
| Man In A Cocked Hat | A2 | For. |
| Man on a String | A1 | Col. |
| Man Who Died Twice, The | A2 | Misc. |
| •Marriage-Go-Round | | Fox |
| •Master of the World | | A-I |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See The Bridal Path | | |
| Mating Urge, The | C | Misc. |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | A1 | For. |
| •Midnight Lace | | U-I |
| Miracle in Soho | | For |
| •Misfits, The | | UA |
| •Misty | | Fox |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

| | | |
|---|---|---|
| Nature's Paradise | | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| Nightfighters, The | A2 | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Marals | | Far. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | A3 | WB |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| On The Waterfront—RE | A2 | Col. |
| Once More with Feeling | A3 | Col. |

003 ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
025 SEPTEMBER STORM—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 SINK THE BISMARCK—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on t high seas—English
035 SONS AND LOVERS—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 STORY OF RUTH, THE—D-132m.—(CS; DC)—ElanaEden, Stuart Whitman—4714 (6-22-60)—Good Bibical drama can be sold
001 STORY ON PAGE ONE, THE—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 THREE MURDERESSES—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 THIRD VOICE, THE—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 TRAPPED IN TANGIERS—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 39 STEPS, THE—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 WHEN COMEDY WAS KING—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 WILD RIVER—D-110m.—(CS; DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 WIND CANNOT READ, THE—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 YOUNG JESSE JAMES—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

#### COMING FEATURES IN ORDER OF RELEASE

Sept. GODDESS OF LOVE, THE—(CS; DC)—Belinda Lee, Jacques Sernas
Oct. SECRET OF THE PURPLE REEF—(CS)—Jeff Richards, Margia Dean
Oct. SQUAD CAR- Vicki Raaf, Paul Bryar
Oct. BATTLE AT AUSTERLITZ—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi

#### COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CIRCLE OF DECEPTION—(CS)—Bradford Dillman, Suzy Parker
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DESERT ATTACK—John Mills, Sylvia Syms—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FERRY TO HONG KONG—(CS: EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAMING STAR—(CS; DC)—Elvis Presley, Dolores Del Rio
JOURNEY INTO DANGER—(CS; DC)—Stuart Whitman, Juliet Prowse
LEGIONS OF THE NILE—(WC; EC)—Linda Cristal, Ettore Manni
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MARRIAGE-GO-ROUND—(CS:DC)—Susan Hayward, James Mason
MISTY—(CS; DC)—David Ladd, Anne Seymour
NORTH TO ALASKA—(CS; DC)—John Wayne, Capucine, Fabian
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
ROYAL CANADIAN MOUNTIES—(CS; DC)—Robert Ryan, John Dehner
SANCTUARY—(CS)—Lee Remick, Yves Montand
TESS OF THE STORM COUNTRY—(CS; C)—Diane Baker, Lee Philips
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
WALK TALL—(CS; DC)—Willard Parker, Joyce Meadows
WIZARD OF BAGHDAD, THE—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and apeciality houses—Russian made— English titles
6017 APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4717 (7-2-60)—Okay programmer—Zenith
5937 DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 ELMER GANTRY—D-145m.—(TC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
6012 FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
6001 HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope: C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 NIGHT FIGHTERS, THE—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D R.M.-Stross
6007 OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
6003 ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 STUDS LONIGAN—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
6010 UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 WALKING TARGET, THE—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

#### COMING FEATURES IN ORDER OF RELEASE

Nov. ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
Dec. EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
Dec. FACTS OF LIFE, THE—Bob Hope, Lucille Ball—Parkwood

#### COMING

HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—(4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Phillip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
**SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

Nov. **MIDNIGHT LACE**—(C)—Doris Day, Rex Harrison, Myrna Loy

### COMING

**BACK STREET**—(C)—Susan Hayward, John Gavin, Vera Miles
**COME SEPTEMBER**—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
**DAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone
**GRASS IS GREENER, THE**—(TE. C.)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
**GREAT IMPOSTER THE**—Tony Curtis, Joan Blackman
**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore
**PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann
**SIXTH MAN, THE**—Tony Curtis, Miriam Colon

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
**CRANES ARE FLYING, THE**—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made, interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly Interesting adventure drama
002 **SUNRISE AT CAMPOBELLO**—BIOD-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller
904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

### COMING

Dec. **SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum

### COMING FEATURES IN ORDER OF RELEASE

**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ARGENTINA**

**END OF INNOCENCE**—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

**ENGLISH**

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing Import—Continental
**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
**ENTERTAINER, THE**—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental
**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
**FOR MEMBERS ONLY**—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
**GREEN CARNATION, THE**—See the Trials of Oscar Wilde
**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
**MIRACLE IN SOHO**—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America.
**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

| | | |
|---|---|---|
| •One-Eyed Jacks | | Par. |
| One Foot In Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Operation Petticoat | A3 | U-I |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

### P

| | | |
|---|---|---|
| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| •Pharaoh's Woman | | U-I |
| Platinum High School | B | MGM |
| Please Turn Over | A3 | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Pretty Boy Floyd | B | Misc. |
| Prime Time, The | | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve, The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

### Q

| | | |
|---|---|---|
| •Queen's Guard, The | | Fox |

### R

| | | |
|---|---|---|
| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| Raymie | A1 | AA |
| •Reptilicus | | A-I |
| Rest Is Silence, The | | For. |
| •Revolt of the Slaves | | UA |
| •Ring Of Fire | | MGM |
| Rise and Fall of Legs Diamond, The | B | WB |
| Ritual Of Love | | For. |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| Royal Ballet, The | | For. |
| •Royal Canadian Mounties | | Fox |

### S

| | | |
|---|---|---|
| •Sanctuary | | Fox |
| Santa Claus | AI | For. |
| •Sappho, Venus of Lesbos | | Col. |
| Savage Eye, The | C | Misc. |
| Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | A2 | For. |
| •Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| September Storm | B | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutlidge | A2 | WB |
| Seven Thieves | A3 | Fox |
| Seven Ways From Sundown | A2 | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sign of the Gladiator | B | AI |
| Sign of Zorro | | Misc. |
| Sink the Bismarck | A1 | Fox |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| •Sixth Man, The | | U-I |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | A1 | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| S. O. S. Pacific | A2 | U-I |
| Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | B | Fox |
| Stop, Look and Laugh | A1 | Col. |
| Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer and Smoke | | Par. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| Sunrise at Campobello | A2 | WB |
| Surprise Package | B | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |
| •Sword of Sherwood Forest | | Col. |

### T

| | | |
|---|---|---|
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan, The Ape Man | A1 | MGM |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Mis |
| Ten Who Dared | | Misc. |
| Terror Is A Man | | Misc. |
| •Tess of the Storm Country | | Fox |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | A1 | Col. |
| —30— | A1 | WB |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| Timbucktu | A1 | UA |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | | AA |
| Touch of Larceny | A3 | Par. |
| Trapped In Tangiers | A2 | Fox |
| Tread Softly Stranger | | For. |
| Trials Of Oscar Wilde, The (Green Carnation, The) | C | For. |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |

### U

| | | |
|---|---|---|
| Ulysses—RE | A2 | Par. |
| Under Ten Flags | A1 | Par. |
| •Underworld, U. S. A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

### V

| | | |
|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| •Village Of The Diamond, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

### W

| | | |
|---|---|---|
| •Wackiest Ship In The Army, The. | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| •Walk Tall | A1 | Fox |
| Walking Target | A2 | UA |
| Warrior and the Slave Girl | A1 | Col. |
| Wasp Woman, The | | Misc. |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | B | MGM |
| Where The Hot Wind Blows | | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | B | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Youth | | Misc |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| World of Apu, The | A2 | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

### Y

| | | |
|---|---|---|
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

**ROYAL BALLET, THE**—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

**TRIALS OF OSCAR WILDE, THE—(GREEN CARNATION, THE)**—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

**LOVERS, THE**—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

**LOWEST CRIME, THE**—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

**NO MORALS**—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

**RITUAL OF LOVE**—DOC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

**SEXPOT**—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles-Mishkin

**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

**WOULD-BE GENTLEMEN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cuteentry for art houses—Titles—Kingsley-Union

### GERMAN

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

**REST IS SILENCE, THE**—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

**SHE WALKS BY NIGHT**—D-85m.Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### INDIAN

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison!

**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

**DEFEND MY LOVE**—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

**Il GENERALE DELLA ROVERE**—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

**LOVE SPECIALIST, THE**—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

### JAPANESE

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

**PAYOFF WITH LOVE**—CD-104m.—(Grandscpe;EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### MEXICAN

**SANTA CLAUS**—FAN.-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

### POLISH

**LOTNA**—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

### RUSSIAN

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—dubbed in English—Citation

### SWEDISH

**BRINK OF LIFE**—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

### YUGOSLAVIAN

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

**NON-SCHEDULED TRAIN, A**—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
**BEHIND THE GREAT WALL**—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
**CAREER GIRL**—NOV.-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
**FIVE BOLD WOMEN**—W-82m.—(EC) —Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
**GIRL IN LOVERS' LANE, THE**—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallors—Filmgroup
**HIDEOUT IN THE SUN**—NOV.-72m.—(EC)—No credits available 4735 (8-31-60)—Fair nudist novelty—Astor
**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV.-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
**JAZZ ON A SUMMER'S DAY**—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
**JUNGLE CAT**—NOV.-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
**KIDNAPPED**—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
**MATING URGE, THE**—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
**PRIME TIME, THE**—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
**ROAD TO HELL, THE**—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant.
**SCENT OF MYSTERY**—CMY-130m—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaing—Todd, Jr.
**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
**TEN WHO DARED**—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
**WASP WOMAN. THE**—MD-60m.—Susan Cabot. Fred Elsley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup
**WILD RIDE. THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
**WILD YOUTH**—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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# The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

## Columbia

### TWO REEL

#### MUSICAL TRAVELARKS

| | | | | |
|---|---|---|---|---|
| 3441 | (Dec.) | Wonders of Puerto Rico | G | 20m. 4563 |

#### COLOR FEATURETTES

| | | | | |
|---|---|---|---|---|
| 4441 | (Nov.) | Wonderful Gibraltar | G | 18m. 4663 |
| 4442 | (Mar.) | Wonders of Ontario | G | 17½m. 4699 |

#### COMEDIES

#### THE THREE STOOGES (8)

| | | | | |
|---|---|---|---|---|
| 3402 | (Oct.) | Flying Saucer Daffy | G | 17m. 4539 |
| 3403 | (Dec.) | Oil's Well That Ends Well | F | 17m. 4567 |
| 3404 | (Feb.) | Triple Crossed | F | 17m. 4567 |
| 3405 | (June) | Sappy Bull Fighters | F | 16m. 4652 |

#### SPECIAL

(Eastman Color)

| | | | | |
|---|---|---|---|---|
| | | The Golden Fish | E | 20m. 4648 |

### ONE REEL

#### MAGOOS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3752 | (Oct.) | Love Comes To Magoo | G | 6m. 4539 |
| 3753 | (Nov.) | Gumshoe Magoo | E | 6m. 4564 |
| 3754 | (Jan.) | Bwana Magoo | G | 6m. 4568 |
| 3755 | (Mar.) | Magoo's Homecoming | G | 6m. 4599 |
| 3756 | (Apr) | Merry Minstrel Magoo | G | 6m. 4599 |
| 3757 | (May) | Magoo's Lodge Brother | G | 6m. 4607 |
| 3758 | (July) | Terror Faces Magoo | G | 6m. 4615 |

#### LOOPY DE LOOP COLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 4701 | (Nov.) | Wolf Hounded | E | 7m. 4664 |
| 4702 | (Dec.) | Little Bo Bopped | G | 6m. 4676 |
| 4703 | (Mar.) | Tale Of A Wolf | G | 7m. 4704 |
| 4704 | ( ) | Life With Loopy | G | 7m. 4699 |

#### HAM AND HATTIE CARTOONS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3511 | (Oct.) | Spring and Saganaki | G | 7m. 4540 |
| 3512 | (Jan.) | Picnics Are Fun | E | 7m. 4564 |

#### WORLD OF SPORTS

| | | | | |
|---|---|---|---|---|
| 3802 | (Oct.) | Rasslin' Ref' | F | 9m. 4540 |
| 3803 | (Dec.) | Sportsmen's Paradise | G | 9m. 4564 |
| 3804 | (Feb.) | Aquatic Carnival | F | 9m. 4568 |
| 3805 | (Apr.) | Racquet Magic | G | 9m. 4615 |
| 3806 | (June) | Jungle Adventure | G | 10m. 4615 |
| 4801 | (Sept.) | Wheeling Wizards | G | 9m. 4664 |
| 4802 | (Nov.) | Tee Marvels | G | 10m. 4680 |
| 4803 | (Feb.) | Greatest Show on Water | F | 10m. 4732 |
| 4804 | (Mar.) | Swinging Down The Lane | F | 8m. 4704 |

### *COLUMBIA RBISSUES*

#### ASSORTED AND COMEDY FAVORITES

#### TWO REELS

| | | | |
|---|---|---|---|
| 4421 | Super Wolf | F | 16m. 2740 |
| 4422 | A Fool And His Honey | F | 16m. 3243 |
| 4423 | Hooked And Rooked | F | 17m. 3292 |
| 4424 | Trouble In-Laws | F | 16m. 3195 |
| 4431 | Fraidy Cat | G | 16m. 3218 |
| 4432 | Champ Steps Out | F | 17m. 3209 |
| 4433 | Dizzy Yardbird | F | 17m. 2830 |
| 4434 | Innocently Guilty | F | 16m. 3021 |
| 4435 | Rootin' Tootin' Tenderfeet | F | 16m. 3266 |

#### THE THREE STOOGES REISSUES

| | | | |
|---|---|---|---|
| 4401 | Up In Daisy's Pent House | F | 17m. 3472 |
| 4402 | Booty And The Beast | F | 17m. 3498 |
| 4403 | Loose Loot | F | 16m. 3525 |
| 4404 | Tricky Dicks | F | 16m. 3542 |
| 4405 | Rip, Sew and Stitch | F | 17m. 3630 |

#### SERIALS

#### TWO REELS

| | | | |
|---|---|---|---|
| | Wild Bill Hickok | E | 15EP. 170 |
| | Captain Video | G | 15EP. 3209 |
| | Tex Granger | G | 15EP. 2369 |
| 4121 | Pirates Of The High Seas | F | 15EP. 2964 |
| 4160 | The Lost Planet | F | 15EP. 3542 |

#### COLOR FAVORITES CARTOONS

(Technicolor)

| | | | |
|---|---|---|---|
| 4601 | Gerald McBoing Bong's Symphony | E | 8m. 3435 |
| 4602 | Animal Crackers Circus | G | 7m. 198 |
| 4603 | Bringing Up Mother | E | 7m. 3707 |
| 4604 | Glee Worms | G | 7m. 2534 |
| 4605 | The Tell Tale Heart | E | 8m. 3631 |
| 4606 | Little Match Girl | G | 8m. 2534 |
| 4607 | The Man On The Flying Trapeze | G | 7m. 3758 |
| 4608 | Rocky Road To Ruin | G | 8m. 3585 |
| 4609 | Pete Hothead | F | 7m. 3402 |
| 4610 | Lo The Poor Buffal | G | 7m. 2506 |
| 4611 | Unicorn In The Garden | E | 7m. 3631 |

#### MAGOO CARTOON REISSUES

| | | | |
|---|---|---|---|
| 4751 | Ragtime Bear | F | 7m. 2740 |
| 4752 | Spellbound Hound | E | 7m. 2814 |
| 4753 | Trouble Indemnity | G | 7m. 2943 |
| 4754 | Bungled Bungalo | E | 7m. 3021 |
| 4755 | Barefaced Flatfoot | E | 7m. 3074 |

#### CANDID MICROPHONES

| | | | |
|---|---|---|---|
| 4551 | Number 4, Series 6 | F | 10m. 3129 |
| 4552 | Number 5, Series 6 | | |
| 4553 | Number 1, Series 1 | | |

#### ANIMAL CAVALCADES

| | | | |
|---|---|---|---|
| 3951 | Chimp-Antics | G | 10½m. 3418 |
| 3952 | Jungle Monarchs | F | 10m. 3473 |
| 3953 | Greyhound Capers | F | 9m. 3585 |
| 3954 | The Three Big Bears | F | 7m. 3623 |

#### FILM NOVELTIES

| | | | |
|---|---|---|---|
| 3851 | Rhapsody On Ice | G | 9m. 2557 |
| 3852 | A Lass In Alaska | F | 10½m. 2497 |
| 3853 | Aren't We All | F | 10½m. 2328 |
| 3854 | Magic Stone | G | 10m. 1820 |
| 3855 | Babies By Bannister | E | 8½m. 1383 |
| 3856 | Community Sing No. 1 | G | 10m. 2243 |
| 4851 | Sitka Sue | F | 11m. 2591 |
| 4852 | This Is Versailles | G | 10m. 3585 |
| 4853 | Beyond The Frontier | | |

#### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 4951 | Jerry Wald And Orchestra | G | 10m. 3388 |
| 4952 | Machito And Orchestra | G | 10m. 3699 |
| 4953 | Les Elgart And Orchestra | G | 10m. 3499 |

## MGM

### REISSUES

(1959-60)

### ONE REEL

#### *GOLD MEDAL REPRINT CARTOONS*

*(Technicolor)*

| | | | |
|---|---|---|---|
| W-161 | Just Ducky | F | 7m. 3615 |
| W-162 | Two Little Indians | G | 7m. 3623 |
| W-163 | Life With Tom | G | 8m. 3639 |
| W-164 | Puppy Tale | G | 7m. 3657 |
| W-165 | Posse Cat | F | 7m. 3691 |
| W-166 | Hic-Cup Pup | F | 6m. 3730 |
| W-167 | Little School Mouse | F | 7m. 3750 |
| W-168 | Baby Butch | F | 8m. 3778 |
| W-169 | Three Little Pups | E | 7m. 3646 |
| W-170 | Drag-Along Droopy | G | 8m. 3682 |
| W-171 | Billy Boy | E | 6m. 3739 |
| W-172 | Homesteader Droopy | G | 8m. 3758 |
| W-173 | Half Pint Palomino | G | 7m. 3639 |
| W-174 | Impossible Possum | F | 7m. 3707 |
| W-175 | Sleepy Time Squirrel | F | 7m. 3778 |
| W-176 | Bird-Brained Dog | F | 7m. 3798 |

## Paramount

### TWO REEL
### SPECIAL
(VistaVision; Technicolor)

| | | | | |
|---|---|---|---|---|
| | | VistaVision Visits Spain | E | 18m. 4532 |

### SPECIALS
(Eastman Color)

| | | | | |
|---|---|---|---|---|
| B20-1 | (July) | Carnival in Quebec | E | 16m. 4731 |
| B20-2 | (Aug.) | Boats 'A' Poppin | E | 18m. 4731 |

### ONE REEL
### CASPER CARTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| B-18-1 | (Jan.) | Doing What's Fright | F | 6m. 4580 |
| B18-2 | (Mar.) | Down To Mirth | G | 7m. 4599 |
| B18-3 | (June) | Not Ghoulty | G | 9m. 4631 |
| B18-4 | (July) | Casper's Birthday Party | G | 6m. 4652 |

### HERMAN AND KATNIP

| | | | | |
|---|---|---|---|---|
| H18-4 | (Oct.) | Katnip's Big Day | F | 7m. 4664 |

### JEEPERS AND CREEPERS

| | | | | |
|---|---|---|---|---|
| J19-1 | (Jan.) | The Boss Is Always Right | G | 6m. 4684 |
| J19-2 | (Mar.) | Trouble Date | G | 7m. 4747 |
| J19-3 | ( ) | Busy Buddies | G | 6m. 4735 |

### NOVELTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| P18-5 | (May) | Huey's Father's Day | F | 6m. 4663 |
| P18-6 | (Nov.) | Out of this Whirl | G | 7m. 4664 |
| P19-1 | (Feb.) | Be Mice To Cats | G | 6m. 4684 |
| P19-2 | ( ) | Monkey Doodles | G | 6m. 4735 |
| P19-3 | (May) | Silly Science | | |
| P19-4 | (May) | Peck Your Own Home | | |
| P19-5 | (July) | Counter Attack | | |
| P19-6 | (Aug.) | Turning The Fables | | |

### MODERN MADCAPS

| | | | | |
|---|---|---|---|---|
| M18-6 | (Oct.) | T.V. Fuddlehead | G | 7m. 4664 |
| M19-1 | (Jan.) | Mike The Masquerader | G | 6m. 4684 |
| M19-2 | (Feb.) | Fiddle-Faddle | G | 7m. 4684 |
| M19-3 | (Mar.) | From Dime to Dime | F | 7m. 4727 |
| M19-4 | (April) | Trigger Treat | G | 7m. 4747 |
| M19-5 | (June) | The Sho Must Go On | | |
| M19-6 | (July) | Electronica | | |
| M19-7 | (Aug.) | Shootin' Stars | | |
| M19-8 | (Sept.) | Disguise The Limit | | |

### SPORTS ILLUSTRATED
(Color)

| | | | | |
|---|---|---|---|---|
| D20-1 | (July) | King of the Keys | G | 9m. 4747 |
| D20-2 | (Sept.) | The Big A | | |

### *PARAMOUNT REISSUES*
### POPEYE CHAMPIONS

| | | | | |
|---|---|---|---|---|
| E19-1 | (Sept.) | Let's Stalk Spinach | G | 7m. 3177 |
| E19-2 | (Sept.) | Punch and Judo | G | 7m. 3194 |
| E19-3 | (Sept.) | Popeye's Pappy | G | 7m. 3243 |
| E19-4 | (Sept.) | Lunch With A Punch | G | 7m. 3259 |
| E19-5 | (Sept.) | Swimmer Take All | F | 7m. 3294 |
| E19-6 | (Sept.) | Friend Or Phony | F | 7m. 3333 |

### CARTOON CHAMPIONS

| | | | | |
|---|---|---|---|---|
| S19-1 | (Sept.) | Better Bait Than Never | F | 7m. 3552 |
| S19-2 | (Sept.) | Surf Bored | G | 7m. 3578 |
| S19-3 | (Sept.) | Huey's Ducky Daddy | G | 7m. 3666 |
| S19-4 | (Sept.) | The Seapreme Court | G | 7m. 3707 |
| S19-5 | (Sept.) | Crazy Town | E | 6m. 3739 |
| S19-6 | (Sept.) | Hair Today, Gone Tomorrow | G | 7m. 3715 |
| S19-7 | (Sept.) | Cage Fright | G | 7m. 3357 |
| S19-8 | (Sept.) | Pig-A-Boo | G | 7m. 3392 |
| S19-9 | (Sept.) | Frightday The 13th | F | 7m. 3483 |
| S19-10 | (Sept.) | True Boo | G | 7m. 3410 |
| S19-11 | (Sept.) | Northwest Mousie | F | 7m. 3666 |
| S19-12 | (Sept.) | Surf and Sound | F | 7m. 3715 |
| S19-13 | (Sept.) | Of Mice and Menace | G | 7m. 3766 |
| S19-14 | (Sept.) | Ship-A-Hooey | G | 7m. 3812 |

## 20th Century-Fox

(1958)

### ONE REEL
### CINEMASCOPE
### MOVIETONE ADVENTURES
(Color)

| | | | | |
|---|---|---|---|---|
| 7811 | (Oct.) | Blue Water Sports | G | 9m. 4568 |
| 7812 | (Nov.) | Undersea Adventure | G | 10m. 4568 |
| 7813 | (Dec.) | Fireworks For Freedom | G | 10m. 4568 |
| 7901 | (Jan.) | Stairway To The Andes | G | 9m. 4631 |
| | (Feb.) | Football Roundup | F | 10m. 4568 |
| 7902 | (Feb.) | Basketball's Aces In Action | F | 10m. 4591 |
| 7903 | (Mar.) | Swedish Air Jets Zoom | G | 9m. 4591 |
| 7904 | (Apr.) | Whirlybirds and Thunderbirds | G | 10m. 4631 |
| 7905 | (May) | Assignment Argentina | G | 9m. 4648 |
| 7906 | (June) | Road Burners | G | 10m. 4648 |
| 7907 | (July) | Recondo With 101st Air Borne | G | 10m. 4664 |
| 7908 | (Sept.) | Secret of Sao Paulo | G | 9m. 4664 |
| 7909 | (Oct.) | Romance of American Shipping | G | 7m. 4664 |
| 7910 | (Nov.) | Dew Distant Early Warning | G | 9m. 4683 |
| 7911 | (Dec.) | Frontier State | G | 9m. 4683 |
| 7912 | (Aug.) | Impressions Of Moscow | G | 9m. 4664 |
| 7001 | (Jan.) | State 50 | G | 10m. 4712 |
| 7002 | (Feb.) | Navy Angels | F | 8m. 4711 |
| 7003 | (Mar.) | Sam Snead Shows You How | | |

### TWO REEL
### CINEMASCOPE SPECIALS

| | | | | |
|---|---|---|---|---|
| 7971 | (Oct.) | Assignment South Pacific | G | 17m. 4680 |
| 7972 | (Nov.) | Assignment New Zealand | G | 15m. 4680 |

### SPECIAL

| | | | | |
|---|---|---|---|---|
| 7351 | (June) | Fisherman Of Skeleton Coast | G | 11m. 4648 |

### ONE REEL
### CINEMASCOPE TERRYTOONS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 5810 | (Oct.) | Gaston's Easel Life | F | 6m. 4520 |
| 3811 | (Nov.) | Signed, Sealed and Clobbered | G | 6m. 4567 |
| 5812 | (Dec.) | Sidney's Family Tree | E | 6m. 4567 |
| 5901 | (Jan.) | Clobber's Ballet Ache | F | 6m. 4567 |
| 5902 | (Feb.) | Tole Of A Dog | F | 6m. 4567 |
| 5903 | (Mar.) | Another Day For Doormat | F | 6m. 4615 |
| 5904 | (Apr.) | The Flamboyant Arms | F | 6m. 4615 |
| 5905 | (May) | Fooffle's Train Ride | F | 6m. 4615 |
| 5906 | (June) | Gaston's Mama Lisa | F | 6m. 4615 |
| 5907 | (July) | The Minute and ½ Man | G | 7m. 4631 |
| 5908 | (Aug.) | Fabulous Fireworks Family | G | 6m. 4648 |
| 5909 | (Sept.) | Wild Life | F | 6m. 4648 |
| 5910 | (Oct.) | Hashimoto-San | G | 6m. 4648 |
| 5911 | (Nov.) | Outer Space Visitors | F | 6m. 4648 |
| 5912 | (Dec.) | The Leaky Faucet | F | 6m. 4663 |
| 5001 | (Jan.) | Hide And Go Sidney | F | 6m. 4684 |
| 5002 | (Feb.) | Misunderstood Giant | F | 6m. 4684 |
| 5003 | (Mar.) | Foofle's Picnic | F | 6m. 4684 |
| 5004 | (April) | The Famous Ride | F | 6m. 4735 |

### ALL PURPOSE TECHNICOLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 5021 | (Jan.) | Thousand Smile Check-Up | F | 6m. 4704 |
| 5022 | (Mar.) | Tiger King | G | 6m. 4712 |

### *20TH CENTURY-FOX REISSUES*
### TERRYTOON TOPPERS

| | | | |
|---|---|---|---|
| 5831 | Witch's Cat | F | 7m. 2444 |
| 5832 | Woodman Spare That Tree | F | 7m. 3013 |
| 5833 | Mysterious Stranger | F | 7m. 2497 |
| 5834 | Happy Landing | F | 7m. 2625 |
| 5835 | Lazy Little Beaver | F | 7m. 2352 |
| 5836 | Hula, Hula Land | F | 7m. 2667 |
| 5837 | Love's Labor Won | F | 7m. 2444 |
| 5838 | Golden Egg Goosie | G | 7m. 3120 |
| 5839 | Feudin' Hillbillies | F | 7m. 2403 |
| 5840 | A Truckload Of Trouble | F | 7m. 2724 |
| 5841 | The Happy Cobblers | G | 7m. 3279 |
| 5842 | Happy Valley | G | 7m. 3326 |
| 5931 | The Racket Buster | F | 7m. 2590 |
| 5932 | The Super Salesman | F | 7m. 2297 |
| 5933 | Sparky The Firefly | F | 7m. 3562 |
| 5934 | The Magic Slipper | F | 7m. 2541 |
| 5935 | A Sleepless Night | F | 7m. 2444 |
| 5936 | Foiling The Fox | F | 7m. 2839 |
| 5937 | How To Keep Cool | F | 7m. 3578 |
| 5938 | Better Late Than Never | G | 7m. 2785 |

## Universal-International

### TWO REEL
### SPECIALS IN COLOR

| | | | | |
|---|---|---|---|---|
| 3901 | ( ) | Island Empire | G | 18m. 4591 |
| 3902 | ( ) | Venice Of The East | G | 18m. 4631 |
| 4001 | ( ) | The Boy Who Owned A Melephant | G | 19m. 4652 |
| 4002 | (Nov.) | Majestic Island (CS) | G | 18m. 4680 |
| 4003 | (Mar.) | Pacific Paradise | G | 18m. 4727 |

### ONE REEL
### SPECIAL

| | | | | |
|---|---|---|---|---|
| | | Football Highlights of '59 | G | 12m. 4676 |
| | | Twenty-Five Years Ago Today | G | 17½m. 4731 |

### COLOR PARADES (8)

| | | | | |
|---|---|---|---|---|
| 4071 | (Nov.) | The Irish In Me | E | 9m. 4664 |
| 4072 | (Dec.) | Honorable Myrtle | E | 9m. 4676 |
| 4073 | (Jan.) | Fragrant Harbor | G | 9m. 4676 |
| 4074 | (Mar.) | Hi Colorado (CS) | G | 10m. 4683 |
| 4075 | ( ) | Ageless Artistry | F | 9m. 4732 |

### WALTER LANTZ COLOR CARTUNES (13)

| | | | | |
|---|---|---|---|---|
| 3922 | (Oct.) | Romp In A Swamp | G | 6m. 4652 |
| 3923 | (Sept.) | Space Mouse | G | 6m. 4652 |
| 4011 | (Nov.) | Kiddie League | G | 6m. 4664 |
| 4012 | (Dec.) | Mouse Trapped | F | 6m. 4676 |
| 4013 | (Jan.) | Billion-Dollar Boner | G | 6m. 4727 |
| 4014 | (Feb.) | Witty Kitty | F | 6m. 4728 |
| 4015 | (Mar.) | Pistol Packin' Woodpecker | G | 6m. 4731 |
| 4016 | (Mar.) | Heap Big Hepcat | G | 6m. 4731 |
| 4017 | (April) | Ballyhooey | G | 6m. 4731 |
| 4018 | ( ) | How to Stuff A Woodpecker | F | 6m. 4735 |

### *UNIVERSAL-INTERNATIONAL REISSUES*
### WOODY WOODPECKER CARTUNES

| | | | |
|---|---|---|---|
| 4031 | Socco In Morocco | G | 6m. 3691 |
| 4032 | Alley To Bali | F | 6m. 3730 |
| 4033 | Under The Counterspy | G | 6m. 3767 |
| 4034 | Hot Rod Huckster | F | 6m. 3798 |
| 4035 | Real Gone Woody | F | 6m. 3849 |
| 4036 | Convict Concerto | F | 6m. 3849 |

## Warners

### ONE REEL
### BUGS BUNNY SPECIALS
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 7722 | (Oct.) | A Witch's Tangled Hare | G | 7m. 4664 |
| 7723 | (Dec.) | People Are Bunny | G | 6m. 4676 |
| 7724 | (Feb.) | Horse Hare | G | 7m. 4727 |
| 7725 | (April) | Person To Bunny | G | 7m. 4728 |
| 7726 | (June) | Rabbit's Feat | F | 7m. 4735 |
| 8721 | (Sept.) | From Hare To Heir | | |

### MERRIE MELODIES-LOONEY TUNES
(Technicolor)

| | | | | |
|---|---|---|---|---|
| 7701 | (Sept.) | A Broken Leg Horn | G | 7m. 4648 |
| 7702 | (Oct.) | Wild About Harry | F | 7m. 4652 |
| 7703 | (Nov.) | Unnatural History | G | 7m. 4648 |
| 7704 | (Dec.) | Tweet Dreams | G | 7m. 4676 |
| 7705 | (Jan.) | Fastest With The Mostest | F | 7m. 4684 |
| 7706 | (Jan.) | West Of The Pecos | F | 7m. 4684 |
| 7707 | (Feb.) | Wild, Wild World | F | 7m. 4684 |
| 7708 | (Mar.) | Goldimouse and The Three Cats | G | 6m. 4727 |
| 7709 | (April) | Who Scent You | G | 6m. 4728 |
| 7710 | (May) | Hyde and Go Tweet | | |
| 7711 | (June) | Crockett-Doodle-Do | G | 6m. 4735 |
| 7712 | (June) | Mouse And Garden | | |
| 7713 | (July) | Ready Wollen And Able | | |
| 7714 | (Aug.) | Mouse Follies | | |
| 8701 | (Sept.) | The Dixie Fryer | | |

### SPECIAL
(CinemaScope; Technicolor)

| | | |
|---|---|---|
| Israel | E | 32m. 4676 |

### *WARNERS' REISSUES*
### BLUE RIBBON HIT PARADE CARTOONS

| | | | |
|---|---|---|---|
| 7301 | Drip Along Daffy | E | 7m. 3188 |
| 7302 | Often An Orphan | G | 7m. 2678 |
| 7303 | Putty Tat Trouble | F | 7m. 3021 |
| 7304 | Hot Cross Bunny | F | 7m. 2474 |
| 7305 | A Bear For Punishment | E | 7m. 3172 |
| 7306 | A Bone For A Bone | F | 7m. 3056 |
| 7307 | The Prize Pest | F | 7m. 3219 |
| 7308 | Tweety's S.O.S. | G | 7m. 3165 |
| 7309 | Lovelord Leghorn | G | 7m. 3155 |
| 7310 | Sleepytime Possum | F | 7m. 3177 |
| 7311 | Cheese Chasers | E | 7m. 3120 |
| 7312 | Who's Kitten Who | | |
| 7313 | The Ducksters | | |
| 7314 | Chow Hound | | |
| 7315 | French Rarebit | | |
| 7316 | A Ham In A Role | | |
| 8301 | Room And Bird | | |

### WORLD WIDE COLOR ADVENTURE SPECIALS
### TWO REEL

| | | | | |
|---|---|---|---|---|
| 7001 | | Jungle Terror | E | 20m. 2753 |
| 7002 | | Danger Is My Business | E | 20m. 2830 |
| 7003 | | Snow Carnival | | |
| 8001 | (Oct.) | Enchanted Islands | | |

### ONE REEL

| | | | |
|---|---|---|---|
| 7501 | Royal Duck Short | F | 10m. 2601 |
| 7502 | Dare Devils On Wheels | G | 10m. 2668 |
| 7503 | Happy Holidays | F | 9m. 2769 |
| 7504 | Jungle Man Killers | E | 10m. 2474 |
| 7505 | Hunting The Fox | F | 10m. 2725 |
| 7506 | That's Bully | G | 9m. 2799 |

## Miscellaneous

| | | |
|---|---|---|
| Berlin, Germany's Capital (Casino) | G | 16m. 4711 |
| Black Cat, The (EC) (Continental) | E | 22m. 4699 |
| Glass (TC) (Arthur) | E | 8m. 4731 |
| How Difficult To Be An Adult (Casino) | G | 14m. 4712 |
| Moonbird (C) (Harrison) | G | 9m. 4699 |
| Petra, The Red Rose City (C) (Casino) | G | 11m. 4712 |
| Rhapsody Of Steel (TC) (Jam Handy) | G | 23m. 4711 |

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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# The A-MAN Corner

**Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.**

**This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers It! And it is completely FREE!**

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

**ASSISTANT MANAGER,** presently employed, eight years experience in theatres, both conventional and drive-in. Heavy concession. Wishes better opportunity. Married, no children. Will relocate. **BOX A1012, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**TOP THEATRE MANAGER,** all phases, formerly N. Y. Roxy. Prefer art or Broadway operation N.Y.C. Highest references. Available 3 weeks. Present salary $125.00. **BOX A105, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**PROJECTIONIST,** 30 years booth experience, knowledge general theatre management indoor, drive-in theatres, desires position with small theatre circuit. Have own equipment to handle all types sound installation, service, air conditioning. **BOX B928, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**DRIVE-IN OR INDOOR** Theatre Manager (or both) would like position in or near Los Angeles. Now on East Coast. Excellent on promotions, exploitation. 12 years experience, married, 39. **BOX A1019, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER,** presently employed, desires change, preferably the south or west coast. Family man, sober, reliable. Experienced, all phases of theatre operations, also first class projectionist. **BOX B1019, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER OR PROJECTIONIST** with 25 years experience in indoor or drive-in theatres. Can do anything and everything pertaining to running a theatre. Sober, hard-working, reliable and honest. **B. W. MEADOWS, 1904 Flatrock St., Winston Salem, N.C.** (1019)

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it is a
beautiful way
to open
our theatres..."

...IT IS...BECAUSE

# IT'S THE GRAND *New* FLAG

in National Screen's
brand new—grand new

# NATIONAL ANTHEM TRAILER

in thrilling color

And the response we've gotten to this beautiful, fully-scored, full color trailer has filled our hearts with pride! All the scope, the sweep, the grandeur of this great land of ours are here, plus the thrill of the new Old Glory, waving in the breeze . . . prompting the statement at the top of this page, from Sam J. Russo, of the Eldorado chain in San Diego. Thank you Sam, and thank you, Al Dennis, manager of the Rivoli Theatre, in Toledo, Ohio, for letting us know about the exciting patriotic response of juvenile audiences in your theatre to our National Anthem Trailer. You must be right when you say, "you can't oversell this one."

And you can't afford to be without the one trailer that will dress up your program openings and closings for years to come . . . prints are available now at $14.95 each.

**NATIONAL SCREEN SERVICE**

MOTION PICTURE
# EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 26, 1960 Volume 64 Number 22
IN THREE SECTIONS · THIS IS SECTION ONE

## Fox Stockholders Okay Studio Sale

(See Page 6)

## Fla. Shopping Center House Bows

(See Page 10)

John Wayne's epic western drama, "The Alamo," a United Artists release, is ready to hit the nation's top theatres as a hard-ticket attraction. See review in this issue's PINK REVIEWS section.

**editorial:** SHOWMANALYSIS—An Exclusive Feature . . . *see page 3*

# THEY'LL BREAK DOWN THE DOORS FOR THIS ONE

WHILE YOU ADD UP THE PROFITS!!

20th CENTURY-FOX presents

**JOHN WAYNE**
**STEWART GRANGER**
**ERNIE KOVACS | FABIAN**

# NORTH TO ALASKA

CINEMASCOPE
COLOR by DE LUXE

And **CAPUCINE**

PRODUCED AND DIRECTED BY **HENRY HATHAWAY**
SCREENPLAY BY JOHN LEE MAHIN / MARTIN RACKIN / CLAUDE BINYON

*It's BIG! It's BOISTEROUS! It's BRAWLING!*
*It's another BONANZA from 20th!*

**42 Years of Service to the Theatre Industry**

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 22

OCTOBER 26, 1960

MOTION PICTURE
EXHIBITOR
The Showmen's Trade Review

## SHOWMANALYSIS—AN EXCLUSIVE SERVICE

Featured in this issue is a four-page recap of the "How I Would Sell . . ." SHOWMANALYSIS that were brought exclusively to the subscribers to MOTION PICTURE EXHIBITOR during the 1959-60 film season—plus a complete list of the pictures and authors that are scheduled to continue this series from now through Jan. 1, 1961. Each has been, and will continue to be, a minimum of three pages devoted to a skilled analysis of the strong points inherent in each picture, and to the particular author's plans for bringing such points most forcefully to the attention of his patrons.

Timeliness, however, is the most important "plus-value" in each SHOWMANALYSIS. It is the publication's objective to publish each at about the same time as the particular picture plays its earliest dates, so that a maximum of first-run theatres everywhere can take advantage of the author's ideas and suggestions. A current example of this is MGM's "BUTTERFIELD 8" that is scheduled for a SHOWMANALYSIS in our issue of Nov. 9. The earliest opening on this picture will be Boston on Nov. 1, to be followed by Los Angeles on Nov. 2, New Orleans, Kansas City, and Toronto on Nov. 3, Detroit on Nov. 4, and Philadelphia, Chicago, and Washington on Nov. 9. So only seven theatres in the U.S. and Canada will have played this important picture *before* MOTION PICTURE EXHIBITOR will be on your desk with a useable exclusive SHOWMANALYSIS.

Most trade papers find a remote corner or two for current advertising, publicity and exploitation happenings. Here at MOTION PICTURE EXHIBITOR we feature more of such data than most through our every-second-week saveable EXPLOITATION section, with its $1,000 in annual prizes for the best stunts of the year. But all of this relates to things that *were* done—for pictures that *were* played. 90 per cent of it is too late to be adapted by any except *the last* of the last-run theatres.

The "How I Would Sell . . ." SHOWMANALYSIS are always *ahead* of your playdates. As such they *deserve* your attention each and every week.

And, don't forget, they are one of the *exclusive* services found *only* in MOTION PICTURE EXHIBITOR!

We aim to serve.

## ON "OUTRAGED" LETTERWRITERS

When an "outraged" letterwriter is featured in the local press, with a tirade against "*violence, cruelty and inhumane bitterness*" in movies, we must wonder whether such critics ever turn on their TV sets? Just as an example, we wonder whether they turn on the popular and much acclaimed "THE UNTOUCHABLES," where the other evening we were treated to a womanbeating of great realism, followed by a long thin pocket knife being used to cut the tongue out of a colleague who talked too much. "Good guys" were depicted as breaking into "places" without search warrants, and beating up the "bad guys" they found there. And "bad guys" weren't always really bad.

All of this is at the turn of a switch—after even a casual glance at the free listing in the evening paper. A gangster movie fashioned in the same mold would be honestly advertised as such, and anyone buying a ticket would be voluntarily looking for such entertainment—not having it delivered to their living room chair in a well-disguised wrapping.

So there is a certain similarity between the "outraged" letterwriters mentioned above and the old lady who complained about "the necking" that was taking place in the house next door—"if you'll just climb up on a chair and look through that small crack in the shade." Those "outraged" letterwriters don't need to go to that type of movie.

* * *

Equally mystifying is the lack of "outraged" letterwriter attention to a new NBC Television Network series that is to receive nation-wide attention every Friday afternoon at four o'clock—in ample time for the teen-agers to get home from high school. As described in a full page ad in The New York Times of Friday, Oct. 14, the first of these "SPECIALS FOR WOMEN" was "THE COLD WOMAN . . . a Study of Sexual Frigidity" (try that title in your newspaper ad and listen to 'em yell) complete with interviews of "*Dr. Lena Levine, noted psychiatrist, and Dr. James A. Ranck, marriage counselor, psychologist and theologian.*"

We didn't watch it—but we do remember when some traveling shows featured lectures, white coated "doctors" and "nurses," and sold sex books. The "outraged" letterwriters raised hob then!

Maybe what the "outraged" letterwriters don't like is the need to journey to a theatre and buy a ticket.

## GRIN OF THE WEEK

We have a letter from a Chicago exhibitor asking for a confidential report on "SPARTACUS". He's waiting to play it in his drive-in as a double with "BEN-HUR". And to attract the early kid business he plans to open with "THE BIG FISHERMAN."

He realizes that his film bill will be high. But he expects to do big on his concession stand (in 1975).

If the kids still eat candy, that is.

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

## From MINNEAPOLIS, MINN.

Attached is a tearsheet from the Minneapolis Morning Tribune of Oct. 13, containing George Grim's daily by-lined column. You will note that it is devoted to motion pictures and to the pleasurable enjoyment to be found in a properly operated motion picture theatre, and I think it is one of the most outstanding tributes ever given to our business by a prominent writer.

Believe me, that I had nothing to do with this fine tribute. I knew nothing about it until I read this morning's paper. I did, however, call Mr. Grim and thank him for the good-will he exhibited, and he told me how much he thought of movies, and that he wrote it because he wanted to encourage more people to enjoy what he considers to be wonderful entertainment.

EV. SEIBEL, Dir. of Adv. and Pub.
Minnesota Amusement Co.

*EDITOR'S NOTE: We agree with Everett. Mr. Grim's column is being reproduced elsewhere on this page. Alert theatremen might direct it to the attention of their own newspaper editors.*

## From NEW YORK, N.Y.

Regarding your Aug. 31 issue editorial, "LET'S GET OFF THE SEAT OF OUR PANTS," you are quite right, Bob O'Donnell was an outstanding personality in our business and we will all need to extend ourselves in order to equal his effort for the WILL ROGERS MEMORIAL HOSPITAL. He earned the applause that was given him from time to time while he was alive. I do hope he will not be forgotten for many, many years and I particularly hope that he won't be forgotten for his splendid efforts toward making the WILL ROGERS MEMORIAL HOSPITAL what it now stands for.

A. MONTAGUE, Exec. Vice President
Columbia Pictures Corporation

*EDITOR'S NOTE: The 1960 collection is now in full swing. As we said in that editorial: "Let's show the trailers that will acquaint patrons with our objectives. Let's make the speeches; let's take up the collection; and let's send in the dough that will make those O'Donnell Laboratories the reality we can all be proud of." Let's go!*

## From GROVE CITY, PA.

This office believes in commending a man who has exerted efforts to help the community, and at the same time such information can assist some other theatre manager in many respects.

Mr. James Bell, manager of the Guthrie Theatre, cooperated with the Women's Club and the Merchants Division of the Chamber of Commerce in producing a style show which not only captured the thoughts of this community, but has spread to surrounding areas, and will become an annual affair.

This fashion show was held in the Guthrie Theatre, with stores such as ladies and childrens apparel, jewelry, shoes, men's wear, and beauty salons taking part. Models were selected locally. Mr. Bell had constructed a platform, well carpeted, on which the models walked, an excellent narrator was obtained, who used the P.A. system. All combined, made it a colossal success. The fact that men's stores entered it, with models, drew a great crowd.

We do commend Mr. Bell for this extraordinary setting and planning.

J. R. VAN ARNAM, Exec. Secty.
Chamber of Commerce

*EDITOR'S NOTE: Mr. Bell did a fine job, as delineated in the saveable pink EXPLOITATION section of this Oct. 26 issue. And Mr. Van Arnam is doing a fine job in drawing it to the attention of his industry's trade press. Grove City should be proud of both.*

## From TELL CITY, IND.

I don't know what we would do without MOTION PICTURE EXHIBITOR. That's why I was shocked to see the *"This is your last copy"* enclosed with this week's issue. *Don't* let it stop! Sorry I'm late, but we've been busy, busy!

MRS. ELIZABETH HORTON, Partner
Starlite D. I. Theatre

*EDITOR'S NOTE: The renewal check enclosed with the above is appreciated. Thanks!*

## From NEW YORK, N. Y.

Now that "SPARTACUS" is launched for the great success that is indicated, and "MIDNIGHT LACE" is on its way to new highs for U-I and Ross Hunter, let me take this opportunity to tell you how personally pleased and grateful I am for the cooperation you have given to us, our pictures, our people, and our company over these many weeks and on these many projects.

Your attention to our various activities and day-to-day news releases on our openings and our special events, and your sympathetic understanding of the special problems attendant to the many pressures of premieres and the presence in town of so many of our personalities, have helped to make our job easier and our department to look so good—and of course, they are.

Again my deep personal thanks to you for your wonderful cooperation.

PHILIP GERARD,
Eastern Adv. and Pub. Director
Universal Pictures Company, Inc.

*EDITOR'S NOTE: It is always a pleasure to cooperate with success—and with people who handle themselves successfully. Keep making those "golden" announcements—and then making them deliver—in gold!*

## From TORONTO, CANADA

You were quite right when you forecast that the preparation of a SHOWMANALYSIS would be highly interesting work, and I do sincerely hope that your readers apply my Total Merchandising concept to "MIDNIGHT LACE." It was a ball!

PAUL HANNER, Dir. of Adv. and Pub.
The Odeon Theatres (Canada) Ltd.

---

## From the MINNEAPOLIS MORNING TRIBUNE (Oct. 13, 1960)

**THERE IT IS . . .**

**Sharp in focus, brilliant in color, hi fi sound.**

**You don't have to get up and tinker with it. There isn't a frustrating start-and-stop, while a white-coated man asks how is your digestion or a cutie pie model pushes a box of detergent at you. The phone can't ring, nor can anybody disturb you by ringing your doorbell.**

**Just sit back and enjoy yourselves.**

**Where is this nirvana?**

**First cool night, why not take in a movie? An indoor one.**

**Probably been a long time since you did.**

**You're in for something you've forgotten—a few hours of undisturbed relaxation. (Provided you've chosen the right movie. Right now, there are productions that should fit your taste.)**

**You get out of the house, out of the car, out of the usual surroundings. Many a neighborhood movie house as well as the plushier main stem palaces, will give you more than just the picture. Some toss in a cup of coffee or some fruit juice. Many of them have spruced up since last you bought a ticket for the show.**

**For a pair of hours you've bought yourself adventure, escape, laughter or an opportunity to let the screen scare the daylights out of you. You're sharing this experience with other people, not just sitting at home yakking up a breeze at the canary or the dog.**

**Whether you yearn to see a chariot race or a British comedy, big screen adventure or tricky farce, the current attractions at the movies have them on the program.**

**Once we were a nation of inveterate movie goers. Now we have turned into electronic sitters, each in front of the TV set. Why not have both? Lots of diverting shows on TV, for sure.**

**But, until you've sampled an evening at a well-appointed, warm, comfortable movie house, with a good attraction on its big screen, you've missed a mighty available treat.**

**Only, please . . .**

**If this column starts you towards your first movie in who-knows-how-long, be sure you pick the picture for you. By some strange perverse fate, the occasional movie house visitor invariably chooses just the wrong picture for his taste. Then he—or she—storms out saying it'll be a long night before . . .**

**The manager of your local movie house is providing you with all the makings of a fine evening. Once you buy a ticket he'll not intrude. The feature will have the place all to itself—without interruption to sell you anything.**

**Come on, pop. Take that girl you married out for an evening—the way you did long ago.**

**Bet she'll think as much of you as of the movie!**

**A Reprint of the Popular By-lined Column by GEORGE GRIM**

# NEWS CAPSULES

## FILM FAMILY ALBUM

### *Gold Bands*

**Billie J. Sanders,** of New York City, free lance field representative who has represented Universal Pictures on many occasions, will be married on Dec. 11 to **Harlen Ellison,** a contemporary novelist.

### *Obituaries*

**Kenneth Aneser,** 48, Paramount Pictures advertising executive, died of a cerebral hemorrhage. Previous to his Paramount assignment, Aneser was production manager at Warner Brothers, and had served with that company from 1931 until the WB move to the west coast. Aneser is survived by his wife and three children. Funeral services were to take place today at Our Lady of Victory Church, Floral Park, L. I., with interment at Holy Rood Cemetery, Westbury, L. I.

**Louis Blofstein,** 71, National Screen Service salesman, died in Philadelphia last week after a lingering illness. He is survived by his wife.

**Joseph P. Burke,** Cedarhurst, L. I., Buena Vista manager of branch operations, died last fortnight. He had been with Buena Vista since its inception and formerly held posts with 20th Century-Fox. He is survived by his wife and two children.

**Elsie Loeb,** veteran trade paper correspondent for the Cleveland territory, died in Venice of a heart attack during a European vacation trip. Elsie was Mrs. Joseph W. Loeb, a widow, and was widely known and loved throughout the Cleveland territory by personnel in exhibition and distribution alike. Earlier this year, theatre managers and the Variety Club had given Elsie a luncheon at which she was presented with a watch and scroll. She is survived by her son, **Dr. William J. Loeb,** and four grandchildren.

### B-V Names DeWaal

NEW YORK — John DeWaal has been named Buena Vista manager of branch operations it was announced by Irving H. Ludwig, Buena Vista president.

DeWaal, who has been with the company for several years in the post of assistant manager of branch operations, formerly served as manager of exchange operations for RKO. DeWaal succeeds Joe Burke who died recently.

### Legion Blasts Four Films, Encourages Local Protests

**MIAMI BEACH, FLA.—The American Legion convention last week called upon members to use persuasion and "legal means" to stop the exhibition of "Spartacus," "Inherit The Wind," "Chance Meeting," and "Exodus," which it is claimed showed "subversive characters" or made use of persons whom the Legion regards as subversive in their production.**

**Legion Posts were called upon to protest the showing of these films at the local level and to go to theatre managers ahead of engagements and ask them not to book the films.**

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 24**

## COMPO Ad Explains Film Production Code

NEW YORK — The Production Code achieves its purpose of satisfying reasonable people, it is asserted in COMPO's latest advertisement in Editor & Publisher.

The ad's text is as follows:

"Nobody can please everybody.

"Newspapermen . . . and movie producers . . . have this impressed on them every day . . .

"As when Bosley Crowther in The New York Times uses the words 'shocking and depressing' in discussing a film, and Dick Williams, in the Los Angeles Mirror, hails the same film for its 'good taste, intelligence and mature perception.'

"That's the way it is. We can't—and don't expect to—please everybody.

"What we have done is to adopt a set of ethical and moral standards . . . the Motion Picture Production Code that has been operating for 30 years.

"Movies approved under the Code should be reasonably acceptable to reasonable people.

"The Production Code doesn't tell a producer: 'You can't film "Peyton Place" or "Elmer Gantry" or "Sons And Lovers" or "From The Terrace"—or even "Pollyanna."

"It enables the producer to make these pictures so that millions of persons the world over may see them with enjoyment . . . and without offense.

"We think the Code achieves this purpose . . . that it does what it sets out to do.

"Reasonable?"

### Yowell Heads Fox Branch

OKLAHOMA CITY—Morris Yowell has been promoted to branch manager of the 20th Century-Fox Oklahoma City office effective Nov. 1, general sales manager Glenn Norris announced.

Yowell replaces Marion Osborne, who retires on that date. The new branch manager transfers from his present post of salesman in the Dallas exchange. After honorable discharge from the U. S. Army in December, 1945, he became associated with the film company as a student salesman.

## BROADWAY GROSSES

### Universal Duo Leads

NEW YORK—Universal-International had a lock on big business as "Midnight Lace" and "Spartacus" led in the Broadway first-runs last week-end.

According to usually reliable sources the break-down was as follows:

**"DESIRE IN THE DUST"** (20th-Fox). Paramount claimed $17,000 for the second and last week.

**"MIDNIGHT LACE"** (U-I) Radio City Music Hall reported $103,000 for Thursday through Sunday, with the second week sure of $160,000. Stage show.

**"SPARTACUS"** (U-I). DeMille reported $34,000 for the second session.

**"HELL TO ETERNITY"** (Allied Artists). Capitol reported $26,000 for the second session.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat basis, claimed the 48th week at $31,000.

**"INHERIT THE WIND"** (UA). Astor expected the second week to tally $26,000.

**"IT STARTED IN NAPLES"** (Paramount). The eighth week was anticipated as $12,000.

**"I AIM AT THE STARS"** (Columbia). Forum stated the opening week was $13,000.

**"SURPRISE PACKAGE"** (Columbia). Criterion expected the second week to hit $19,000.

**"CAN-CAN"** (20th-Fox). Rivoli did $11,000 on the last four days of the 33rd week of reserved seat engagement.

### MGM Ups Two Branch Execs

NEW YORK—Jack Mundstuk has been promoted to Washington, D.C., branch manager and Paul L. Wall has been promoted to Buffalo branch manager in two appointments announced by Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager.

Mundstuk, who has been Buffalo branch manager, will fill the post held by Herbert J. Bennin before his elevation to the sales executive staff at the home office.

Wall, who moves up to Mundstuk's former post in Buffalo, originally joined MGM in 1935. His most recent post was salesman, New York branch.

**The officers of Independent Theatre Owners of Ohio were re-elected for 1961 at the silver anniversary convention recently held at the Neil House, Columbus. Seen left to right are F. W. Huss, Jr., Cincinnati, first vice-president; Jack Armstrong, Bowling Green, second vice-president; Marshall Fine, Cleveland, president; and Ken Prickett, Columbus, executive secretary. Not pictured is Milton Yassenoff, Columbus, reelected treasurer.**

# Fox Stockholders Approve Studio Sale

## All Cash Deal Seen Best; Money To Be Used To Buy Stock And Reduce Debt; 75 Acres Stay With Fox

NEW YORK—A special meeting of 20th-Fox stockholders last fortnight approved a new agreement for the sale of its main studio property on the west coast.

The agreement supercedes one of May, 1959, between the Fox Realty Corporation of California, wholly-owned 20th-Fox subsidiary, and the 91091 Corporation, sponsored by Webb and Knapp, Inc.

President Spyros Skouras at the home office session convinced those present that the deal was the best that could be obtained for the good of both the management and the stockholders.

The new agreement provides for an all-cash payment of $43,000,000 for the 267 acre studio property. The purchaser made a payment of $5,000,000 toward the purchase price; and an additional $38,000,000 in cash will be paid by the 91091 Corporation upon taking title to the land on or before April 17, 1961.

Webb and Knapp has plans for the construction of a large residential and commercial complex to be known as Century City.

Under the provisions of the amended agreement the purchaser will acquire the entire studio acreage and lease back to 20th-Fox approximately 75 acres at a net rental of $1,500,000 yearly on a 99 year lease. Skouras said 20th-Fox will retain the right to terminate the lease at the end of 50 years or 75 years and the right to sublet the property.

In answer to queries on what use 20th-Fox proposed to make of the proceeds of the transaction, Skouras said that some of the money would be used "to buy back some of its stock on a tender basis" and some would be applied to the reduction of the firm's debt.

### Arnswalder Heads Fox Branch

NEW YORK—Alex Arnswalder has been promoted to the managership of the 20th-Fox New York branch office, it was announced by Glenn Norris, general sales manager.

Arnswalder moves up from the position of assistant branch manager and replaces Abe Dickstein, recently named a member of the "sales cabinet."

The new manager is a veteran of 25 years in the distribution field, and has spent the last 13 years with 20th-Fox.

A native of Brooklyn, he was associated with MGM as a salesman for twelve years, resigning in 1947 to join 20th-Fox as assistant to the manager of the New York office.

### N.J. Allied Raps Road Shows

NEW YORK—Allied Theatre Owners of New Jersey have voted to move on their own in bringing grievances against the distributors to the attention of the Department of Justice and their representatives in Congress.

What is believed to have brought the controversy between ATONJ members and the distributors to a head was the hard-ticket policy adopted by the companies on their better product. This, it is claimed, will not make these pictures available to ATONJ members until they have become stale and lost their interest.

### Variety Toppers Seek Stronger Tent Organization

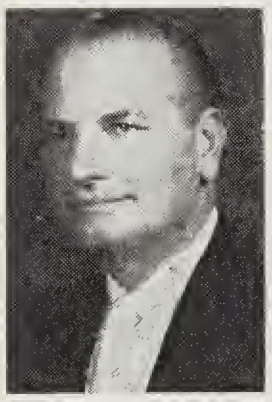
**NEW YORK—The annual mid-winter meeting of Variety Club International officers took place last fortnight at the Warwick Hotel, with International Chief Barker Edward Emanuel presiding.**

**Ways and means of strengthening the tent organization of VCI and raising the greatest possible fund to carry on charity work were explored.**

**Other matters taken up were reports on the 34th annual convention to be held in Miami Beach in April; the Variety Clubs Week to be celebrated Feb. 12-18; and the Humanitarian Award and Heart projects.**

## National Theatres Set As Division Of NT&T

BEVERLY HILLS, CALIF.—Formation of National Theatres which will operate as a division of National Theatres & Television, Inc. was announced by B. Gerald Cantor, president of N T & T.


LEVE

Cantor said the creation of National Theatres is the initial step in a long-range program to strengthen operations and prepare the way for the development of new divisions in the National Theatres & Television group.

The character of the organization, Cantor said, will allow for greater flexibility in the corporation's plan to broaden and diversify its activities.

The National Theatres division will include Fox West Coast Theatres Corp., Fox Inter-Mountain Theatres, Inc., Fox Midwest Theatres, Inc., and Evergreen State Amusement Corp., which will be under the executive direction of M. Spencer Leve, vice-president in charge of theatre operations of the parent organization.

Cantor said Leve has been named president of the new division. National Theatres will include all of National Theatres & Television's 226 theatres operating in 16 states.

### Soft Tickets For "Sunrise"

NEW YORK—It was learned recently that the Palace would return to a soft-ticket, continuous run policy on Nov. 18 when 20th-Fox's "Esther and The King" replaces the hard-ticket engagement of Warners' "Sunrise At Campobello."

"Campobello" was said to be set to open at the 568-seat Murray Hill, an art theatre, soon thereafter. The film will go soft ticket in all future engagements, although hard ticket engagements will continue in Boston, Los Angeles, San Francisco, and Washington.

### TOA Board Meet Set

NEW YORK—President Albert M. Pickus announced that the board and executive committee of the Theatre Owners of America will hold their mid-winter meeting at the Mayflower Hotel, Washington, D.C., on March 19-21.

The evening of March 20, TOA will hold a reception at the hotel for Congressmen and Senators.

## Suppression Of Ideas Real Danger—Johnston

HOLLYWOOD—Eric Johnston, president, MPAA, told the first annual World Newspaper Forum of the California Newspaper Publishers Association at the Beverly Hilton Hotel that the motion picture, in common with other media of communication, faces a menace in the apostles of "right thinking."

In outlining the alleged menace, Johnston told the publishers that "there is developing a dangerous tendency, I think, to suppress ideas, to drown mankind in the foamy detergents of so-called 'right thinking,' " adding that "it is this danger which we, as communicators, must face or we ourselves shall be damaged at the core."

According to the MPAA head, "This is the battle we face today—to push back ignorance."

Johnston referred to his recent visit to Africa to support his argument, saying, "Wherever I went I found American films popular. The problem there is to build enough theatres and find enough seats to accommodate audiences increasingly enthusiastic for American films."

### Unions Seek Wage Boost

HOLLYWOOD—In new contract demands delivered to all motion picture producers last fortnight the IATSE and the AFL-CIO craft unions are seeking a 25 per cent across-the-board wage increase, geared to a cost-of-living clause.

Other general demands are royalty payments on post-1948 pictures sold or leased to free or pay TV; guarantee by producers that they will not make pictures outside of the U.S. and Canada; inclusion of dependents in health and welfare plan coverage; pension plan fixing total disability payment age at 45 and reducing women's retirement age to 62; contract to be reopened for wage talks if cost-of-living index rises two per cent; contract to run from Jan. 31, 1961, to Oct. 31, 1962; regular meal-call schedule, subject to penalties; three weeks' vacation for employes with 10 years of daily or weekly employment; and miscellaneous changes and clarifications.

### Miss. Exhibs Plan For '60-'61

JACKSON, MISS.—The board of directors of the Mississippi Theatres Owners Association met with Ed Ortte, president, and J. C. Noble, secretary-treasurer, at the Robert E. Lee Hotel here to discuss business and plans for 1960-61.

Show business is definitely on the upgrade. Better pictures are being shown, which makes for better attendance. Theatres are being redecorated, remodeled, and new theatres are being built. Such were the optimistic observations.

June 18-20 was set for the 1960-61 convention which will be held at the Buena Vista Hotel, Biloxi, Miss.

### Legion Lauds "Swiss"

NEW YORK—Walt Disney's "Swiss Family Robinson" has been cited as "superior entertainment for the entire family" by the National Legion of Decency in its current film listings.

The Buena Vista release will bow nationally during the Christmas holidays.

## 'Sodom and Gomorrah' Next For Joe Levine

NEW YORK—Joseph E. Levine will film his forthcoming production of "Sodom and Gomorrah" on the original Biblical sites in Israel and has designated George Jessel as coordinator of the film with the Israeli government.

Levine also announced that veteran Hollywood film-maker Robert Aldrich has been signed to direct the elaborate film spectacle which is being co-produced with Titanus Films with a budget in excess of three million dollars.

Stewart Granger has previously been announced for the male lead and an important international actress will be named shortly for the female lead.

"We have engaged George Jessel," stated Levine "to provide us with a close working production liasion with the Israeli government. Mr. Jessel's vast knowledge of Israel, its people and Biblical traditions, coupled with his professional abilities in the making of motion pictures will be invaluable to our project."

The motion picture executive and Jessel then left for Jerusalem to meet with Prime Minister David Ben Gurion to work out final details of the production.

The film will be shot on actual locations wherever possible with Titanus putting up 20 per cent of the financing and Levine putting up the other 80 per cent. It will be filmed in English and then dubbed for Italian and other markets in a reversal of the usual procedure. He hasn't thought about road showing the film which will probably be shot in Technirama and color.

Questioned about going into distribution, he didn't think he would get involved in that phase of the business, preferring to help in the selling by thorough and extensive exploitation as he is now doing. He did think that distribution costs were high.

His forthcoming "Thief of Bagdad" to be released next July will probably receive the biggest advertising and publicity campaign to date, he said. Incidentally, he's working on a package release involving two films, "The Fabulous World of Jules Verne," made in France, and "Bimbo The Great," made in Germany. No date or distributor has been set as yet.

"Hercules Unchained" will bring in close to half a million pounds in film rental in Britain for a new record, compared to the initial "Hercules," which brought in a total of 25,000 pounds, and over which he had no control. He paid tribute to the excellent cooperation of British exhibitors and managers.

## Gluck Rejoins United World

NEW YORK—Norman E. Gluck, who rejoined Universal Pictures Company in August in an executive post, has been elected vice-president and director of United World Films, Inc., wholly owned subsidiary of Universal, it was announced by James M. Franey, president of United World.

Gluck, in his prior association with Universal, was also vice-president and director of United World.

## Reade Ups Balmer

OAKHURST, N. J.—John Balmer, for the past four years in charge of Walter Reade Theatre operations for Monmouth County, and central division manager, has been promoted to the newly created position of assistant to the general manager for the entire Reade circuit, it was announced by Walter Reade, Jr., circuit president.

# Ohio Exhibs Voice Solid Opposition To All Forms Of Gov't Censorship

COLUMBUS, O.—"Unalterable opposition" to censorship by any government body was expressed in a resolution approved unanimously at the concluding session of the silver anniversary convention of the Independent Theatre Owners of Ohio at the Neil House here.

The same resolution urged members to refrain from showing "shoddy and questionable pictures" and from using "lurid phrases and catchlines" in advertising. Such pictures do not enhance the reputation of the motion picture industry in the public eye, said the resolution. It is by the lurid type of ads that the industry is judged, added the resolution.

The delegates approved a resolution which voiced a "strong protest" to National Screen Service in the recent consolidation of the Cleveland NSS office with the Cincinnati office.

The convention failed to approve a resolution offered by Al Boudouris, Toledo, which would have placed the association on record as opposing the industry's anti-toll-TV campaign. Boudouris said, "We have no right to tell the public what it wants." He forecast that there would be less opposition to theatres from toll-TV than from free TV.

Mel Tharp, advertising director of the Columbus Dispatch, in a luncheon talk hit at adults-only pictures, saying, "When you bar kids via adults-only pictures, you bar your future customers. This helps reduce family business. If it is true that only adult pictures do big business, then America is in worse shape than I think it is." Tharp called for more use of color ads in newspapers and said that one-color ads are possible even for small-town situations.

Jerry Evans, eastern promotion manager for Universal, said exhibitors may want to use the "no seating in final 10 minutes" of "'Midnight Lace." He said the Interstate circuit in Texas is setting up a bell-warning system to the boxoffice 32 minutes and 18 seconds before the end of the film. Ticket sales stop when the bell sounds. He showed a five-minute color fashion film in which Doris Day models Irene fashions from the feature. This can be used for showings to women's clubs and other groups. There are seven recordings of the title song and nine special merchandise tieups. Color ads are being placed in magazines and he said exhibitors can arrange long-distance phone interviews with Myrna Loy.

Robert Ferguson, national advertising and publicity manager for Columbia, said "merchandising is the lifeblood of the industry." He said there will be a "heavy sell" on Super-Dynamation as the "star of the picture" in the campaign on "Three Worlds of Gulliver." He said there will be pre-Christmas parties in exchange centers for children of radio, TV, and newspaper representatives at which midget and giant Santa Clauses will distribute gifts. He said TV advertising is "most effective" on pictures like "Gulliver."

Manny Pearson, 20th-Fox field representative, told of a nationwide bicycle tour by a young couple who are headed for a wedding in Alaska in connection with "North To Alaska," John Wayne special. Pearson also said use of the Johnny Horton recording of the title tune should sell tickets. Samples of radio spots and the trailer also were presented.

## Md. Censor Cites Industry Attack On All Censorship

**BALTIMORE, MD.—C. Morton Goldstein, chairman, State Board of Motion Picture Censors, said in his annual report to Governor Tawes that a "frontal attack on all censorship requirements has been launched by the motion picture industry."**

**He opined that "present efforts are not as to the content and presentation of any particular picture, but rather as to the constitutionality of any law which requires official approval before presentation to the public."**

**He pointed out that, although virtually all states formerly exercised some control, only four states and a number of cities do so today. Referring to successes scored by the industry against censorship, Goldstein said, "Past cases have been a series of defeats for pre-censorship of motion pictures. The law stands shorn of much of its power while we anticipate future court struggles . . . No valid law has yet been devised to combat the effect of horror films on youth."**

## UAA Names Reiner Foreign Operations V.P.

NEW YORK — Manny Reiner is joining United Artists Associated as vice-president in charge of foreign operations, it was announced by Arthur B. Krim, president of UAA and of United Artists, of which UAA is a subsidiary. Reiner will be responsible for sales of all United Artists and United Artists Associated television product throughout the world, except for the United States. Included are the Warner Bros. features and cartoons, Popeye cartoons, such half-hour series as "Miami Undercover," "The Vikings," "The Troubleshooters," "The Dennis O'Keefe Show," and "Hudson's Bay," and other motion picture features and shorts.

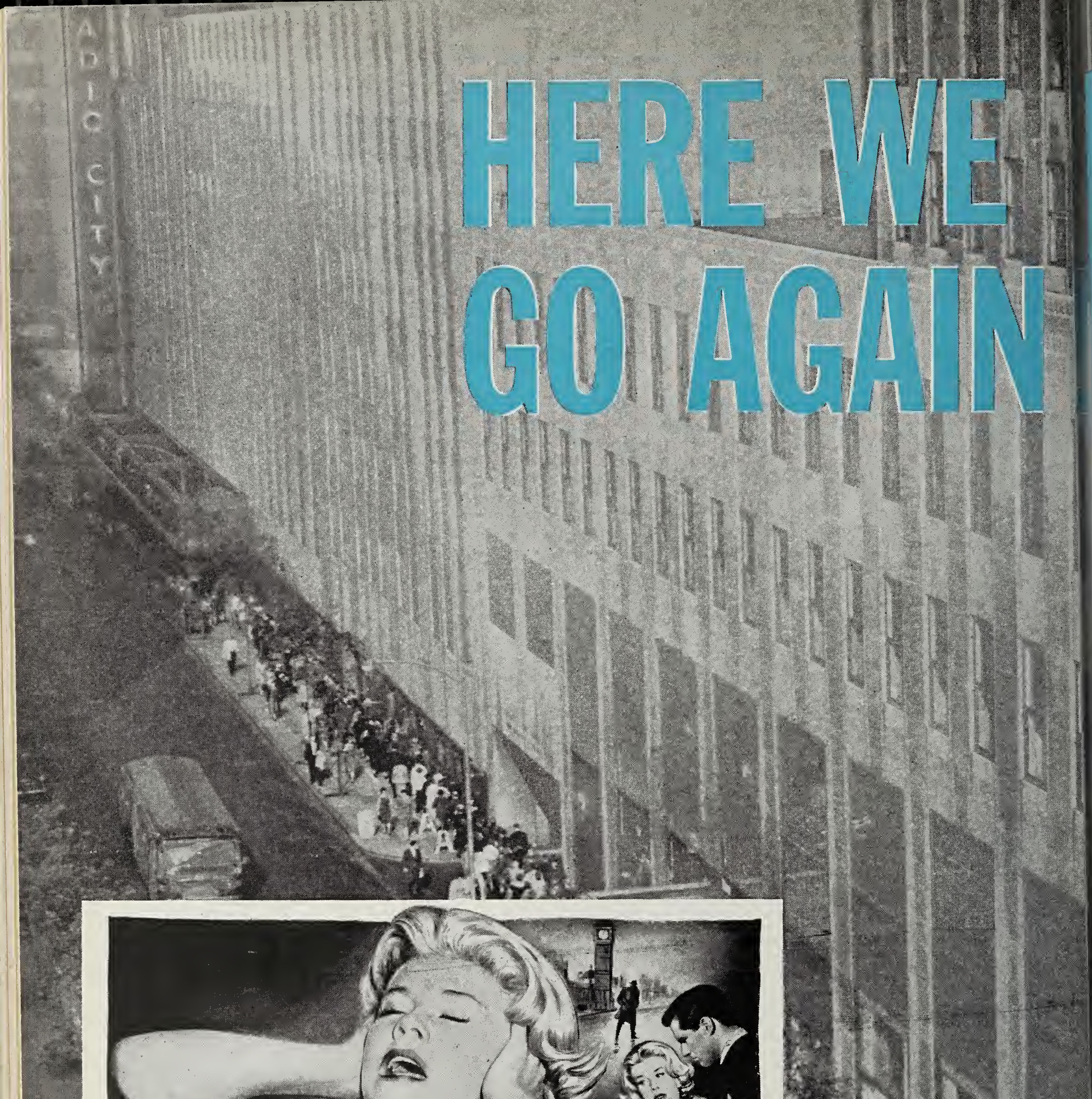
REINER

Reiner has resigned as executive vice-president of Galaxy Attractions, where he has been working with Milton Gordon for the past two years, an association that began at T.P.A. where Reiner was vice-president of foreign operations. Previously he had been foreign manager for Samuel Goldwyn Productions and for the David O. Selznick organization. His background in television and motion pictures also includes executive positions with Louis G. Cowan and with Paramount, MGM, and Warner Bros.

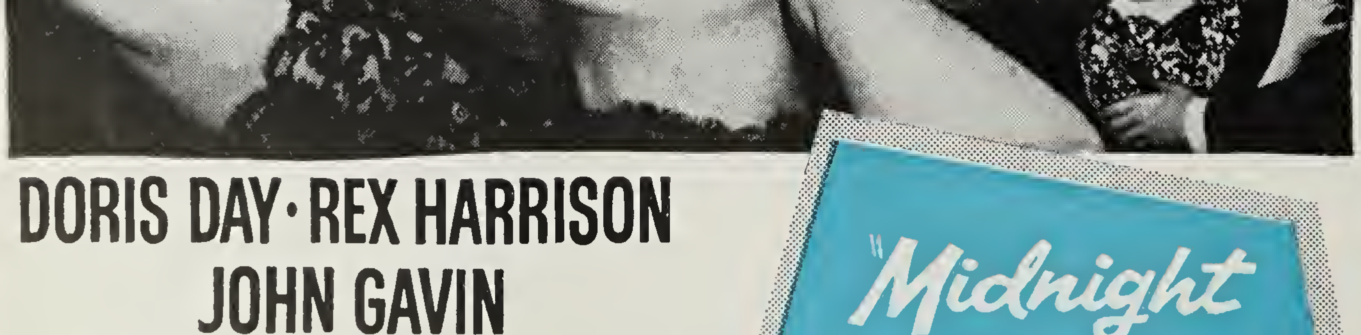
## E. Rowley Retires UA Post

NEW YORK—At a meeting of the board of United Artists Theatre Circuit, Inc., George P. Skouras, chairman of the board and president, and Edward H. Rowley, executive vice-president, jointly announced that Rowley had retired from active duty.

It was also revealed that Rowley has signed a 10 year contract on a consultive basis and will continue to serve as a director.



# HERE WE GO AGAIN



**DORIS DAY · REX HARRISON**
**JOHN GAVIN**

*A ROSS HUNTER-ARWIN PRODUCTION*

"*Midnight Lace*"

in Eastman COLOR

CO-STARRING
**MYRNA LOY · RODDY McDOWALL**
HERBERT MARSHALL · NATASHA PARRY · JOHN WILLIAMS
with HERMIONE BADDELEY Screenplay by IVAN GOFF and BEN ROBERTS
Directed by DAVID MILLER · Based upon the play "MATILDA SHOUTED FIRE" by Janet Green
Produced by ROSS HUNTER and MARTIN MELCHER · A Universal-International Release

# LIFE MAGAZINE CALLED "MIDNIGHT LACE" A BLOCKBUSTER AND THE SENSATIONAL RECORD OPENING AT THE GREAT RADIO CITY MUSIC HALL LAST WEEK CONFIRMED IT.

# "MIDNIGHT LACE" IS UNIVERSAL'S AND THE INDUSTRY'S NEWEST BOXOFFICE SMASH.

**...and set to go for record business in:**

**CLEVELAND,** HIPPODROME, OCT. 27; **PHILADELPHIA,** ARCADIA, OCT. 28; **LANSING,** MICHIGAN, OCT. 28; **MILWAUKEE,** TOWNE, OCT. 28; **SYRACUSE,** PARAMOUNT, NOV. 1; **CHICAGO,** UNITED ARTISTS, NOV. 2; **WASHINGTON, D.C.,** ONTARIO, NOV. 3; **DALLAS,** MAJESTIC, NOV. 3; **HOUSTON,** MAJESTIC, NOV. 3; **ATLANTA,** FOX, NOV. 4.

# General Drive-In Corp. Opens New Shopping Center Theatre In Florida

SARASOTA, FLA.—Following by two months the smash opening at Pompano Beach of its first new shopping center theatre, General Drive-In Corporation has opened a second at Bay Shore Gardens Shopping Center here. The new 1,200 seat house is part of a 10 theater multi-million dollar expansion program which will establish the company as the largest shopping center theatre chain operator in the country.

Philip Smith, president of the company, formerly Mid-West Drive-In, indicated the Pompano Beach success had speeded up work on the 10 center chain. The Pompano opening played to a record 10,000 for a gross of $7,500 in its first four days and has operated profitably ever since.

Smith has had adequate time to test his theories. At Farmingham, Mass., he has for eight years operated the Cinema, certainly one of the very first shopping center houses in the country, and a highly successful growth house. At the Cinema, Smith reports a year to year increase in admissions which showed a gain of 264 per cent in attendance during the eight years, at the same time when average motion picture attendance was declining 12 per cent.

Currently under construction are additional theatres at Bel-Air Plaza, Daytona Beach, Fla., and Menlo Park Shopping Center, Menlo Park, N. J. Both are scheduled for completion during the late fall and winter. Negotiations are now under way for sites for the remaining six theaters in the program.

General Drive-In recently moved into the diversified recreational and leisure-time field with a $15 million program for constructing 15 modern bowling centers throughout New England.

Smith said that the new shopping-center theatres represent an entirely new concept in indoor theatre design and operation. "These theatres combine the parking convenience of a drive-in with the comforts and appointments of an indoor house, and could well be the industry's answer to television."

He added that the new theater design also incorporates "Continental Seating," which eliminates center aisles, thus providing more choice seats, and allows sufficient space between rows of seats to permit cross passage without disrupting patrons' views of the screen.

"This seating arrangement, which has been popular for some time in other parts of the world, is relatively new to the United States, he added, "but is certain to increase the customer's enjoyment of the performance and to add to his comfort. To further add to his comfort and convenience, we are providing reclining chairs in the new theatres and sufficient free parking space to adequately serve the capacity of each theater."

## Huggins Moves To Fox-TV

NEW YORK—Roy Huggins, noted television writer and producer has been named vice-president in charge of production for 20th Century-Fox Television, it is announced by Peter Levathes, president of 20th-Fox TV.

Huggins is credited with having created and developed such Warner Brothers television successes as "Cheyenne," "Maverick," and "77 Sunset Strip."

## Two Circuits Lead Way In Albany Redevelopment

**ALBANY—Two circuits, Fabian Theatres and Stanley Warner Theatres, Inc., have played major roles in sparking an urban development plan for downtown Albany by investing a half million dollars in the refurbishing of the former's Palace and of the latter's Strand. Stanley Warner zone manager Charles A. Smakwitz pointed to these projects as concrete proof Fabian and Stanley Warner have unshakable confidence in the future of downtown Albany.**

**Smakwitz said, "This is the first time theatre operators have helped to initiate an urban development plan."**

**Pointing out that the Palace would relight Oct. 28—after the expenditure of $250,000 to "make a beautiful, modern theatre"—Smakwitz revealed that SW would darken the Strand on Feb. 15, for six weeks. SW Theatres, Inc., which is separate from Fabian Theatres (a family corporation), will undertake improvements to the Strand costing $250,000.**

## UA's Fisher, Krushen Upped To New Posts

NEW YORK—Al Fisher has been appointed national exploitation manager of United Artists, it was announced by Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation.

Fisher, who has served as assistant exploitation manager since 1956, replaces Mori Krushen, whose appointment to the newly-created post of director of press and exhibitor relations for UA was announced earlier.

A member of United Artists' exploitation department since 1952, Fisher entered the motion picture business in 1934 as office boy for the late William Fox. He was educated at St. John's University, and during World War II served with the Army's Criminal Investigation Division, receiving his discharge in 1946. That same year he joined Universal Pictures as house manager of the Park Avenue Theatre, New York, and the Copley-Plaza Theatre, Boston. In 1947 he went to work for Eagle-Lion Films and was company manager for "Red Shoes" during the film's engagement at the Bijou, N. Y.

Krushen's new assignment, Lewis said, "is a concrete demonstration of UA's recognition of the increasing importance of newspapers, publishers, publishers associations, exhibitors and exhibitor groups in the effective marketing of motion pictures. With his unique background in the fields of journalism and motion picture exploitation, he is an ideal choice as a direct executive liaison with these groups."

### "SPARTACUS" GROSS

NEW YORK—U-I reported that "Spartacus" grossed $31,500 at the DeMille in the first week of nine performances.

# FST Opens Aqua Show With Live "Mermaids"

JACKSONVILLE—Florida State Theatres, which operates a circuit of 60 theatres in the state including one drive-in at Tampa, has formally opened to the public its new million-dollar 500-seat underwater aqua-theatre at Weeki Wachee Spring near Brooksville. The only theatre of its kind in the world, it replaces a smaller underwater theatre at the spring. Construction problems encountered at the spring-bottom site stretched the building time into more than a year. Already recognized as the top tourist attraction on Florida's west coast, Weeki Wachee offers a spectacular underwater musical revue of live "mermaids" who are actually lovely and lissom underwater dancers and acrobats.

Instead of resurfacing for fresh air during the course of a ballet revue performance, the mermaids merely glide briefly and periodically to a bottom-bound giant replica of a queen conch shell which is fully equipped as an instant underwater breathing station. A recent addition to the list of the spring's star performers is Wily Willie, a colorful and comical underwater dragon whose giant length is electrically powered and operated by a technician inside Willie's head as he spreads mock consternation among the mermaids.

In addition to the Weeki Wachee Spring revue, visitors may enjoy a jungle cruise down the Weeki Wachee River in Florida's only sidewheeler, glass-bottomed river boat, visit the May Tropical Museum, and stroll through the Orchid Garden, a tropical paradise of hundreds of varieties of exotic blooms. Supplementing the Weeki Wachee entertainment complex are the Mermaid Motel and the Patio Restaurant for visitors who come to spend a day or longer.

Managed by Jack Mahon, well-known as a former Pennsylvania showman, Weeki Wachee theatre performances have been scheduled to be free to Florida residents during the first two weeks in November upon payment of a small service charge and by identifying themselves with a Florida driver's license. The introductory offer, however, has not been extended to tourists.

## Cinerama Cuts Debt

SYOSSET, N.Y.—Cinerama, Inc., president Nicolas Reisini told a special meeting here last fortnight in lieu of the annual stockholders' session, that the company applied $1,483,000 toward debt reduction in the fiscal year ended Sept. 30.

This, plus depreciation cost, turned a $1,357,000 profit into a loss of $481,000 for the year.

Restricted employee stock options of 10,000 shares at $4.75 a share and 15,000 at $4 were voted at the meeting.

Reisini, Paul A. Porter, John H. Hartley, B. G. Kranze, Wentworth D. Fling, and Marshall A. Jacobs were elected directors.

## Vi Dane Heads Filmack Sales

CHICAGO—Joseph Mack, president of Filmack, has announced the appointment of Vi Dane as sales manager of Filmack's theatre department.

She is well known to theatre exhibitors throughout the country, having served for 25 years as Gal Friday to Irving Mack, former Filmack president. She has represented Filmack at many theatre conventions.

One of her first projects as sales manager will be the direction of a nation-wide trailer sales campaign, via trade paper ads and correspondence.

MOTION PICTURE
EXHIBITOR

# 50 times each year...

## there's the NEW weekly "How I Would Sell..."

## SHOWMANALYSIS

## on that-many-different important pictures:

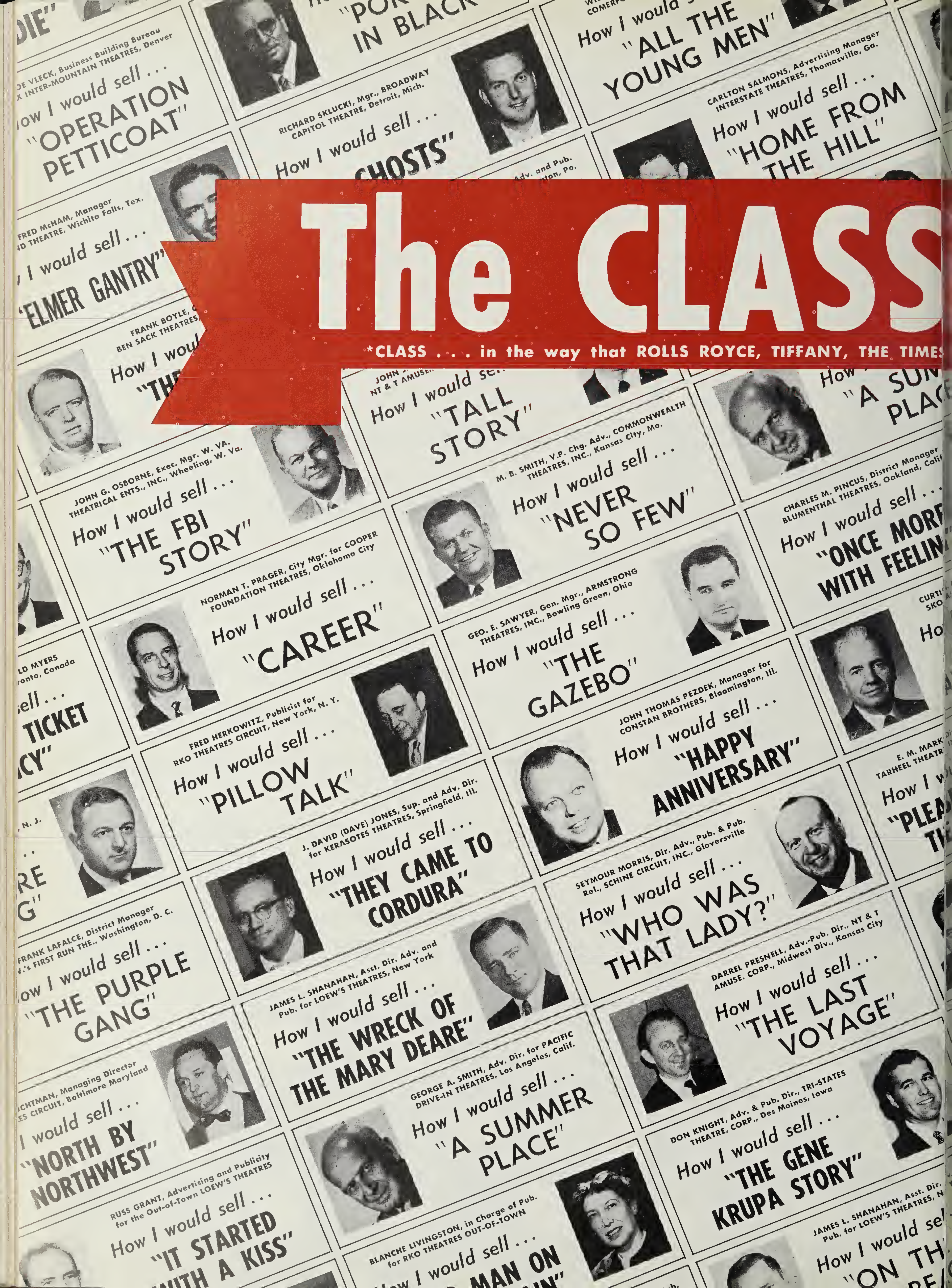
1. ***ALWAYS*** a minimum of three full pages of text and illustration devoted to an analysis of the ADVERTISING and EXPLOITATION angles of just one picture.
2. ***ALWAYS*** well ahead of your play-date so that you have time to put such ADVERTISING and EXPLOITATION angles to good use.
3. ***ALWAYS*** written by some outstanding showman or theatre circuit expert on ADVERTISING and EXPLOITATION whose angles pack authority.
4. ***ALWAYS*** fresh and off-beat, pin-pointing the best in the Press Book but adding other and contrasting ADVERTISING and EXPLOITATION angles.

**IT'S THE *ONE* EXCLUSIVE MERCHANDISING AID IN THE TRADE PRESS...*and ONE of the Reasons for the current Subscription Leadership of MOTION PICTURE EXHIBITOR***

MOTION PICTURE
EXHIBITOR

**Here is a report . . .**

**on the first film season:**



# The CLASS

*CLASS . . . in the way that ROLLS ROYCE, TIFFANY, THE TIMES

DIE"

DE VLECK, Business Building Bureau
X INTER-MOUNTAIN THEATRES, Denver
ow I would sell . . .
"OPERATION PETTICOAT"

FRED McHAM, Manager
ND THEATRE, Wichita Falls, Tex.
I would sell . . .
"ELMER GANTRY"

FRANK BOYLE,
BEN SACK THEATRES,
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FRANK LAFALCE, District Manager
'S FIRST RUN THE., Washington, D. C.
ow I would sell . . .
"THE PURPLE GANG"

CHTMAN, Managing Director
ES CIRCUIT, Baltimore Maryland
I would sell . . .
"NORTH BY NORTHWEST"

RUSS GRANT, Advertising and Publicity
for the Out-of-Town LOEW'S THEATRES
How I would sell . . .
"IT STARTED WITH A KISS"

"POR
IN BLACK

RICHARD SKLUCKI, Mgr., BROADWAY
CAPITOL THEATRE, Detroit, Mich.
How I would sell . . .
GHOSTS"

Adv. and Pub.
ton, Pa.

JOHN G. OSBORNE, Exec. Mgr. W. VA.
THEATRICAL ENTS., INC., Wheeling, W. Va.
How I would sell . . .
"THE FBI STORY"

NORMAN T. PRAGER, City Mgr. for COOPER
FOUNDATION THEATRES, Oklahoma City
How I would sell . . .
"CAREER"

FRED HERKOWITZ, Publicist for
RKO THEATRES CIRCUIT, New York, N. Y.
How I would sell . . .
"PILLOW TALK"

J. DAVID (DAVE) JONES, Sup. and Adv. Dir.
for KERASOTES THEATRES, Springfield, Ill.
How I would sell . . .
"THEY CAME TO CORDURA"

JAMES L. SHANAHAN, Asst. Dir. Adv. and
Pub. for LOEW'S THEATRES, New York
How I would sell . . .
"THE WRECK OF THE MARY DEARE"

GEORGE A. SMITH, Adv. Dir. for PACIFIC
DRIVE-IN THEATRES, Los Angeles, Calif.
How I would sell . . .
"A SUMMER PLACE"

BLANCHE LIVINGSTON, in Charge of Pub.
for RKO THEATRES OUT-OF-TOWN
How I would sell . . .
MAN ON
IN"

COMERFO
How I would
"ALL THE YOUNG MEN"

CARLTON SALMONS, Advertising Manager
INTERSTATE THEATRES, Thomasville, Ga.
How I would sell . . .
"HOME FROM THE HILL"

JOHN
NT & T AMUSE
How I would se
"TALL STORY"

M. B. SMITH, V.P. Chg. Adv., COMMONWEALTH
THEATRES, INC., Kansas City, Mo.
How I would sell . . .
"NEVER SO FEW"

GEO. E. SAWYER, Gen. Mgr., ARMSTRONG
THEATRES, INC., Bowling Green, Ohio
How I would sell . . .
"THE GAZEBO"

JOHN THOMAS PEZDEK, Manager for
CONSTAN BROTHERS, Bloomington, Ill.
How I would sell . . .
"HAPPY ANNIVERSARY"

SEYMOUR MORRIS, Dir. Adv., Pub. & Pub.
Rel., SCHINE CIRCUIT, INC., Gloversville
How I would sell . . .
"WHO WAS THAT LADY?"

DARREL PRESNELL, Adv.-Pub. Dir., NT & T
AMUSE. CORP., Midwest Div., Kansas City
How I would sell . . .
"THE LAST VOYAGE"

DON KNIGHT, Adv. & Pub. Dir., TRI-STATES
THEATRE, CORP., Des Moines, Iowa
How I would sell . . .
"THE GENE KRUPA STORY"

How
"A SUM
PLAC

CHARLES M. PINCUS, District Manager
BLUMENTHAL THEATRES, Oakland, Calif
How I would sell . . .
"ONCE MORE WITH FEELIN

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TARHEEL THEATR
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JAMES L. SHANAHAN, Asst. Dir.
Pub. for LOEW'S THEATRES, N
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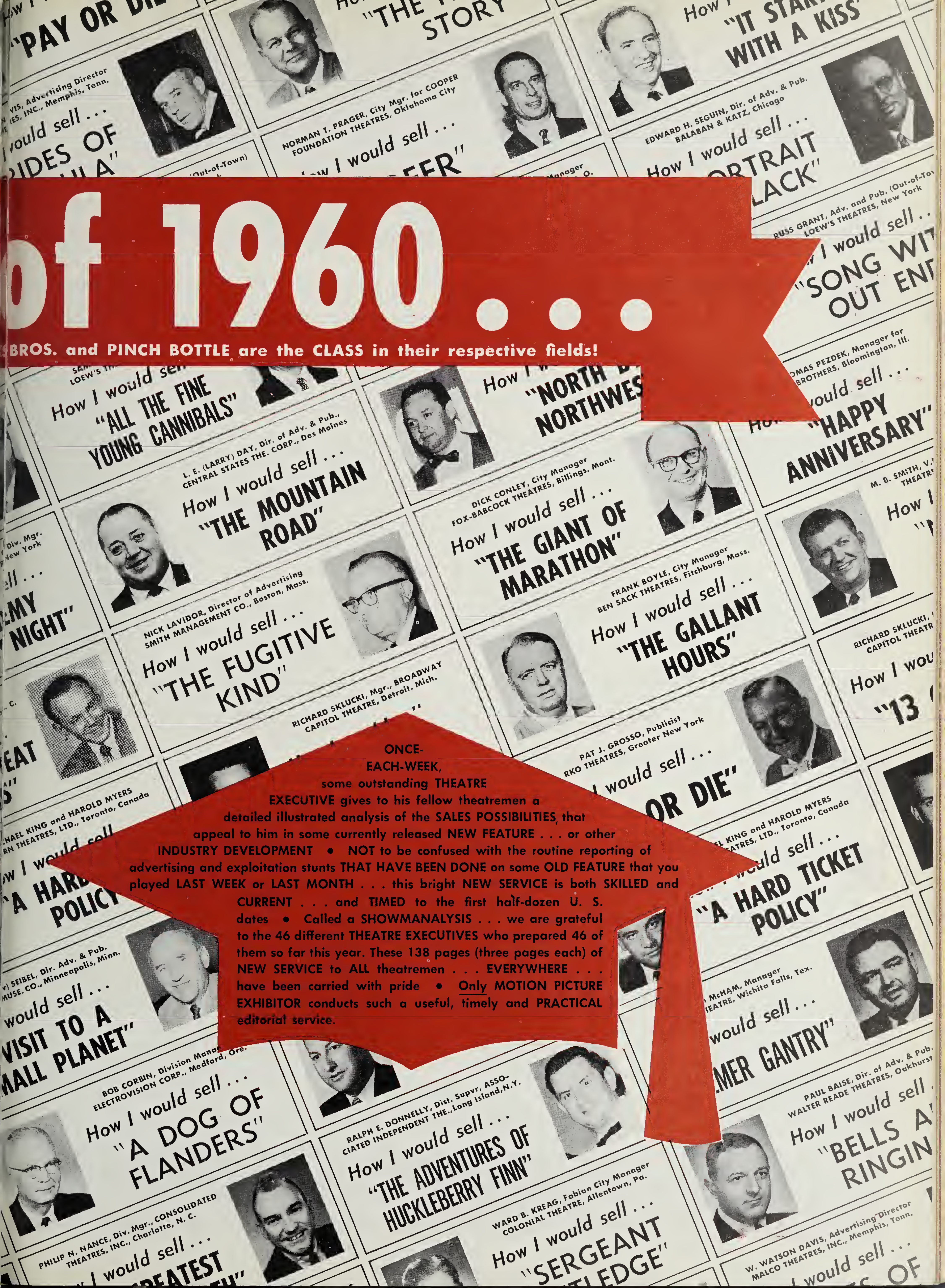

"PAY OR DIE"
"THE STORY"
How I would sell ... "IT STARTS WITH A KISS"
NORMAN T. PRAGER, City Mgr. for COOPER FOUNDATION THEATRES, Oklahoma City
EDWARD H. SEGUIN, Dir. of Adv. & Pub. BALABAN & KATZ, Chicago
How I would sell ... "PORTRAIT ... LACK"
RUSS GRANT, Adv. and Pub. (Out-of-Town) LOEW'S THEATRES, New York
I would sell ... "SONG WI OUT EN"
How I would sell ... "ALL THE FINE YOUNG CANNIBALS"
"NORTH ... NORTHWES"
OMAS PEZDEK, Manager for BROTHERS, Bloomington, Ill.
ould sell ... "HAPPY ANNIVERSARY"
L. E. (LARRY) DAY, Dir. of Adv. & Pub., CENTRAL STATES THE. CORP., Des Moines
How I would sell ... "THE MOUNTAIN ROAD"
DICK CONLEY, City Manager FOX-BABCOCK THEATRES, Billings, Mont.
How I would sell ... "THE GIANT OF MARATHON"
M. B. SMITH
"MY NIGHT"
NICK LAVIDOR, Director of Advertising SMITH MANAGEMENT CO., Boston, Mass.
How I would sell ... "THE FUGITIVE KIND"
FRANK BOYLE, City Manager BEN SACK THEATRES, Fitchburg, Mass.
How I would sell ... "THE GALLANT HOURS"
RICHARD SKLUCKI, CAPITOL THEATR
How I wou "13
RICHARD SKLUCKI, Mgr., BROADWAY CAPITOL THEATRE, Detroit, Mich.
PAT J. GROSSO, Publicist RKO THEATRES, Greater New York
I would sell ... "OR DIE"
HAEL KING and HAROLD MYERS RN THEATRES, LTD., Toronto, Canada
"A HARD TICKET POLICY"
SEIBEL, Dir. Adv. & Pub. MUSE. CO., Minneapolis, Minn.
would sell ... "VISIT TO A MALL PLANET"
McHAM, Manager EATRE, Wichita Falls, Tex.
would sell ... "MER GANTRY"
BOB CORBIN, Division Manager ELECTROVISION CORP., Medford, Ore.
How I would sell ... "A DOG OF FLANDERS"
RALPH E. DONNELLY, Dist. Supvr, ASSOCIATED INDEPENDENT THE., Long Island, N.Y.
How I would sell ... "THE ADVENTURES OF HUCKLEBERRY FINN"
PAUL BAISE, Dir. of Adv. & Pub. WALTER READE THEATRES, Oakhurst
How I would sell ... "BELLS A RINGIN"
WARD B. KREAG, Fabian City Manager COLONIAL THEATRE, Allentown, Pa.
How I would sell ... "SERGEANT LEDGE"
PHILIP N. NANCE, Div. Mgr., CONSOLIDATED THEATRES, INC., Charlotte, N. C.
I would sell ... "REATEST"
W. WATSON DAVIS, Advertising Director MALCO THEATRES, INC., Memphis, Tenn.
I would sell ...

# of 1960 . . .

**BROS. and PINCH BOTTLE are the CLASS in their respective fields!**

ONCE-EACH-WEEK, some outstanding THEATRE EXECUTIVE gives to his fellow theatremen a detailed illustrated analysis of the SALES POSSIBILITIES that appeal to him in some currently released NEW FEATURE . . . or other INDUSTRY DEVELOPMENT • NOT to be confused with the routine reporting of advertising and exploitation stunts THAT HAVE BEEN DONE on some OLD FEATURE that you played LAST WEEK or LAST MONTH . . . this bright NEW SERVICE is both SKILLED and CURRENT . . . and TIMED to the first half-dozen U. S. dates • Called a SHOWMANALYSIS . . . we are grateful to the 46 different THEATRE EXECUTIVES who prepared 46 of them so far this year. These 138 pages (three pages each) of NEW SERVICE to ALL theatremen . . . EVERYWHERE . . . have been carried with pride • Only MOTION PICTURE EXHIBITOR conducts such a useful, timely and PRACTICAL editorial service.

# . . . and here is the BALANCE of 1960:

1 **ISSUE of OCTOBER 12:** EDWARD SEGUIN, Director of Advertising and Publicity for the Balaban & Katz Circuit of Chicago has done a *"How I Would Sell . . ."* SHOWMANALYSIS on COLUMBIA's

**"LET NO MAN WRITE MY EPITAPH"**

2 **ISSUE of OCTOBER 19:** RALPH DONNELLY, District Supervisor for the rapidly growing Associated Independent Theatres Circuit of Long Island has done a *"How I Would Sell . . ."* SHOWMANALYSIS on M.G.M.'s

**"WHERE THE HOT WIND BLOWS"**

3 **ISSUE of OCTOBER 26:** PAUL HANNER, Director of Advertising and Publicity for the Odeon Theatres Circuit of Toronto, Canada has done a *"How I Would Sell . . ."* SHOWMANALYSIS on UNIVERSAL's

**"MIDNIGHT LACE"**

4 **ISSUE of NOVEMBER 2:** CLIFF KNOLL, Manager of Minnesota Amusement Company's State, Sioux Falls, S. D. and two-time winner of M.P.E.'s Annual Cash Prizes will do a SHOWMANALYSIS on PARAMOUNT's

**"G. I. BLUES"**

5 **ISSUE of NOVEMBER 9:** JIM SHANAHAN, Assistant Director of Advertising and Publicity for Loew's Theatre Circuit, New York, will do a *"How I Would Sell . . ."* SHOWMANALYSIS on M.G.M.'s

**"BUTTERFIELD 8"**

6 **ISSUE of NOVEMBER 16:** M. B. SMITH, Director of Advertising and Publicity for Commonwealth Theatre Circuit of Kansas City will do a *"How I Would Sell . . ."* SHOWMANALYSIS on PARAMOUNT's

**"THE WORLD OF SUZIE WONG"**

7 **ISSUE of NOVEMBER 23:** ELDON HARWOOD, District Manager for Commonwealth Theatres Circuit in Great Bend, Kansas, will do a *"How I Would Sell . . ."* SHOWMANALYSIS on PARAMOUNT's

**"BREATH OF SCANDAL"**

8 **ISSUE of NOVEMBER 30:** FRED C. SOUTAR, Division Manager for National Theatres Circuit of Kansas City, will lend his many years of experience to a *"How I Would Sell . . ."* SHOWMANALYSIS on COLUMBIA's

**"THE THREE WORLDS OF GULLIVER"**

9 **ISSUE of DECEMBER 7:** SEYMOUR H. EVANS, Director of Advertising and Publicity for Schine Theatres Circuit, Gloversville, will do a *"How I Would Sell . . ."* SHOWMANALYSIS on PARAMOUNT's

**"CINDERFELLA"**

10 **ISSUE of DECEMBER 14:** GIL GREEN, Director of Advertising and Publicity for Northio Theatres Circuit, Detroit, will do a *"How I Would Sell . . ."* SHOWMANALYSIS on COLUMBIA's

**"THE WACKIEST SHIP IN THE ARMY"**

11 **ISSUE of DECEMBER 21:** JOHN OSBORNE, Division Manager for West Virginia Managers Circuit, Wheeling, will do a *"How I Would Sell . . ."* SHOWMANALYSIS on UNIVERSAL's

**"THE GRASS IS GREENER"**

*NOT a critique of the Pressbook . . . but ADDED original views and suggestions by outstanding showmen . . . early enough to be useable!*

**AN EXCLUSIVE SERVICE . . . *found only in* MOTION PICTURE EXHIBITOR!**

*#46 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

## *"How I Would Sell . . .*

# MIDNIGHT LACE

## U-I's Lush Drama Of Taut Suspense From Ross Hunter

Taut with the interlacing of a marrow-freezing mystery, a perfect cast of stars, and the lush overtones and settings that surround its perfected melodrama, "MIDNIGHT LACE" is the year's high point in terrorizing suspense. All these ingredients *have* to add up to Blockbusting Box-office Returns!

Dorothy Kilgallen in her syndicated column is touting Doris Day as a hot contender for the 1961 Academy Awards. Rex Harrison is red-hot following his smash success in "My Fair Lady." And John Gavin has a built-in appeal with teenagers. Add Myrna Loy, Roddy McDowall, and Herbert Marshall, and you've got a marquee full of talent.

I am going to merchandise "MIDNIGHT LACE" now, exactly the same way as it will be handled for my circuit; we call it "TOTAL MERCHANDISING"—a comprehensive coverage of every facet known to showmen.

Supported with heavy press, radio and/or television, the following campaign is designed to produce the block-busting returns referred to above.

### SCREEN MERCHANDISING

Commence using teaser trailer four weeks prior to playdate. Commence using regular trailer two weeks prior to playdate.

Let's make the most of this fine color trailer—and let's make it dramatic, eh? 1. Dim house lights—open screen curtains. 2. Throw green spot on blank screen and hit with female scream over non-sync system. 3. Hit immediately with regular trailer. 4. Finish presentation with date leader (Starts Thursday, etc.)

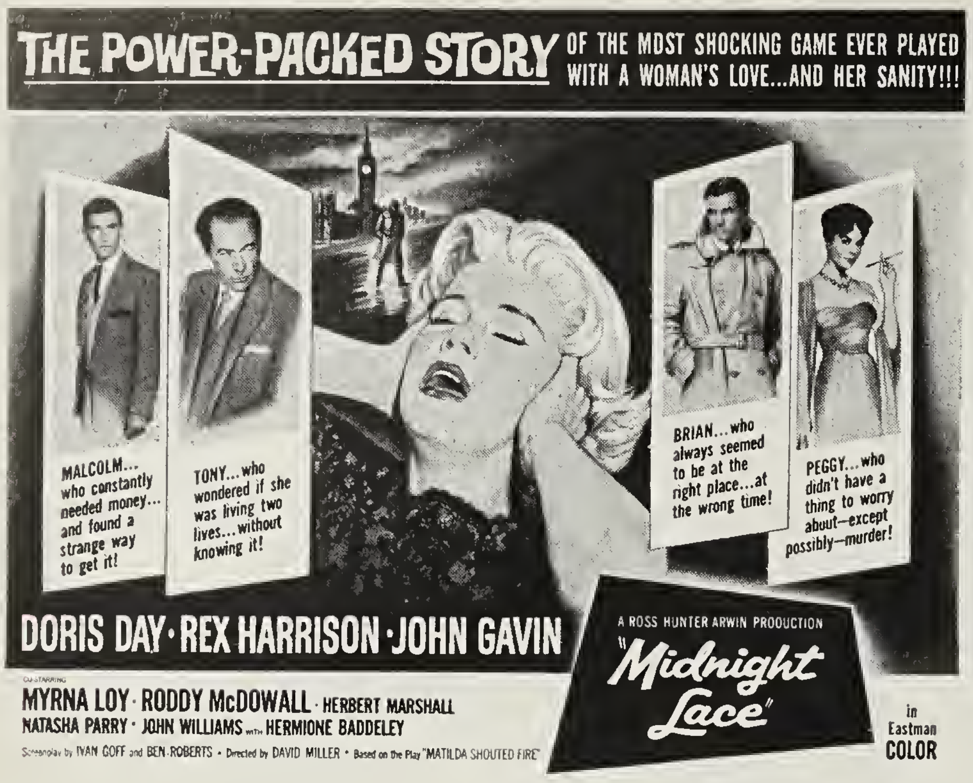
*An exclusive* **SHOWMANALYSIS** *Prepared by*

**PAUL HANNER, Director of Advertising and Publicity**
**Odeon Theatres (Canada) Limited, Toronto, Canada.**

**HANNER**

**ABOUT THE AUTHOR • Upon his discharge from the Armed Services in 1945, Paul Hanner entered show business with Granada Theatres in London, England, as an assistant manager. Following several years of theatre management, he joined Associated British-Pathe as a publicist. Hanner arrived in Canada in 1952, and after two years as a copy writer in department store advertising, he rose rapidly from assistant manager to ad-pub chief with Odeon Theatres, Canada's "showmanship" circuit. A married man with two young children, Hanner is active in both church and community affairs. Among his varying interests, he highly values his record collection of modern music. During the summer months he may be seen coaching his "pee-wee" softball team, and for the remainder of the year acts as M.C. for his Church Glee Club, both on radio and in person. When asked what he considered the most important facet in publicizing motion pictures, Hanner replied: "Without total merchandising at the theatre level, all the big national campaigns and special accessories go for nothing! Everything that's going for a picture has to be neatly and expertly tied up at the point-of-purchase . . . and that's your local theatre! Any manager who plays a picture and does nothing to help it is doing a gross disservice to his theatre, his industry, and last, but by no means least, to himself!"**

**FABULOUS FASHIONS by top designer Irene find the perfect model in Doris Day, and this is sure to be one feature of the film that will have the women in the audience gasping and asking for more.**


THE POWER-PACKED STORY OF THE MOST SHOCKING GAME EVER PLAYED WITH A WOMAN'S LOVE...AND HER SANITY!!!
MALCOLM... who constantly needed money... and found a strange way to get it!
TONY... who wondered if she was living two lives... without knowing it!
BRIAN... who always seemed to be at the right place... at the wrong time!
PEGGY... who didn't have a thing to worry about—except possibly—murder!
DORIS DAY · REX HARRISON · JOHN GAVIN
A ROSS HUNTER ARWIN PRODUCTION
"Midnight Lace"
co-starring
MYRNA LOY · RODDY McDOWALL · HERBERT MARSHALL
NATASHA PARRY · JOHN WILLIAMS with HERMIONE BADDELEY
Screenplay by IVAN GOFF and BEN ROBERTS · Directed by DAVID MILLER · Based on the Play "MATILDA SHOUTED FIRE"
in Eastman COLOR

**PRESS BOOK ADS take full advantage of the name-loaded cast and suspense elements of the feature, establishing mood and want to see on the part of the public.**

## MIDNIGHT MERCHANDISING

Here is the promotion that will make "MIDNIGHT LACE"! Start work *NOW* on selling a Charity Premiere to be held at MIDNIGHT the day before your regular opening. The local Hospital or Nursing Association is a good bet to support this idea. This is how it works: If you have a thousand seats at $1.00, offer your sponsor the show for $600. Let them print tickets at $2.00 or $3.00, and they keep everything over your $600 guarantee. If a hospital has two hundred employees, that means each employee has to sell only five tickets. You play your part by handling the publicity arrangements. This is a natural vehicle for press, radio and television to climb aboard. Local dignitaries will want to be associated with charity and will add color to live radio and T.V. coverage. Remember, too, that "MIDNIGHT LACE" is a tremendous motion picture for this treatment! Programs can be printed with cast, credits, and the sponsor's message—these to be handed out by beautiful models gowned in (what else!) Midnight Lace. This promotion in itself is enough to launch "MIDNIGHT LACE" on a bonanza run. Look at the fabulous coverage you'll garner—all hitting on your opening day. *NOW* is the time to start work on this—*two* weeks before playdate is *too* late! Mark my words, the "Showmanager" who misses this one misses a potential record-breaking engagement. One final word on your Charity Midnight Premiere—not only have you $600 (or thereabouts) before you even start, but the word-of-mouth will be tremendous!

## RADIO MERCHANDISING

The majority of radio stations are very contest-conscious of late—so here's a dandy that they'll love. Call it the WXBQ "MIDNIGHT LACE" Word Game. Listeners are invited to send in a list of as many words as they can compose, using the letters of the two words MIDNIGHT LACE. Yes—you can use the letters of both words, but the letter may be used only as many times as it appeared in MIDNIGHT LACE. You'll be surprised to learn there are well over 100 words (I think!) The standard dictionary used in schools may be used as the authority. To make judging simple, have contestants circle the number of words they have composed, on the OUTSIDE of the envelope. The entry with the most correct words wins a major prize (promoted, natch!), plus 25 consolation prizes of guest tickets to see Doris Day, etc., etc.

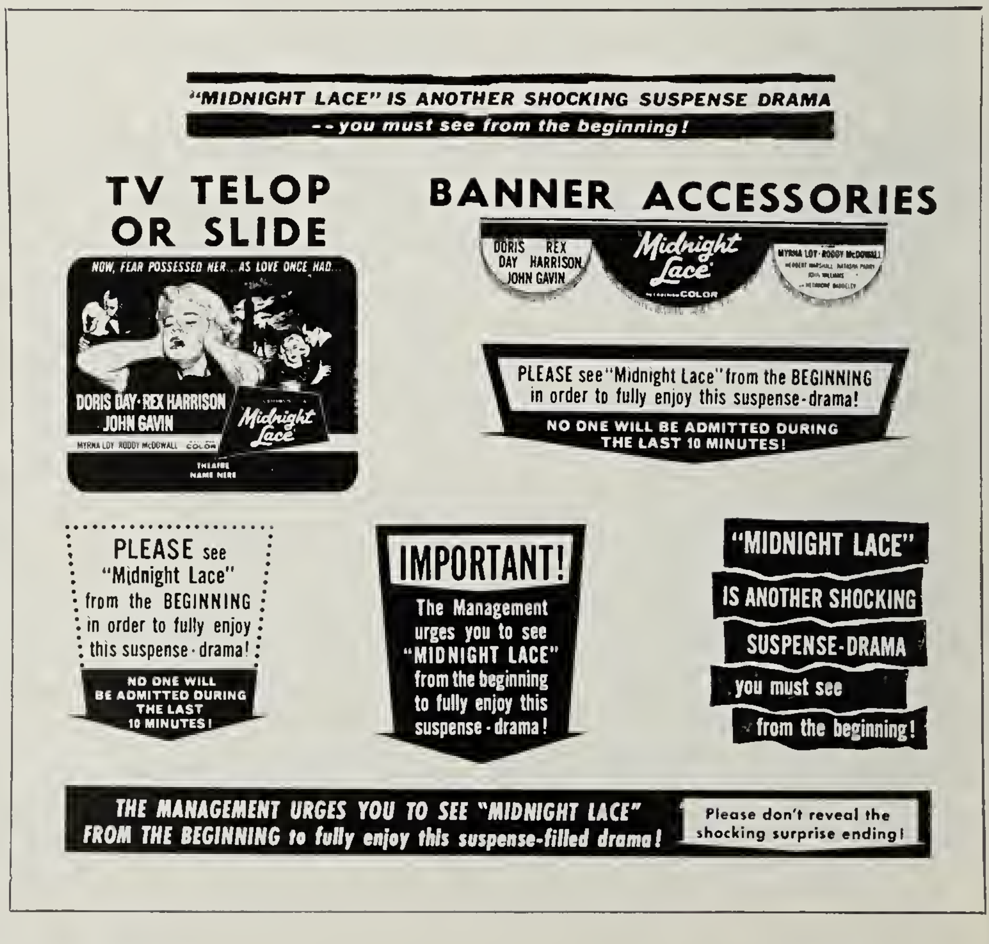
To prove how powerful this contest is—Radio Station C.H.U.M. in Toronto received over 10,000 entries in just such a contest in conjunction with "PERFECT FURLOUGH." Your station publicity man can really build this into the biggest stunt of the year (with your help!)

Here is a rough outline of the station promotion to help you make your presentation. *"How would you like to win a wonderful week-end for two in Kalamazoo—all expenses paid? Enter the WZBQ "Midnight Lace" Word Game. It's easy and it's fun. All you do is make a list of as many English-speaking words as you can, using the letters of the two words "Midnight Lace." Here's an example: Take the 'E' from Lace and the 'N' and 'D' from Midnight—that's END; then there's TIN, AGE and many many more. But, we want you to have the fun —so start today—start right now! Just send your entry to "Midnight Lace" Word Game WZBQ (Etc., Etc.), with your name and address and please mark the number of words you have, on the OUTSIDE of the envelope. The entry with the most words, proven correct by Webster's Dictionary, will win a wonderful week-end for two in Kalamazoo—all expenses paid, courtesy of the Apex Travel House, and the next best 25 entries will win guest tickets to see Doris Day and Rex Harrison in the suspense sensation of the year, "MIDNIGHT LACE"—in color, starting next Thursday at the Odeon. Make sure your entry is at WZBQ by midnight, etc., etc., (three days before playdate)—Hey! Here's another word, HINT—this is fun—think I'll enter too!"*

## TEASER MERCHANDISING

Underline your regular ads FIVE weeks in advance with the following lines which should be alternated daily: SOON—ALLURING MIDNIGHT LACE; SOON—PROVOCATIVE MIDNIGHT LACE; SOON—EXCITING MIDNIGHT LACE, SOON—BEWITCHING MIDNIGHT LACE; SOON—MYSTERIOUS MIDNIGHT LACE; SOON—COMPELLING MIDNIGHT LACE; SOON—SHOCKING MIDNIGHT LACE; SOON—CAPTIVATING MIDNIGHT LACE; SOON—ADORABLE MIDNIGHT LACE; SOON—AMOROUS MIDNIGHT LACE; SOON—BREATH-TAKING MIDNIGHT LACE; SOON—REVEALING MIDNIGHT LACE; SOON—ENTHRALLING MIDNIGHT LACE.

**HERE ARE SOME of the accessories and newspaper slugs that can increase interest in "MIDNIGHT LACE" prior to playdate.**


NOW, FEAR POSSESSED HER... AS LOVE ONCE HAD...
DORIS DAY · REX HARRISON
JOHN GAVIN
Midnight Lace
MYRNA LOY RODDY McDOWALL COLOR
THEATRE NAME HERE
DORIS DAY REX HARRISON JOHN GAVIN
Midnight Lace
COLOR
MYRNA LOY · RODDY McDOWALL

"MIDNIGHT LACE" IS ANOTHER SHOCKING SUSPENSE DRAMA
--you must see from the beginning!

TV TELOP OR SLIDE

BANNER ACCESSORIES

PLEASE see "Midnight Lace" from the BEGINNING in order to fully enjoy this suspense-drama!
NO ONE WILL BE ADMITTED DURING THE LAST 10 MINUTES!

PLEASE see "Midnight Lace" from the BEGINNING in order to fully enjoy this suspense-drama!
NO ONE WILL BE ADMITTED DURING THE LAST 10 MINUTES!

IMPORTANT!
The Management urges you to see "MIDNIGHT LACE" from the beginning to fully enjoy this suspense-drama!

"MIDNIGHT LACE"
IS ANOTHER SHOCKING
SUSPENSE-DRAMA
you must see
from the beginning!

THE MANAGEMENT URGES YOU TO SEE "MIDNIGHT LACE" FROM THE BEGINNING to fully enjoy this suspense-filled drama!
Please don't reveal the shocking surprise ending!

**COMING . . . in the issue of Nov. 2**
**CLIFF KNOLL, Manager**
**State Theatre, Sioux Falls, S.D.**
**tells how he would sell . . .**
**Paramount's**
**"G.I. BLUES"**

A different line used daily will create a certain intrigue over the title. Let the people put their own connotation to it. Let them be teased!

For the expense of small display cards reading: *SOON—DORIS DAY in "MIDNIGHT LACE"*— have every ladies' store feature a piece of black lingerie draped over a chair or display, in their windows, complemented by your card. If this isn't teasing—what is? Print up a quantity of business cards reading: I'll be seeing you soon in *"MIDNIGHT LACE" —Doris.*

Plant these in men's suit pockets at dry cleaning stores in return for a few guest tickets. This one should be lots of fun, especially if you write the word "Doris"!

## CO-OP MERCHANDISING

Doris Day and Myrna Loy, plus the title "MIDNIGHT LACE" is a NATURAL for a full page cooperative ad with your leading fashion or department store. Universal has some OUTSTANDING fashion stills which will be in great demand —so make sure you get yours by ordering NOW!

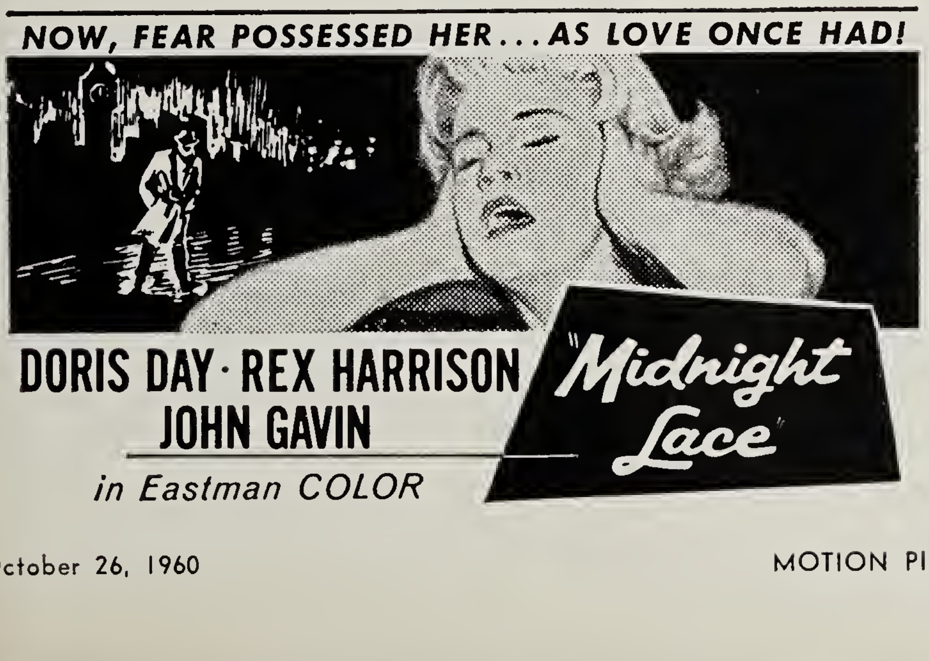
Rex Harrison, John Gavin, Roddy McDowall, and Herbert Marshall can do the same for a full page in Men's Fashions. C'mon fellers—you've never had it so good.

## SHOCK MERCHANDISING

In addition to your charity bit—here's a guaranteed "space-and-time getter" for you two weeks in advance. Place an ad in the Female Help Wanted columns for a brave woman who will view, alone, "MIDNIGHT LACE" at midnight. The gimmick? To have the editorial staff or radio station pick this ad up and bally-hoo it. Have a D.J., and/or reporter interview her BEFORE and AFTER, and if she wasn't frightened to death—she'll rave about Doris Day's clothes!

Not taking anything away from "Psycho"—our "MIDNIGHT LACE" packs a wallop during the last 30 minutes; so much so, that anyone coming in at this time has his or her complete enjoyment ruined.

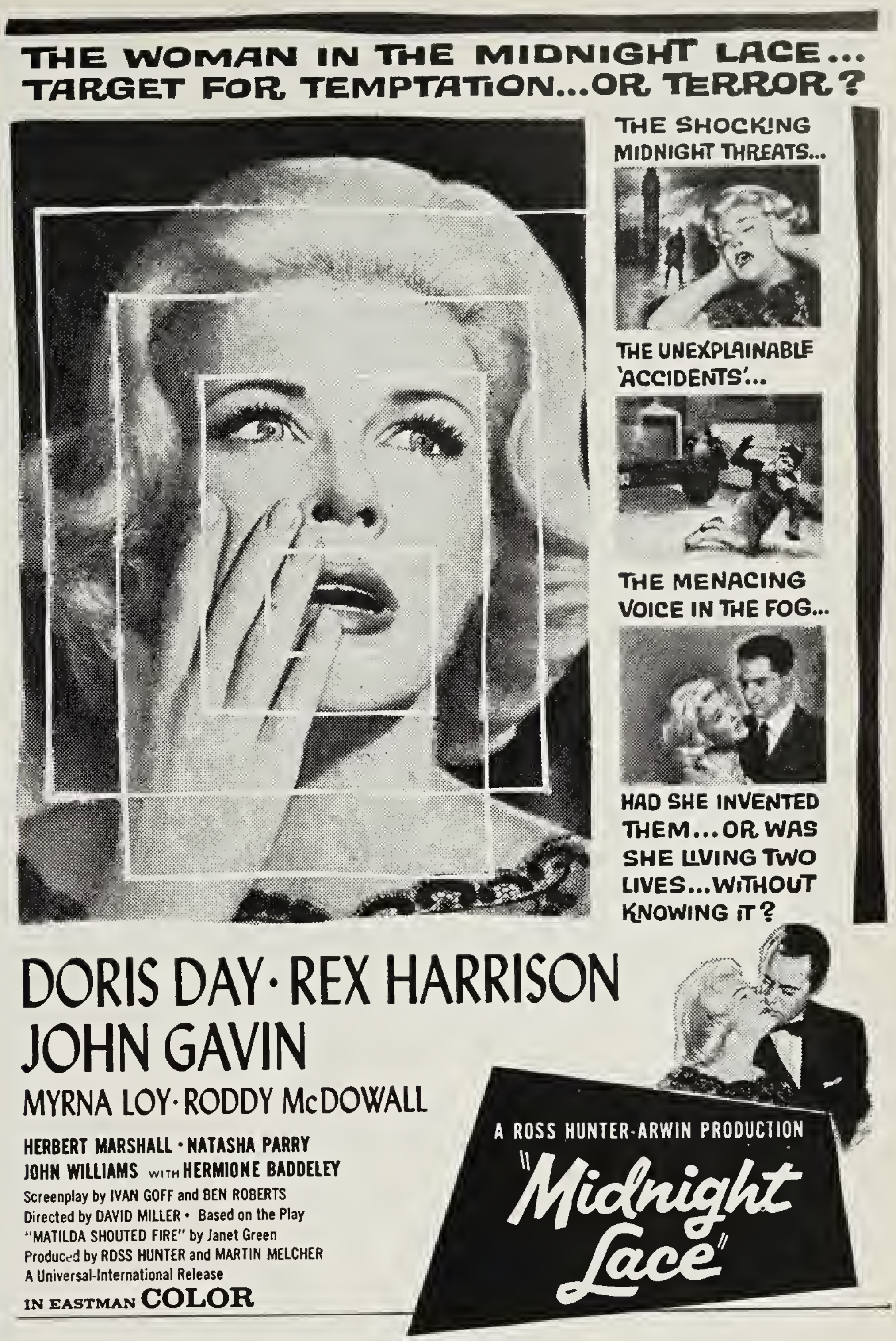
To offset this, Universal will carry strong copy in all their ads and radio spots to the effect that no one will be admitted during the final 35 minutes of "MIDNIGHT LACE." I would like to point out that this is NOT being done to capitalize on 'Psycho'—but to aid in bringing complete enjoyment to your patrons. SO PLEASE COOPERATE AND PUT UP THE BARRICADES 35 MINUTES BEFORE THE END. (There's nothing like a line-up to cause talk!)



NOW, FEAR POSSESSED HER . . . AS LOVE ONCE HAD!

DORIS DAY · REX HARRISON
JOHN GAVIN
*in Eastman COLOR*

"Midnight Lace"



THE WOMAN IN THE MIDNIGHT LACE . . .
TARGET FOR TEMPTATION . . . OR TERROR?

THE SHOCKING MIDNIGHT THREATS...

THE UNEXPLAINABLE 'ACCIDENTS'...

THE MENACING VOICE IN THE FOG...

HAD SHE INVENTED THEM . . . OR WAS SHE LIVING TWO LIVES . . . WITHOUT KNOWING IT?

DORIS DAY · REX HARRISON
JOHN GAVIN
MYRNA LOY · RODDY McDOWALL
HERBERT MARSHALL · NATASHA PARRY
JOHN WILLIAMS with HERMIONE BADDELEY
Screenplay by IVAN GOFF and BEN ROBERTS
Directed by DAVID MILLER · Based on the Play
"MATILDA SHOUTED FIRE" by Janet Green
Produced by ROSS HUNTER and MARTIN MELCHER
A Universal-International Release
IN EASTMAN COLOR

A ROSS HUNTER-ARWIN PRODUCTION
"Midnight Lace"

**THIS AD concentrates on the almost unbearable suspense, hinting at the complicated web that comprises the plot line.**

## FASHION MERCHANDISING

Remember Doris Day's wardrobe in "Pillow Talk"? Well—it's even greater in "MIDNIGHT LACE." The fabulous gowns are the work of Irene, one of America's foremost designers—and should be a cinch for a fashion splash on the Woman's Page. Order your art and copy now!

## PRESS BOOK MERCHANDISING

It only remains for me to say, that there is a wealth of promotional ideas, plus a tremendous range of excellent ads, radio spots, and free accessories listed in the Universal press book, which, when added to the preceding promotions can only bring you the bonanza of business "MIDNIGHT LACE" deserves.

## TOTAL MERCHANDISING

If you are wondering why I haven't made mention of many promotions, such as Street bally with lace-gowned girls; Doris Day double contest; special marquee cut-outs; "Doris Day" day at radio station; overprinted place mats/heralds, etc.; "Midnight Lace" fashion show—it's only because I didn't want to waste my energy and your time dealing with the elementary things that all showmen do on every BIG picture! If you want a record-breaker, "MIDNIGHT LACE" is your baby —but, only if you carry out "TOTAL MERCHANDISING."

Good luck and good selling.

# The NEW YORK Scene

### *By Mel Konecoff*

PRODUCER SPEAKS: Producer Joe Pasternak brought a rough print of his latest, "Where The Boys Are," which MGM will release for Christmas-New Years, and he told us that Radio City Music Hall executives have booked the film as a post-Christmas attraction. He spent over two millions to make the film, which he thought was the first time that so much money has been spent on a film with relative newcomers and unknowns. He recalled that exactly 25 years ago, he gambled on unknowns in a picture called "Three Smart Girls," with Deanna Durbin, Nan Grey, and Barbara Reed, and the result more than justified the gamble then.

He'll shortly embark on a 35-day tour of the country on behalf of the film which treats on the theme "should boys and girls sleep together before marriage" but does so in a manner which won't present any problems nor raise any objections. Cast members will also tour, with the men meeting with newspaperwomen and the gals meeting with newsmen as a different twist, with everyone meeting in Chicago. He wants to promote the film to make money and to establish newcomers, which is what this industry needs badly.

Pasternak thought that this was his most frank and honest picture to date. He believed that producers can still make good pictures and keep within the framework of the Production Code. If exhibitors think that the public is liable to object to certain types of films, the big studios will abandon that type of project, especially if the exhibitors are big enough. He believed that if the business is to continue, you have to give the public good entertainment, and you also have to bring it up to date so that it will be appreciated by the prime audience—the younger groups.

He thought that there were not enough pictures being turned out today because the big and established stars were just not willing to appear in enough films. This is another reason why new talent needs to be developed and why exhibitors should sell them and have confidence in them. Incidentally, no film, spectaculars excluded, should run longer than one hour and 45 minutes, he thought.

Pasternak was of the opinion that most exhibitors today are live wires if they have the product, and they go out and do a good job selling—much better than they used to do, possibly because of the stiffer competition and the need to survive. It's not a dead industry, said he, you just have to get up and fight to bring people into theatres. For the pessimists, he stated that those who don't like the business should get out of it.

**ABOUT FILMS AND FILM-MAKERS: Producer-director Henry Hathaway arrived in town to show a print of his latest to 20th Century-Fox home office executives, "North To Alaska," which he called an out-and-out comedy with lots of slapstick, wherein John Wayne turns out to be a fine comic. It will be released in December, and he believed that preconditioning of audiences before hand will improve reception of this or any other film. The cost came to $3,500,000.**

**He opined that it was far better to re-make the better stories with new treatments than to steal old plots. They also could be more successful because the new versions can be corrected to eliminate the mistakes in the original productions. Another important facet in film making these days is the proper casting, which can create the right chemistry and make the picture that much more of a success.**

**Hathaway believed that the cheapest place to make pictures is at the major studios where competent people and the best equipment are always available. The further you go from Hollywood, the more expensive it can be, especially since the producer is at the mercy of weather, local conditions, crowds, airplanes, etc.**

STILL MORE ON PRODUCTION: Helen Winston, the prettiest producer in the business, recently completed "Hand In Hand" in England for Associated British and Columbia Pictures, with the latter to distribute everywhere except the United Kingdom and South Africa. It's her first motion picture, having been making films for TV prior. She was even a press agent for Paramount at one time.

The Columbia sales department is leaving the promotion of the film up to the Columbia advertising and publicity department, and they'll go with it when the ad-pub boys say so. She thought that the film was the answer to the industry being asked for films stressing family life and religion, which it has, as well as humour, suspense, and emotion. She also thought that a lot of harm has been done to the industry by the so-called "sick" pictures or negative ones, and she didn't think that they were necessary as entertainment.

Advertising-publicity director Bob Ferguson chimed in with the opinion that theatremen don't buy, book or sell the family pictures when they are offered them. If exhibitors really want them, then let them "get off their butt and book them."

Miss Winston's future plans call for four BBC TV spectaculars, exploitation of the film, and the making of a comedy called "Strawberry Leaves" sometime next summer. No distribution arrangements are set for the latter.

**MORE NOTES ON PRODUCTION: We popped downtown the other day to say hello to Ed Schreiber, former publicist turned producer, and director Burt Balaban to see how the boys were progressing on the explosive gangster action film, "Mad-Dog Coll," which they are making for Columbia release at the Biltmore Studios and on location around town. We stood in on a rehearsal of John Chandler as Coll, who works himself up into a frenzy and is about to kill someone, and it really looked impressive. They were shooting in the attic of the studio because they needed a basement set, and the basement at the place looked more like an attic. If you can follow this, you're pretty good.**

**Balaban, who recently produced and directed "Murder, Inc.," tells us he's got another film lined up and ready to start around the first of the year based on the novel "A Time of Fear," and he expects to make it here and on location in Connecticut for possibly $800,000. No distributor is set and the cast is in the works now.**

## Pioneer Penna. Exhib Ends 54-Year Career

EASTON, PA.—David O. Atkinson, pioneer exhibitor in the Easton-Phillipsburg area, retired recently at a dinner at which he entertained former employees and their families.

Atkinson's career started 54 years ago in nickelodeon days, and his last theatre, the Philmont, Phillipsburg, was sold recently.

He said he doesn't approve of many of the pictures being made today. "Too much junk, too much sex and crime and horror," he said.

Atkinson has a unique record of thousands of pictures made in the last 50 years. They are cards bearing the titles of pictures which were shown in his theatres and on which he has listed titles, stars, etc. Also among his souvenirs he has a lens plate from an old projector bearing the patent date 1907—the year he began turning the crank on the arc-light projector at the Bijou Dream in Reading, Pa.

He blamed the decline in attendance at regular motion picture theatres to television and drive-ins; but believes that there will always be movies and movie theatres.

## N.Y. Art House Sues

NEW YORK—An action was started today by the Bar Harbor Theatre alleging a conspiracy in violation of the anti-trust laws involving the distribution of art films in Nassau County.

The action was started by the filing of a summons and complaint in the United States District Court in the Eastern District of New York. There are 21 named defendants including, among others, Donald S. Rugoff, Charles H. Moss, B. S. Moss Corporation, Rugoff and Becker Management Corp., Zenith International Film Corp., Continental Distributing, Inc., and others.

D. H. Isacson is attorney for the plaintiff.

## Branson Joins N.S.S.

NEW YORK—Appointment of Walter E. Branson to the post of executive assistant to the president of National Screen Service was announced by Burton E. Robbins, president. Branson has already moved into the company's home office.

Formerly vice-president in charge of worldwide distribution for R.K.O. Radio Pictures Corp., Branson has been associated with TV Stations, Inc., for the past year.

Also, Tony Silver, copywriter with National Screen Service advertising department since 1958, has resigned to take a post as advertising promotion copywriter with Redbook Magazine.

## Filmgroup To Expand

BEVERLY HILLS, CALIF.—Latest step in Roger Corman's program to expand and strengthen operations of the Filmgroup is the appointment of Laurence Woolner as vice-president and southern division sales manager.

The new Filmgroup executive, a veteran in motion picture exhibition, will operate the company's southern division from new Filmgroup headquarters in New Orleans.

Woolner's appointment followed the promotion of general sales manager Skip Regan to the vice-presidency in charge of domestic and international distribution.

# This is the *BIG* show

*No Exhibitor — Regardless of Organization Affiliation — Can Afford to Miss the*

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## CONRAD HILTON HOTEL—CHICAGO

## NOVEMBER 6-7-8-9

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# 19 Nations Vie In S.F. For Festival Awards

BY MARK GIBBONS

SAN FRANCISCO—With 19 nations represented, the fourth annual San Francisco International Film Festival opened last week at the Metro.

For the first time Russia is competing with "Ballad of a Soldier," which took second place last spring at the Cannes festival. Three other Iron Curtain countries—Hungary, Czechoslovakia and Yugoslavia—also are entered.

Once again, Hollywood is not represented, although there are two U.S. independently produced art films in the competition.

At the Cannes festival, Italy's "Sweet Life" nosed out Russia's "Ballad of a Soldier" for the grand prize. "Sweet Life," with Anita Ekberg doing her famous risque dance, also is here to face the Soviet threat again. However, Mexico, Spain, France, and Germany are expected to make strong bids for the North American Olympiad of the cinema.

Either Sweden or Holland is assured of winning the award for the best feature documentary—they are the only two entries in this division. Last year, the U.S. independently produced "Race For Space" won the award.

The festival runs through Nov. 1.

## Fox's Osborne To Retire

OKLAHOMA CITY—Marion W. Osborne, manager, 20th-Fox branch office here, will retire, effective Jan. 1, 1961, after 34 years with the film company. His successor has not been announced.

## U-I, MGM Surge Seen Sign Of Industry Rise

**NEW YORK—The records of Universal Pictures and MGM has revealed, according to a survey by the Value Line Investment Survey, published by Arnold Bernhard and Company, Inc., that the earning power of film makers can be restored through a reduction in number of releases, upgrading of film quality, revamped distribution and pricing policies, and tighter control of costs all along the line.**

**Value Line points out that other producers are now placing widening emphasis on making films based on best sellers and Broadway successes, and are distributing an increasing number of top productions on a roadshow basis.**

**Although the audience for films is smaller, the survey concludes that the potential for profit is present if producers adjust to the requirements of today's markets.**

## Alterman Addresses Meet

CHICAGO—Joseph G. Alterman, assistant secretary and administrative secretary, Theatre Owners of America, will be a guest speaker before the three-day International Convention Planning Exposition to be held at the Las Vegas Convention Center, starting Nov. 29.

Organized as the first "convention for convention planners," the I.C.P.E. will play host to several thousand association and corporation executives who plan conventions, business meetings, trade shows, expositions, and fairs.

### Film Exchange and Dealer Listing for the

# OKLAHOMA CITY FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • *Film Distributors*

**ALLIED ARTISTS, 625 West Grand Ave.—CEntral 2-8611**
Sales: Ed Horris. Booker: Poul Keorns. Emerg. Phone: WIndsor 2-3141.

**COLUMBIA, 702 West Grand Ave.—CEntral 2-0263**
Br. Mgr.: C. A. Gibbs. Office Mgr. and Booker: Sam Mauldin. Sales: J. A. Smith, S. E. Gibbs. Cashier: Evelyn Holley. Emerg. Phone: VIctor 2-6008.

**METRO-GOLDWYN-MAYER, 710 West Grand Ave.—CEntral 5-5301**
Br. Mgr.: George J. Fisher. Sls. Mgr.: John S. Allen. Office Mgr.: L. W. Royalty. Sales: Connie Carpou. Bookers: Bates Forley, Robert Egbert. Cashier: Vera Strickland. Field Exp.: Andrew Sullivon. Emerg. Phone: JAckson 5-1234.

**PARAMOUNT, 706 West Grand Ave.—CEntral 5-5461**
Br. Mgr.: C. H. Weaver. Sales: Paul Rice, Tom McKean. Booker: H. K. Buchanan. Emerg. Phone: VI 3-7549.

**SCREEN GUILD, 708 West Grand Ave.—CEntral 2-3528**
Br. Mgrs.: Lois Scott, H. E. McKenna. Sales: Sam Brunk. Cashier: Nina Milner. Emerg. Phone: JAckson 4-0594.

**20TH CENTURY-FOX, 10 North Lee—CEntral 2-1105**
Br. Mgr.: M. W. Osborne. Office Mgr.: Grody James. Sales: Jack Whelihan, Nelson Macarty. Bookers: Jim O'Donnell, Ferne Marker. Cashier: Margaret Snell. Emerg. Phone: VIctor 3-1455.

**UNITED ARTISTS, 624 West Grand Ave.—CEntral 5-3306**
Br. Mgr.: Bob Molone. Sales: Eddie Greggs. Booker: Bill Hunter. Emerg. Phone: MUtual 5-6044.

**UNIVERSAL, 625 West Grand Ave.—CEntral 2-9206**
Sls. Mgr.: Chos. W. Hudgens. Office Mgr.: Don Snider. Sales: Jack E. Box. Booker: Dove Speok. Emerg. Phone: VIctor 3-6520.

**WARNER BROS., 630 West Grand Ave.—CEntral 5-7544**
Br. Mgr.: D. J. Tullius. Office Mgr.: Ed Ray. Booker: Raymond Revels. Cashier: Nina Davis. Field Exp.: Kevin Genther. Emerg. Phones: JAckson 4-5174, GArfield 7-3604.

### • *Supply Dealers*

**NATIONAL THEATRE SUPPLY, 700 W. Grand Ave.—CEntral 2-0203** Emerg. Phone: VIctor 2-9166.
**OKLAHOMA THEATRE SUPPLY, 628 W. Grand Ave.—CEntral 6-8691** Emerg. Phone: JAckson 8-2471.

### • *Signs, Advertising and Printing*

**COLORCRAFT POSTER CO., 810 N.W. 3rd St.—CEntral 2-5107** Emerg.Phone: WIndsor 3-1805.
**THEATRE CALENDAR SERVICE, 706 W. Grand Ave.—CEntral 6-3257** Emerg. Phone: TRinity 8-3450.
**THEATRE POSTER SERVICE, 625 W. California—CEntral 2-9900** Emerg. Phone: MElrose 4-5644.

### • *Film Delivery Services*

**MAGIC EMPIRE EXPRESS, 815 W. Grand Ave.—CEntral 5-8543** Emerg. Phone: JAckson 8-6237.
**MISTLETOE EXPRESS, 111 Harrison—CEntral 6-1482** Emerg. Phone: JAckson 5-6869.
**O & A FILM LINE, 706 W. Grand Ave.—CEntral 5-7003** Emerg. Phone: TRinity 8-3450.
**OKLAHOMA CITY SHIPPING & INSPECTION BUREAU, 809 S.W. 7th St.—CEntral 5-2553**
Emerg. Phone: JAckson 8-4307.

### • *Service Companies*

**ALTEC SERVICE CO., Leonhardt Bldg.—CEntral 2-8866**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

# "Jungle Cat" Success Boosts Marcus Plan

PITTSBURGH—Partial returns indicated that the Marcus promotion plan has scored a resounding success in its first test in the Pittsburgh exchange area, according to Alec Moss, COMPO coordinator of the plan's operation in the territory.

The first picture given the Marcus promotion treatment was, "Jungle Cat," Walt Disney's production released by Buena Vista. It completed the first week of its engagements last week in several of the 25 key situations in western Pennsylvania and West Virginia that were in the first wave of key-run plan-backed bookings.

Harry Feinstein, zone manager for the nine Stanley Warner theatres in the Pittsburgh exchange area, said: "I am very delighted with the results of the promotion in our theatres. The Marcus plan should be kept going by all means. The Stanley Warner theatres will continue to give the plan their whole-hearted cooperation."

Harry Hendel, Allied Motion Picture Theatre Owners of Western Pennsylvania, pointed out that the success of the "Jungle Cat" promotion had a special significance because Allegheny County, containing Pittsburgh, has 10 percent unemployed and the three adjoining counties, Lawrence, Greene and Butler, have a 12 percent unemployed situation. He quoted Bureau of Labor statistics to show that there are 400,000 unemployed in the State of Pennsylvania.

Larry Seidelman, Buena Vista branch manager here, said: "While only partial figures are at hand, those we have seem to prove the comparative value of the plan. It looks good. However, until final figures are available no definite conclusion can be reached."

Exhibitors and Buena Vista officials are comparing the results of the engagements of "Jungle Cat" with grosses on "White Wilderness," another Disney picture.

Other comments on the first week's results on "Jungle Cat" were as follows:

Joe Bugala, general manager of Monessen Amusement: "The plan is on the right track. I'm 100 percent for it."

Ken Winogrand, owner, Oriental, Rochester, Pa.,: "I'm well satisfied with the results. The plan proved very successful in my theatre."

Victor Notopolous, Notopolous Theatre Circuit, Altoona: "We're quite happy with the results at the Capitol Theatre."

The plan consists of extra advertising shared equally by theatres and the distributor.

## Lober Assists Youngstein

NEW YORK—Max E. Younstein, vice-president of United Artists Corporation, announced the appointment of Lionel Lober as his executive assistant.

**Watch for them!**

**NEXT!**

**St. Louis Territory**
Issue of November 2
**Charlotte Territory**
Issue of November 9

**Save Them!**

# LONDON Observations

### *by Jock MacGregor*

NAT COHEN AND STUART LEVY have the happy knack of making others as enthusiastic about their product as they are themselves. They realize that no matter how good the gimmicks, and their pictures invariably boast several, they must still sell them to the hilt. They never let up.

The fact they could not get a West End theatre for Peter Rogers' latest comedy romp, "Watch Your Stern," did not deter them in the least. They set about insuring that by release the public would be just as wise about the picture. They arranged a midnight screening at ABC's riverside theatre at Putney and chartered a boat to take guests up the Thames from Central London to a nearby landing stage.

And Nat and Stu, being real showmen, extended invitations to all those ABC managers who would be showing the picture in the London area to bring their wives and local pressmen. While the hospitality was lavish on board and at the theatre, I doubt whether there was a spot on the ship, between the landing stage and the theatre or in the theatre itself which was not used for some form of exploitation display.

There were Sea Cadets to pipe us ashore, the Thames' own exclusive Dogget Coat and Badge men in their picturesque uniforms as guard of honor at the theatre, shop window and foyer displays, a magnificent front of house display, and a spectacular float which will tour the London area during release.

This was, indeed, a worthwhile premiere, a premiere with a difference. It was aimed at the men who do the work. Managers must have returned to their theatres knowing that not only had they the sort of rattling good comedy which the British public push to the top of the box office winners list, but also that their exploitation efforts will be bolstered to the heavens by the producers' own campaign.

**ANOTHER RIVER TRIP was to exploit the Variety Club's special performance of Billy Smart's Circus. Here a boat became a Noah's Ark and the animals went in two by two supported by the artistes in their gay costumes. Some thirty press photographers, and theatre and TV newsreel cameramen were on hand to record the scene and by some extraordinary slip a sea lion escaped into the Thames and remained there, making front page news for the following three days. . . . The interest in screen advertising grows. Once when Rank Screen Services held their periodic viewings of new flashes and filmets a handful of people turned up. Last week, Bill Annett had to bring extra chairs into the private theatre to accommodate all, and an excellent selection was shown. I can only say that as a result of one filmet I dreamt that I actually changed from my favorite drink to the brew advertised.**

## Films Only Launches Columbus, O., Follies

COLUMBUS, O.—Film entertainment only was offered on the opening night of the "Parsons Follies" at the South Side neighborhood with LeRoy Griffith as the operator. Scheduled live entertainment was canceled when Tony Lorain, city building inspector, ruled that the theatre did not square up to requirements of city and state building codes for live entertainment.

The backstage area, said Lorain, did not have dressing rooms and certain sanitary facilities were lacking. Five members of the police vice squad were in the audience to make sure that the entertainment did not violate the city's newly-enacted anti-burlesque ordinance.

The film bill included a nudist feature, "The Naked Venus," and an early W. C. Fields comedy. Tickets sold for $1.50 at the start but were reduced to $1 when it was decided that there would be no live entertainment. Griffith said he will comply with the building code and bring in live entertainment as soon as possible.

FILMACK
SPECIAL TRAILERS LEAD THE FIELD!
Way Out In Front For Quality, Fast Service and Showmanship.
ALWAYS GOOD! ALWAYS ON TIME!
1327 S. WABASH -- CHICAGO 5, ILL.

## Perkins Joins AIP

NEW YORK—William G. Reich, vice-president in charge of foreign distribution for American International Pictures Export Corporation, announces the appointment of Robert V. Perkins as supervisor of the Near, Middle and Far Eastern territories which will also include Australia and New Zealand.

Perkins' most recent association was as director of International Distributors Corporation in East Africa. After leaving the Air Corps, he was with the Department of War Information in the Philippines and paved the way for the release of American pictures in that country in 1945.

Perkins will start his association with American International on Nov. 7 and will make his headquarters at the New York office.

## "Exodus" At Saxon, Boston

BOSTON—Otto Preminger's production of "Exodus," film version of the international best-seller, will have its Boston premiere at the Saxon on Dec. 21, starting an exclusive unlimited, reserved-seat engagement.

"Exodus" will play two performances daily, Sundays and holidays. Tickets will be priced as follows: Monday, through Friday matinees, $1.50 to $2.20; Saturday, Sunday and holiday matinees, $1.50 to $2.50; Sunday through Thursday nights, $1.80 to $2.75, and Friday, Saturday and holiday nights, $2.00 to $3.00.

"Exodus" has already been set to open in four other cities: New York at the Warner on Dec. 15; Chicago at the Cine Stage on Dec. 16; Los Angeles at the Fox Wilshire and Miami Beach at the Sheridan, both on Dec. 21.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

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Take home one of seven automobiles and help a crippled child.

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*Theatre Installations*
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# CANADIAN Highlights

### *By Harry Allen, Jr.*

FRENCH FILMS have failed to produce rentals in this country, commensurate with the population, in the opinion of Jacques Nicaud. He recently took up residence in Montreal as representative of Unifrance Film, the association of French producers. Unifrance has no interest in films outside of those representing the producers' share of Canadian rentals. Nicaud indicated that native French films earned more for their producers in 1959 than in 1958. He said that the 1959 figure was $552,000, compared with $360,000 in 1958. He estimated that the market should produce around $1,300,000, "which I consider a small figure because of the number of French-speaking people in Canada." Distribution charges in Nicaud's opinion run from 15 to 17 per cent. In 1956, Canada was fifth in France's overseas film markets. The introduction of Hollywood films dubbed in French to Quebec in 1943 was quite a blow to the popularity of original French films. This began in 1943. The result was astounding and began the exhibition of French-dubbed Hollywood films.

**THE SASKATCHEWAN MOTION PICTURE EXHIBITORS ASSOCIATION has made the first move toward the idea of a single motion picture censorship board in Canada. In a resolution introduced at its annual meeting, it called for abolition of provincial censorship boards. The meeting, which re-elected Reg Plumb of Saskatoon its president, also heard from Hon. C. C. Williams, Minister of Labor, who spoke on censorship. He said that "future success of the motion picture industry and its affiliated groups will depend on the artistic value of pictures rather than kicks it might provide of a provocative nature." He said morals of young people were more important than profits. Film censorship, he said, must comply with government regulations and the social way of life of citizens. "Citizens, through government representation, have a right to protest against the types of movies which they are to view," he said.**

**Other officers elected besides Plumb were William Johnston of Yorktown, vice-president, and J. M. Heaps of Regina, secretary-treasurer. Directors returned were A. M. Crawford of Watrous, A. J. Flach of Rosetown, G. R. Miller of Wynyard, Frank Beatty of Kerrobert, Fred Falkner of Tisdale, Jack Lundholm of Swift Current, E. J. Marshall of North Battleford, Nels Warner of Saskatoon, H. Gunn of Regina, R. D. Armstrong of Whitewood, G. M. Miller of Kelvington, R. R. Southam of Gainsborough, J. Mahon of Prince Albert, and H. Durham of Shaunavon. Also discussed at the meeting were Sunday movies and the reduction of insurance rates because of the end of fire danger through films, which are no longer inflammable.**

REEL CLIPS: Famous Players Canadian Corp. has moved their offices from the Royal Bank Building where they had been for the past 38 years, to 130 Bloor St. W., Toronto 5, Ont. Phone number is WA 4-4171. . . . Harry Thomas of Los Angeles has become distribution representative for "Wings of Chance," an Eastmancolor feature made by Tiger Productions in Edmonton, and has completed a deal with a U. S. major to release it. . . . The Winnipeg Projectionists Local 299, IATSE, has put forward a resolution supporting Sunday movies. It will be placed before the next annual meeting of the Manitoba Labor Congress. . . . Two new theatres have been opened, while a fire has destroyed another. Opened were P. Peterson's three-day 160-seat North Battleford, Battleford, Sask., and the two-day Vienna, Stewart, BC, as a replacement for A. Carolan's old theatre, the Stewart, which has been closed for over five years and has now been demolished. A recent fire completely destroyed the seven-day 255-seat Helena, Chandler, Que., owned by Owen Brimble and Reg MacConnell. . . . Fred Lypchuk has reopened his 250-seat six-day Dreamland Theatre, the only one in Birch Hills, Sask., which was badly damaged in a fire last May.

## Pik Sets Distrib Firm

NEW YORK—Robert Pik, one of the pioneer importers of foreign films into the U.S. for both TV and general theatrical release, announced the formation of the Robert Pik Organization, Inc., with head offices in New York.

Pik, formerly executive assistant to Joseph Harris, board chairman of Essex Universal Corp., announced that the new company will devote itself to the acquisition of foreign pictures for the domestic market. Primary distribution outlet will be U.S. and territorial television, with some of the product going into theatrical release.

## Jacobs Heads UA Branch

DES MOINES—Eugene A. Jacobs has been appointed branch manager of United Artists' Omaha-Des Moines exchange, it was announced by James R. Velde, UA vice-president in charge of domestic sales.

Jacobs will headquarter in the Des Moines office. He was formerly UA Pittsburgh sales manager. He replaces Donald McLucas, deceased.

## Broidy Heads Oscar Group

LOS ANGELES—Steve Broidy has been named chairman of the Awards Program Committee for the 33rd Annual "Oscar" Presentation of the Academy of Motion Picture Arts and Sciences April 17, it was announced by Valentine Davies, Academy president.

Broidy, a member of the Academy Board of Governors, will have over-all responsibility for next year's "Oscar" Show, which again will be held on a Monday night in order to have minimum effect on motion picture theatre attendance.

## New NT&T House Okayed

NEW YORK—National Theatres and Television, Inc., won permission from Judge Edmund L. Palmieri in Federal Court here last fortnight to build a new house in Boulder, Colo., on the site of the former Boulder Theatre, which was converted into a commercial building when the circuit was forced to divest itself of the house.

Besides the Boulder, the circuit at one time had a second house in Boulder, the Fox, which was destroyed by fire.

# REVIEWS

***The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product***

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SECTION TWO
Vol. 64, No. 22 OCTOBER 26, 1960

## COLUMBIA

### Hell Is A City

MELODRAMA
96M

Columbia
(English-made)
(Hammerscope)

**ESTIMATE:** Good cops 'n' robbers thriller for the program.

**CAST:** Stanley Baker, John Crawford, Donald Pleasance, Billie Whitelaw, Joseph Tomelty, George A. Cooper, Geoffrey Frederick, Vanda Godsell. Produced by Michael Carreras; directed by Val Guest.

**STORY:** The police of Manchester are on the lookout for robber and rapist John Crawford, who escaped from prison, and was believed on his way to the city to pick up some hidden jewels and possibly to try and kill police inspector Stanley Baker, who sent him to prison. He does arrive and gets in touch with some friends to plan a hold-up so he can get funds with which to get out of the country. The hold-up comes off as scheduled, but one of the messengers, a girl, is killed by Crawford's rough handling. The corpse is discovered, as is the fact that some of the money was treated with a green chemical which will give away all who come in contact with it. Using threats on some of his old acquaintances, Crawford is able to stay out of sight. Baker tracks down the others via the green chemical, and they implicate Crawford. Baker manages to track him down and captures him though wounded during a roof-top chase.

**X-RAY:** There's lots of suspense, action, and thrills to be found in this entry concerning the Manchester police. Baker is good as the policeman after a fugitive killer, and the effort is enhanced by the use of location-shooting and police routine. Interest is well maintained throughout, and it should do okay as part of the program. The screenplay is by Val Guest, based on the novel by Maurice Procter.

**AD LINES:** "A Killer-Rapist Roams The City"; "Thrills Galore As The Police Net Closes In On A Killer."

## MGM

### Butterfield 8

DRAMA
109M.

MGM
(Metrocolor)
(CinemaScope)

**ESTIMATE:** Absorbing drama for adults seems headed for better business.

**CAST:** Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill, Betty Field, Mildred Dunnock, Jeffrey Lynn, Kay Medford, Susan Oliver. Produced by Pandro S. Berman; directed by Daniel Mann.

**STORY:** Elizabeth Taylor is a beautiful New York model with a free-wheeling attitude toward sex. On her night club rounds she meets socially prominent Laurence Harvey, bitter because he is living off of his rich wife, Dina Merrill. Taylor lifts Merrill's mink coat as she leaves in anger because she thinks Harvey treated her like a common prostitute. Later, Harvey seeks her out, they fall in love, and spend a week together. Merrill returns home, and Taylor, attempting to return the mink, runs into her. Taylor determines to turn over a new leaf and lead a better life. Merrill learns her coat is missing, and Harvey seeks out Taylor. He learns of her promiscuous behavior. He abuses Taylor when they meet. A friend, Eddie Fisher, comforts her, but reveals that he is to be married. With both men lost to her, Taylor plans to move to Boston and start over. Harvey, realizing he loves her, proposes, but Taylor, certain she is no good for him, runs away. Harvey pursues, and a distracted Taylor runs her car off an embankment and is killed.

**X-RAY:** Come along with a beautiful girl, who has few illusions about life and men. Admire her beauty and pity her morals or a lack of them if you will. She finds real love and complications, but as her psychiatrist warns her, this is rarely the solution to everything. Elizabeth Taylor is just fine as the girl with a dedicated friend (Eddie Fisher) and a phone answering service (Butterfield 8) for a buffer. Laurence Harvey, as the man in her life among the many, is expert. The others in the cast contribute mightily to the quality of the entry, and what emerges is a compelling and absorbing tale that should attract and entertain adults. Along the way, it may shock more than a few with frank dialogue and situations. Incidentally, there are bits of humor that are most welcome and which add to the stature of the presentation. Direction and production are superior and it is impressively mounted. The film has all the potential of a sizeable hit. Story elements, however, limit it to adult playoff. The screenplay is by Charles Schnee and John Michael Hayes and is based on John O'Hara's novel. This is one that exhibitors should see before they book.

**TIPS ON BIDDING:** Higher rates.

**AD LINES:** "Many Men Knew They Could Get Her By Calling Butterfield 8"; "A Tale About A Girl Who Knew Her Way Around Town And Around Men".

### Village of the Damned

MELODRAMA
78M.

MGM
(MetroScope)
(Filmed in England)

**ESTIMATE:** Good science fiction entry.

**CAST:** George Sanders, Barbara Shelley, Michael Gwynne, Laurence Naismith, John Phillips, Richard Vernon, Jenny Laird, Thomas Heathcote, Martin Stephens. Produced by Ronald Kinnoch; directed by Wolf Rilla.

**STORY:** While Professor George Sanders is on the phone talking to his brother-in-law, Major Michael Gwynne, he suddenly slumps to the floor unconscious. Gwynne tries to get through to others in the village, but there is no answer. He heads for the village, meeting the local constable, who is on his way to investigate the cut-off of communications with the village. As the officer rides on to investigate the crash of a bus, he falls unconscious. Gwynne doesn't go any further. Instead, he contacts Army headquarters, and soon there are military units at hand to investigate the mysterious happenings. A plane that flies too low over the village crashes. All of a sudden, there is movement from within the cordoned off area, and life seems to resume. There is no explanation forthcoming either from those within the village or those on the outside. Several months later, all the women in the village are pregnant, including Sanders' wife Barbara Shelley. After confusion, recriminations, etc., six boys and six girls are born to the villagers similar in weight, appearance, and with strange eyes. Their intellect is definitely superior, and by the time they are nine, they are intellectual giants and seem to have supernatural powers. When they cause the death of several villagers, the latter turn on them. Meanwhile, Sanders guesses that they must be an invader-of-sorts from another planet. The War Office discloses that similar incidents took place in other parts of the world, but none of the children survived. When Sanders realizes that the children will be ready to expand and that they cannot be controlled, he decides that they must be exterminated. He sets a dynamite trap and keeps his mind blank so that they cannot know of his intentions. He is successful in destroying them as well as himself to save the rest of the world.

**X-RAY:** Interesting, suspenseful, and well-done is this entry dealing with the supernatural via a different angle in which children are the villains. It holds up well throughout, with capable performances, good direction, and better production, and it should make up fine as part of the show. The screenplay is by Stirling Silliphant, Wolf Rilla, and George Barclay, based on the novel, "The Midwich Cuckoos," by John Wyndham.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "The Most Unearthly Story Ever Filmed"; "Darlings Or Demons?—Where Did These Fair-Haired Children With The Blazing Eyes Come From?"

## PARAMOUNT

### A Breath of Scandal

COMEDY
98M.

Paramount
(Technicolor)
(Filmed in Vienna and Rome)

**ESTIMATE:** Fair comedy has angles, names.

**CAST:** Sophia Loren, John Gavin, Maurice Chevalier, Isabel Jeans, Angela Lansbury, Tulio Carminati, Roberto Risso, Carlo Hinterman, Milly Vitale. Produced by Carlo Ponti and Marcello Girosi; associate producer is Gene Allen; directed by Michael Curtiz.

**STORY:** In 1905, under the jurisdiction of Emperor Franz Joseph, there lived Princess Sophia Loren, an attractive widow pining for romance on her country estate. American scientist-industrialist John Gavin happens on the scene in his automobile and rescues her when her horse throws her. They spend the night together in her hunting lodge where she poses as a peasant girl. They fall in love, but nothing much happens. The next morning she is summoned to the court and leaves, knowing that nothing can come of their relationship. Her father, Prince Maurice

Chevalier, and mother Isabel Jean have arranged her return to court and the possible marriage to Prince Carlo Hinterman, which would disturb the relationship the Prince has with Countess Angela Lansbury. Gavin shows at court to interest the emperor in the production of aluminum. He has to deal with Chevalier. Gavin and Loren meet again, and after a number of complications and situations are resolved, they admit their love and marriage is in the cards.

X-Ray: A simple bit of fluff is this colorfull entry which has a few humorous situations, adequate performances, and average direction and production. In favor of the release is the "name" value of the cast which might possibly be a lure. It should do okay as part of the show and the colorful backbrounds will help as well. The screenplay is by Walter Bernstein, based on the play "Olympia" by Ferenc Molnar.

Tip on Bidding: Higher program rates.

Ad Lines: "The Comedy With Delicious Romantic Complications"; "Their Romance Shocked The Court Of Old Vienna."

### G. I. Blues

Comedy
104m.

Paramount
(Technicolor)

Estimate: Presley returns to faithful fans.

Cast: Elvis Presley, Juliet Prowse, Robert Ivers, Leticia Roman, James Douglas, Sigrid Maier, Arch Johnson. Produced by Hal Wallis, directed by Norman Taurog.

Story: Elvis Presley, a tank gunner; Robert Ivers, radio man; and James Douglas, tank driver, form a musical combo to play in their off hours on their tour of duty in West Germany. With the money they make, they hope to open a small night club on their return to the States. Due for leave in Frankfurt, Presley's outfit backs a member of the unit noted for his romantic prowess in an encounter with dancer Juliet Prowse. He must spend the night in order for everyone to collect. The great lover is transferred at the last minute, and the others beg Presley to pinch-hit. Reluctantly, he agrees. He makes her acquaintance and falls in love with her as does she with him. After seeing the sights together, he calls off the bet and refuses to see her any more. He is pressed into service as a babysitter for Douglas and his fraulein, Sigrid Maier, who go off to get married and give a name to their child. When Presley has problems, he calls on Prowse for help, and she invites him over to her apartment where they spend the night together taking care of the infant. His buddies collect. Meanwhile, his commanding officer hears of the wager and plans on transferring him after apologizing to Prowse. Douglas and Maier tell all and get Presley off the hook, and all is well as Presley and Prowse plan a future together.

X-Ray: One of the film's principal attractions is the fine color camera work evident in the backgrounds and settings. Another, of course, is the presence of Elvis Presley insofar as his fans are concerned. They were numerically considerable prior to his entry into the Army two years ago. How many there are these days and how loyal they are remains to be seen, but his records have been selling very well. Indications are that a large audience should be waiting. The on-screen happenings, 'tis said, are reminiscent of Presley's real experiences in the Army to a degree. The story holds interest fairly well; he sings a goodly number of tunes; and direction and production fall into the better category. Given a little bit of aid exploitation-wise and in publicity and advertising, the entry should do quite well at the boxoffice. The others in the cast give adequate support, with Miss Prowse particularly pleasing. The screenplay is by Edmund Beloin and Henry Garson. Among the tunes heard are "G.I. Blues," 'Tonight Is the Night For Love," "Pocketful of Rainbows," "Didja Ever?," "Big Boots," "Doing The Best I Can," etc.

Tip on Bidding: Higher program or better, depending on individual situaton.

Ad Lines: "Elvis Presley Is Back And Juliet Prowse Has Him"; "Elvis Falls In Love The Hard Way."

## 20th-FOX

### The Secret Of The Purple Reef

Melodrama
80m

20thFox
(CinemaScope)
(Color by DeLuxe)

Estimate: Average programmer.

Cast: Jeff Richards, Margia Dean, Peter Falk, Richard Chamberlain, Robert Earl, Terence De Marney. Produced by Gene Corman; directed by William N. Witney.

Story: Jeff Richards returns to the home of his family on a small Caribbean island to attend the funeral of his father, who died after his boat disappeared. He used it to carry mail and go after fish. The mysterious disappearance forces the insurance company to hold up on payment. He, his younger brother, Richard Chamberlain, and a family retainer, Robert Earl, decide to find out what happened. They check the engineer of a boat that was nearby, Terence De Marney, who claims no knowledge, but he suggests that they see Margia Dean, who is a partner of Peter Falk in a cabaret. She also confesses ignorance, but Richards later learns that De Marney is her father and that Falk is involved in fleecing the insurance company. When he sunk his own ship, those on the other were witnesses, and they had to die. He sunk the boat so there would be no trace. When Falk suspects that Dean betrayed him, he kills her, and there is a showdown on a deserted island with Falk and his men getting their just desserts.

X-Ray: There's violence, mystery, and lots of activity to be found here, with the colorful backgrounds providing a good assist. The plot get all involved; the cast is fair; and direction and production are average. The entry can fit into the lower half of the program. The screenplay is by Harold Yablonsky and Gene Corman.

Ad Lines: "It's Deep, Dangerous And Deadly"; "Shrouded In Mystery And Guarded By Danger Is The Reef of Mystery."

### Walk Tall

Western
60m.

20th-Fox
(CinemaScope)
(Color By De Luxe)

Estimate: Lower half filler.

Cast: Willard Parker, Joyce Meadows, Kent Taylor. Produced and directed by Maury Dexter.

Story: When Kent Taylor, ex-Army officer, and his henchman kill Indians for a bounty, this threatens to nullify a peace treaty and start a new Indian war. Captain Willard Parker is sent alone to bring Taylor back for trial so that the Indians can see that he is punished for his misdeeds. He trails and captures him in a deserted mining town, but Taylor manages to hide the bounty money before being taken. They try to avoid the Indians as well as to keep ahead of Taylor's men. They come across the remains of a covered wagon that has been attacked by the Indians, and find Joyce Meadows hidden in the wreckage near the body of her dead grandfather. They take her along on the pack horse. Taylor is bitten by a rattlesnake and feigns serious injury to slow them up and to turn the tables and get control as his men show up. They leave Parker for dead and take Meadows back to their hideout. Parker recovers and follows, killing two renegades. One runs away, and Taylor gets the drop on Parker. Before he can kill him, the Indians kill Taylor. Parker and Meadows are free to head back to the fort.

X-Ray: A moderately interesting yarn, fair performances, direction, and production, and colorful background settings are to be found in this release that seems best suited for the lower half of the double bill. It's standard western fare.

Ad Lines: "They Dared Bring Law And Order To The Lawless West"; "They Gave The West A New Code To Live By."

## UNITED ARTISTS

### The Alamo

Drama
190m

United Artists
(Batjac)
(Technicolor)
(Todd-AO)

Estimate: High rating, powerful historical drama.

Cast: John Wayne, Richard Widmark, Laurence Harvey, Frankie Avalon, Patrick Wayne, Linda Cristal, John O'Brien, Chill Wills, Joseph Calleia, Ken Curtis, Carlos Arruza, Jester Hairston, Veda Ann Borg, John Dierkes, Denver Pyle, Aissa Wayne, Hank Worden, Bill Henry, Bill Daniel, Wesley Lau, Chuck Roberson, Guinn Williams, Olive Carey, Ruben Padilla, Richard Boone. Produced and directed by John Wayne.

Story: Many men came to the aid of Texas in its fight for freedom. Some came sooner than others, and among these were Colonel David Crockett, played by John Wayne, and his fighters from Tennessee, as well as Colonel James Bowie, played by Richard Widmark, and his men. They gathered their forces behind some walls called The Alamo under the harsh command of Colonel William Travis, portrayed by Laurence Harvey, who was determined to hold the fort against the forces of the Mexican General Santa Anna to give General Sam Houston, played by Richard Boone, time to marshal his forces for the final showdown which was to free Texas from Mexican rule. The men and their officers passed the time in various ways, but when Mexican soldiers surrounded the Alamo, all petty jealousies and internal conflicts were forgotten. All faced death and the Mexicans with the realization that it was a fight to the end. After the women and children were evacuated and the first wave was beaten off, the overwhelming attack began, and all were killed. The only survivors to walk out were the wife and child of an officer and a little colored slave boy.

X-Ray: It would seem as though just about everyone has heard of the Alamo and knows about the fight of the gallant Texans and their friends. It stands to reason that these same millions would want to see this latest, most expansive and most expensive presentation of this bit of history on the wide, wide screen. The film is long, but in being so it has a chance to tell the story fully of that brick and mortar building and of the people who occupied, detested, and defended it. The first half of the presentation moves slower because it sets the mood and the characters and gathers the clan for the bloody, exciting, and thrilling second half with its terrific climax. Not that the film couldn't be cut a bit, but still it holds up well throughout, all things being equal, with interest on high and expectation always present. The cast does well on all counts; the direction and production and film editing are superior; and the battle scenes in color are just great. Tie all this together and you've got a formidable package. Whether or not it will be accepted without question on a reserved seat basis in all situations is something that remains to be seen. The original screenplay is by James Edward Grant. A word would seem in order for the overwhelming campaign which is preceding the film in all areas. This, plus all the natural and dramatic advantages of the entry, would seem to designate the film for top returns.

Tip On Bidding: Highest rates.

Ad Lines: "A Great Story Torn From The Pages Of American History"; "The Story Awaited By All America."

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# UNIVERSAL

## Midnight Lace (6101)

Drama
108m.

Universal
(Eastman Color)

Estimate: Lush, name-filled suspense drama looks like boxoffice winner.

Cast: Doris Day, Rex Harrison, John Gavin, Myrna Loy, Roddy McDowall, Herbert Marshall, Natasha Perry, John Williams, Hermione Baddeley, Richard Ney, Rhys Williams, Doris Lloyd, Richard Lupino, Anthony Dawson. Produced by Ross Hunter and Martin Melcher; directed by David Miller.

Story: Doris Day is happily married for three months to business tycoon Rex Harrison. Suddenly, terror enters her life in the form of obscene phone calls in which a horrible voice threatens her life. She and Harrison contact the police, who are powerless to help until the criminal reveals himself through some overt act. Day's aunt, Myrna Loy, urges Harrison to take her away, but the press of business forces postponement of their trip abroad. Day suspects everyone, including Roddy McDowall, her housekeeper's worthless son; construction foreman John Gavin, who is obviously attracted to her; and Harrison's treasurer, Herbert Marshall, who seems to be in financial difficulty. It even appears that she may be imagining the whole episode to attract additional attention from the sometimes neglectful Harrison. A trap is set for the criminal, who is unmasked as Harrison, who only married Day for her money. The police are close at hand, and with the help of Gavin she is rescued.

X-Ray: Dramatically, there are a few loopholes, but the only ones who will be bothered by them are the cinematic purists who don't go to the movies anyway. Everyone else, with special emphasis on the women, will be fascinated and engrossed as this suspense drama unfolds amid the lush splendor of surroundings and high fashion elegance one has come to associate with a Ross Hunter production. A cast of high-powered names takes care of the acting chores, and Miss Day is a standout in a nerve-wracking role. Harrison oozes charm and mature appeal, and John Gavin should please the younger set. Miss Day's clothes designed by Irene are a show in themselves, and the women in the audience will have a great if slightly envious time admiring them. The film is big, luxurious, and colorful, in addition to building suspense effectively through good direction by David Miller. There is something for everyone here, and the result should be plenty of boxoffice action. Screenplay is by Ivan Goff and Ben Roberts.

Tip On Bidding: Better rates.

Ad Lines: "The Power-Packed Story Of The Most Shocking Game Ever Played With A Woman's Love . . . And Her Sanity"; "The Woman In The Midnight Lace . . . Target For Temptation Or Terror?"; "Now Fear Possessed Her . . . As Love Once Had."

# FOREIGN

## Heaven on Earth

Drama
84m.

JB Film Enterprises
(Eastman Color)
(Italian-made) (Dubbed in English)

Estimate: Interesting tour of Rome with romantic dressing.

Cast: Barbara Florian, Charles Fawcett, Gabriele Tinti, Arnoldo Foa. Directed by Robert Spafford; produced by Dominick Franco and Fulvio Luciano.

Story: Count Arnoldo Foa, widowed and confined to a wheelchair as the result of an explosion during World War II, lives in Rome with his young son Gabriele Tinti, who holds all Americans responsible for the death of his mother during the war. He resents the forthcoming arrival of former American Army Major Charles Fawcett, a friend of his father, and his daughter, Barbara Florian. He takes them touring, but his manner is so ungracious that Florian tells him never mind. He is ashamed and unbends. He helps her discover Rome and its beauties as they also seem to find one another.

X-Ray: Papal permission had to be obtained before the cameras could venture into a number of locations in Rome, and what emerges are scenes of beauty that not many have seen which are especially effective because they are in color. The romance between the youngsters is something extra which fuses the travelogue effectively, and there is some extraneous footage as well. Of course, the sightseeing may interfere with the desires of those who would see a story and vice versa for those who would strictly tour Rome for its sights. At any rate, it should prove a good entry for the art spots and may even squeeze by in the regulation spots where the subject matter is acceptable. The screenplay is by Robert Spafford based on a story by Murray Hill Topman. A rock-and-roll tune, "At Seventeen," is heard, as well as "Ave Maria" and choral numbers.

Ad Lines: "Rome As Never Seen On Film Before"; "An Unusual View of Rome And Its Beauty," "The Film That Was Made With The Special Permission of the Vatican."

## Marie Octobre

Drama
98m.

Lopert
(French-made) (English titles)

Estimate: Compelling import for art spots.

Cast: Danielle Darrieux, Bernard Blier, Robert Dalban, Paul Frankeur, Jeanne Fusier-Gir, Paul Guers, Daniel Ivernel, Paul Meurisse, Serge Reggiani, N. Roquervert, Lino Venturo. Produced by Lucien Viard; directed by Julien Duvivier.

Story: Danielle Darrieux, head of a Paris fashion house and member of a resistance movement during the war, learns that among the underground group there was a traitor. He not only betrayed his comrades to the Gestapo, but was also responsible for the death of their leader, with whom she was in love. She locates the surviving members of the group and invites them to an anniversary dinner at the old chateau where they gathered as members during the war 15 years before. After the dinner, she informs the gathering of the betrayal, indicating that the traitor is still among them. A sort of "kangaroo court" is held, with suspicion focusing on one and then another until the traitor finally gives himself away. Darrieux shoots him when he tries to escape and gives herself up to the police.

X-Ray: This is a brilliantly directed and enacted film that fascinates with its subject matter and holds interest as it builds to a most unexpected climax. It is based on a novel by Jacques Robert with screenplay by Robert and Duvivier. Unfortunately, it resembles a one-set play more than a motion picture. It is all talk, with consequently a profusion of English titles, and very little action. For the art spots and French-speaking audiences, it should be even more appreciated as it is a fine example of suspenseful drama but the lack of action may limit its appeal.

Ad Lines: "There Is One Amidst Us Who Is A Traitor!"; "A Modern Interpretation Of The Finer Points Of Betrayal and Revenge."

## Never On Sunday

Comedy
91m.

Lopert
(Made in Greece) (English dialogue)

Estimate: Delightful comedy is art house winner and could surprise elsewhere.

Cast: Melina Mercouri, Jules Dassin, Georges Foundas, Titos Vandis, Mitsos Liguisos, Despo Diamantidou, Dimos Starrenios, Dimitri Papamikail, Alexis Salomos. A Melinafilm Production; written and directed by Jules Dassin.

Story: Melina Mercouri is a beautiful prostitute in the port of Piraeus who chooses her own customers and maintains a happily innocent view of life. American tourist Jules Dassin arrives and is impressed by Mercouri's beauty. He is convinced that if he can turn her from prostitution and force her to accept the grim realities of life, he will better understand the fall of the beauty that was ancient Greece. Alexis Salomos, who lives off the earnings of all the other prostitutes, is delighted by the chance to get rid of Mercouri's free-lance competition. He finances Dassin's educational campaign. Much to the dismay of the men of the town, Mercouri gives up her job. When she learns that Dassin has made a deal with Salomos, she goes berserk. She organizes a revolt of all the prostitutes, and the resultant strike forces Salomos to lower rents and improve living conditions. Dassin, not understanding the violent forces he has unleashed returns to the bar where he met Mercouri. Mercouri's friends poke fun at him, and then he suddenly realizes the ridiculous position he is in. He joins the party, laughing, singing, and dancing with the rest. He has discovered that the only real truth is in the joy of living.

X-Ray: Jules Dassin, who has given the screen "Rififi" and "He Who Must Die," turns his talents to comedy here, and the result is a triple-threat tour de force that is sure to be an art house winner. The story is charming and never sordid, and Dassin and Mercouri are wonderful in the leads. Supporting performances are also fine, and Dassin, the director, does full justice to the screenplay by Dassin, the writer. The man does everything, and he does it well. Of course, the theme makes this adult entertainment, but in regular situations that can play it for discriminating audiences, it could very well prove a pleasant boxoffice surprise. This is quality film making on a limited budget and a delight all the way.

Ad Lines: "The Beauty That Was Greece And That Nation's Tragic Fall . . . As Seen Through The Eyes Of A Befuddled Pygmalion"; "A Joyous Romp As A Guy With Reform On His Mind Meets A Gal With Love On Her Mind."

## Sin and Desire

Drama
77m.

Atlantis
(French-made) (Dubbed in English)

Estimate: Import not of art house calibre.

Cast: Francoise Arnoul, Andre LeGall, Aime Clariond, Raymond Cordy, Blavette, Rene Blancard, Ketty Dallan. Produced and directed by Willy Rozier.

Story: Francoise Arnoul, singer-dancer of Spanish origin, meets Andre LeGall, deep-sea diver in Toulon. He falls in love with her, but she is only interested in furthering her career and making money. He rents a cottage so they can be together and takes a dangerous diving job to obtain more cash. He is injured due to the depth and pressure, and after a hospital stay, finds her gone when he returns to the cottage. Unable to pursue his trade, he takes to drink. His friend, Blavette, learns Arnoul is living with agent Aime Clariond who has launched her on a successful career. She returns to appear at the local cafe. Bitter, LeGall goes to the villa in which she is staying, and when she spurns him, he strangles her in a fit of passion.

X-Ray: This peculiar import, shot mainly away from the studio on location, is interesting, despite many shortcomings due principally to the foreign flavor and unhappy ending to the slight story. The catch-penny title may get a buck from the undiscriminating, but the film is below average art house standards. The dubbing is a good job, and the performances are okay, with Arnoul and LeGall in some fairly torrid love scenes. While dubbed in English, the several songs by Arnoul are still in French. The script is by Xavier Vallier.

Ad Lines: "The Story Of A Girl Who Couldn't Control Her Emotions"; "Tempted By The Lure Of Wealth and Fame; Outraged By The Mad Passions Of The French Waterfront."

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# MISCELLANEOUS

## Natchez Trace

MELODRAMA
80M.

Panorama Pictures

ESTIMATE: Okay historical action meller.

CAST: Zachary Scott, William Campbell, Marcia Henderson, Ken Duncan, Ann Kelly, Robert Booth, Frank Cunningham. A Lloyd Royal-Tom Carraway production; directed by Alan Crosland.

STORY: Swindler and highwayman Zachary Scott is the bane of travelers along the Natchez Trace, wilderness roadway between Natchez and Nashville during the mid-19th Century. He uses the money to build an absolute monarchy in which he hopes to rule the entire mid-South as a dictator. He also kills slaves to gain funds and after killing a plantation owner gets William Campbell, fiance of heiress Marcia Henderson, on his trail. Between the two of them, they get sufficient evidence to cause the downfall of Scott, who is killed.

X-RAY: This is a better than average historical meller of the mid-south of the 1830's with plenty of action and satisfactory performances by Scott, Campbell, and Henderson. Shot on location, it holds interest all the way, and should fit well into the duallers. The screenplay is by D. D. Beauchamp and William R. Cox. Film should have special exploitation possibilities in location where it was made.

AD LINES: "They Called Him An Empire Builder, But Two People Knew Him As He Really Was—A Swindler, Murderer, Sadist"; "A Power-Mad Bandit Of The Old South."

# The Shorts Parade

## ONE REEL

### COLOR CARTOONS

COUNTER ATTACK. Paramount Noveltoon. 6m. The cat chases the mouse into a novelty shop, where the mouse tricks the cat into a dog mask and turns him over to a dog-catcher. FAIR. (P19-5).

DISGUISE THE LIMIT. Paramount Modern Madcaps. 6m. Mike, the masquerade, famous crook, knocks himself out trying to steal a diamond studded collar from a French poodle only to end up in the dog pound. FAIR. (M19-8).

ELECTRONICA. Paramount Modern Madcaps. 6m. Henpecked Henry buys a robot to take over his household chores; but as with most mechanical contrivances things go wrong. FAIR. (M19-6).

HYDE AND GO TWEET. Warners Merrie Melodies-Looney Tunes. 6m. Sylvester chases Tweety into the office of Dr. Jekyll; and Tweety, looking for a place to hide, jumps into a jug of 'Hyde formula'. He emerges a ferocious yellow monster and gives Sylvester a real bad time; until it all proves to be a dream. GOOD. (7710).

MICE FOLLIES. Warners Merrie Melodies-Looney Tunes. 6m. Ralph and Martin mice are returning home late from a lodge meeting. In the dark they tangle with a cat and thinking it their wives, decide to spend the rest of the night in the park. FAIR. (7714).

MOUSE AND GARDEN. Warners Merrie Melodies-Looney Tunes. 6m. Sylvester and his pal Sam match wits conning each other out of a mutually caught mouse. Both cats end up stranded on an island while the mouse rows away to safety. GOOD. (7712).

PECK YOUR OWN HOME. Paramount-Noveltoon. 6m. Color. Man decides he needs a good night's sleep. He takes some pills and settles down, but not for long as a busy woodpecker goes to work on a tree outside his window. Infuriated, the man saws down the tree. The woodpecker invades the home and pecks away at everything in sight. FAIR. (P19-4).

READY, WOOLEN AND ABLE. Warners Merrie Melodies-Looney Tunes. 6m. Sam, the sheep-dog and Ralph, the hungry wolf, are friends during off hours; but when Sam is herding his flock, Ralph conceives every possible means to steal a sheep. Ralph becomes so frustrated that he is carried off in a straight-jacket. GOOD. (7713).

SHOOTIN' STARS. Paramount-Modern Madcap. Color. 6m. Rival television western stars hate each other, and when a small-fry fan approaches them for autographs, each decides to prove that he is better than the other. The autograph seeker has the time of his life at the free show, and when the pair are exhausted, a new western star with guitar comes along to take away the autograph seeker. Even the other stars want his autograph. GOOD. (M19-7).

THE SHO MUST GO ON. Paramount Modern Madcaps. 6m. The noise of the local blacksmith annoys the manager of a great symphony orchestra; and he tries to buy him out. Failing in this, he incorporates the blacksmith, with anvil, into his orchestra. GOOD. (M19-5).

SILLY SCIENCE. Paramount Noveltoon. 6m. This shows a most imaginative series of inventions in the field of electronics. FAIR. (P19-3).

TURNING THE FABLES. Paramount Noveltoon. 6m. The tortoise and the hare turn their energies to a uranium swindle in which the wise-guy hare is again outwitted by the seemingly slow-thinking tortoise. FAIR. (P19-6).

### SPORTS

SAM SNEAD SHOWS YOU HOW. 20th Century-Fox CinemaScope Movietone Adventure. 9m. This is an average golf short filmed in color at Florida's famous Boca Raton Golf Course. It will especially interest followers of the sport. FAIR. (7003).

DO SAVE . . . pink REVIEWS!

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

# EXPLOITATION

**OCTOBER 26, 1960** SECTION THREE Vol. 64, No. 22

***ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.***

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

***Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:***

## A CIVIC-CLUBS

**NUMBER A44**

### Fashion Show Benefit

*THEATRE:* **Guthrie**
*ADDRESS:* **Grove City, Pa.**
*MANAGER:* **James G. Bell**

Last Spring the president of the Grove City Women's Club was interested in having a foreign exchange student enter our high school this fall and set about to organize a chapter of the American Field Service here; and this Fall a student from Italy entered our local high school through their efforts. This will entitle a student from our high school to spend the summer in a foreign land; but funds had to be raised to finance the trip.

Knowing this I thought of the idea of combining a motion picture and fashion show benefit.

We first had to talk to the president of the Women's Club to see if they would be interested and if they were we then would have to see how the Merchants Division of the Chamber of Commerce would like to cooperate with the "adventure". All along I felt that we had to have a cause for the fashion show in order for the merchants to cooperate.

Having got the green light from both organizations we called a meeting and set up our plans with the head of the Women's Club acting as chairlady for the advance sell of tickets and the chairman of the merchants division getting the dress shops of the town organized for the fashion show.

I selected several films that I felt would lend themselves to the event; and the three of us sat down and picked "A Man Called Peter" which was booked for the date of the benefit.

After this was done I found myself with the job of building a stage since our CinemaScope screen takes up all the space on the present stage. I built a platform in front of our present stage five feet deep by 24 feet long with steps on both sides and trimmed the front with an old valance and covered the floor of the platform with carpet and installed spotlights to light the stage and used a spot out of the projection booth to spot each model as she stepped on the stage.

Since we are open in the evening and have two showings of our feature or two complete shows each night I set the fashion show to be held between the two shows. We used the office and ladies rest room for the dressing rooms for those models who had some last minute fixing of their clothers; and had them walk down one aisle, across the stage and back up the other aisle.

We were lucky to obtain a speech professor from our college to narrate the description of the clothes each model wore and she did an excellent job.

We received many unsolicited 'thank you' letters for our efforts and due to the civic nature of the event newspaper stories were plentiful. I arranged a window display on the fashion show and picture in one of the cooperating stores.

NORTH TO ALASKA
NORTH TO ALASKA

**Donna Oehm and Gerald Sullivan are the bicyclists who are pedaling from New York City to Alaska as part of 20th Century-Fox's exploitation campaign on "North To Alaska." They will appear on TV, and give press interviews along the way.**

---

The show brought people into our theatre who have not been present for a long time and the whole town was buzzing about the stunt.

I certainly would recommend this for any theatre manager who would like to try and get some of his lost customers to return to the theatre. I felt when we started that we would do just this and I am more sure now that we had the right idea.

We also used 100 window cards which the merchants insisted on paying for out of their funds. The merchants were so happy with this arrangement that they would like to do it again for a worthy cause next year.

*SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD*

## B KIDS' MATINEES

**NUMBER B69**

### Super Market Tieup on Kids Shows

*THEATRE:* **Fox,**
*ADDRESS:* **Redwood City, Cal.**
*MANAGER:* **Lou Singer**

This past summer we held a very successful series of kiddie shows sponsored by Broadway Markets of Redwood City. This covered the summer vacation period of 12 weeks.

The shows are sold for a very substantial sum each week, with the tickets being issued at the markets' cashiers' stands. Free advertising is given us by the markets in their weekly double-page spread. Managers of the markets feel that this is a real business-getter for them as the mothers drop in to do their shopping while picking up these free tickets. Different colored free tickets are issued each week with these good for admittance of kids under 14 years of age. The shows start at 1.00 P.M. and end at 3.15 p.m. on Fridays. This is usually an off period for us.

We further plug the shows by large sized circus heralds given out at both the theatre and the markets. On these we list the entire 12 shows, which this year consisted of the following features: "Jupiter's Darling", "The Black Shield Of Falworth", "The Veils Of Bagdad", "The Golden Blade", "Meet Me At The Fair", "The King's Thief", "Brigadoon", "The Scarlet Coat", "Bad Day At Black Rock", "The Student Prince", "Green Fire" and "Many Rivers To Cross" plus cartoons, comedies, etc. at every show.

This idea can be sold to any group of markets or any one market during the summer period, or any period during the calendar year, with the showing taking place on early Saturday morning off-hours so as not to hurt the regular matinee business.

**Bernie Hickey, manager, Fulton, Pittsburgh, Pa., recently held a "sharkburger" smorgasbord in his theatre lobby in connection with the showing of 20th-Fox's "September Storm." Attending were models in Jantzen swim suits and members of the city's Scuba Diving Club.**

There is no question but what this has proven a very successful and profitable deal for us, and I feel sure that it will do the same for others.

## F | ARMED SERVICE

NUMBER F18

### The Navy Helps Out Again

*THEATRE:* **Hollywood,**
*ADDRESS:* **Ft. Worth, Texas**
*MANAGER:* **LeRoy Ramsey**

The Navy certainly lent full cooperation in our campaign on United Artists' "Gallant Hours" recently.

The Navy allowed us to use 32 "A" boards that they have for their recruiting use all over the city. We used one-sheets on these on both sides, which made a total of 64 one-sheets that we were able to place at very good traffic locations.

On a Thursday opening night the Naval Reserve marched down the main street of town and then to the theatre. As they marched down town they seemed to gather a large crowd of onlookers, which followed them to the theatre. We feel that we got most of these as patrons after the reservists completed a close-order drill in front of the theatre.

On Saturday night after opening, the Navy League, made up of youngsters too young for the Naval Reserve marched over the same route. They also performed close-order drill in front of the theatre and then marched in to attend a performance of the film.

The Navy recruiting office furnished us with 5,000 naval history comic books to give out on opening day. These went well as it seems that everyone has their hand out for something free.

The Naval Reserve placed a ship model display in our lobby and in front of the theatre in advance of playdate.

All Navy Reserve units had a one-sheet on the picture on their bulletin boards, with a poster calling attention that any reservist in uniform or showing proper identification would be admitted free to see "Gallant Hours" when accompanied by one paid admission.

## G | STUNTS-BALLY

NUMBER G114

### The 13 Ghosts Make Merry

*THEATRE:* **Hollywood,**
*ADDRESS:* **Ft. Worth, Texas**
*MANAGER:* **LeRoy Ramsey**

Columbia's "13 Ghosts" paid off for us with the use of the following promotions.

Due to a tip from Jack Gordon, amusement editor, Ft. Worth Press, we learned of a girl who would be 13 years old on the 13th of the month, opening day of our picture, "13 Ghosts". We invited her and 13 of her friends to the opening and furnished her with a birthday cake and Cokes for her 13 friends. Gordon carried a story on this in his column; and we were able to get a picture on page three showing the girl cutting her birthday cake.

We designed a herald out of the viewers that were given out to view the picture. These were numbered and we invited recipients to compare the number with numbers posted in our boxoffice. We designated each number with "13" in it as winner of a free ticket to the theatre. We put out 10,000 of these in shopping centers and downtown. I might add, that the 1300 to 1399 series gave us a field day on free passes. If the heralds are properly numbered, and you omit the 1300 series, you will wind up with only one free admission per 100 heralds.

About a week to 10 days prior to opening we hung "ghost viewers" from about everything we could in the theatre. This created a lot of attention from patrons wondering what they were.

**George H. Mackenna, managing director, Basil's Lafayette, Buffalo, N. Y., had this beautiful Japanese girl out on the main stem as publicity for Allied Artists' "Hell To Eternity" recently. She passed out copies of the paperback book and guest tickets to those who could tell her the name of the attraction at the theatre.**

We got a legitimate William Castle Fan Club together and held a contest among members to see who could enroll the largest number of new members. First prize was a one year's pass; second prize, six months pass, and all members received a pass to see "13 Ghosts." We had some very ambitious members and quite a few turned in lists numbering several hundred new members. We further utilized the Fan Club members in a street stunt, dressing them up in sheets, carrying a sign reading "I Am One Of The 13 Ghosts."

NUMBER G115

### I Love A Parade

*THEATRE:* **Emerson,**
*ADDRESS:* **Brush, Colo.**
*MANAGER:* **Joe Machetta**

We are in a very active community which provides a great deal of competition for our theatre. For example, the week of the Fourth of July there was a carnival in town all week; a street dance one night; a barbecue another night followed by a night rodeo on July 3 and a rodeo on the Fourth.

As you can see, the outlook for business that week looked pretty grim so we decided we'd better do something about it. We arranged to play "Merry Andrew" on the 3rd and 4th; and since we have a parade on the 4th every year we borrowed a jeep and decorated it to resemble a circus tent and placed our advertisement on the film around it. We rented three costumes, a lion, clown and trapeze artist. My little brother, who is quite a clown anyway, played the part of the clown. We covered his face with clown white, mascara and lipstick making him hardly recognizable. In the parade he walked behind our float with a sign on his back reading "Merry Andrew" and passed out peanuts to all the kids along the line; and doing stunts which made everyone laugh. Our concession girl, who is quite shapely, wore the trapeze costume and aroused quite a flutter with the men. As for myself, I wore the lion costume and drove the jeep, growling every few yards. The crowd applauded us all the way down the line. We even had kids trailing on the side of us. I'm sure that almost every person who had a camera took our picture. On top of our float we had a stuffed monkey holding a few balloons in each paw.

SINNERS! ELMER GANTRY IS COMING! TO RKO KEITH'S

**The Antique Auto Club cruised the main streets of Washington, D. C., recently in connection with the opening of United Artists' "Elmer Gantry," RKO Keith's. The motorcade served as a reminder to reckless drivers and pedestrians that "You, too, are sinners if you do not comply with traffic regulations."**

## Piano Marathon Record For "Song" In Milwaukee

**MILWAUKEE—A new world's piano marathon record was set here last week in connection with the Towne opening of William Goetz' "Song Without End," the story of Franz Liszt. The marathon, one of a series of attention-getting piano stunts being conducted all over the country for the film, was held by Leslie Czimber of Milwaukee, who played for 78 hours, 19 minutes and 5 seconds.**

**The old record was established by Joe Niland, who played in a Times Square window in New York for 78 hours, 8 minutes and 12 seconds.**

**Czimber played his piano in the window of Robinson's Department Store in the heart of Milwaukee's business section. Press, radio and television coverage had a field day covering the gala event arranged by a Columbia exploiteer.**

We didn't win a prize for the most beautiful float; but we were the talk of the town for many days after. Dozen of people personally complimented us on our originality.

That night we again put on our costumes and paraded up and down main street, pausing occasionally in front of the theatre. I was surprised to find that such a novelty is quite a drawing card. The week which I presumed would be our worst turned out to be one of the best.

NUMBER G116

### Radio Station Sponsors Preview

*THEATRE:* **Gopher,**
*ADDRESS:* **Minneapolis, Minn.**
*MANAGER:* **Ed Linder**

Our recent campaign on U-I's "College Confidential" featured a tie-in with WDGY radio station here whereby they sponsored an early bird (9 A.M.) preview and in return gave us 10 spots a day for five days in advance. They distributed special tickets for the showing and it was a tremendous success.

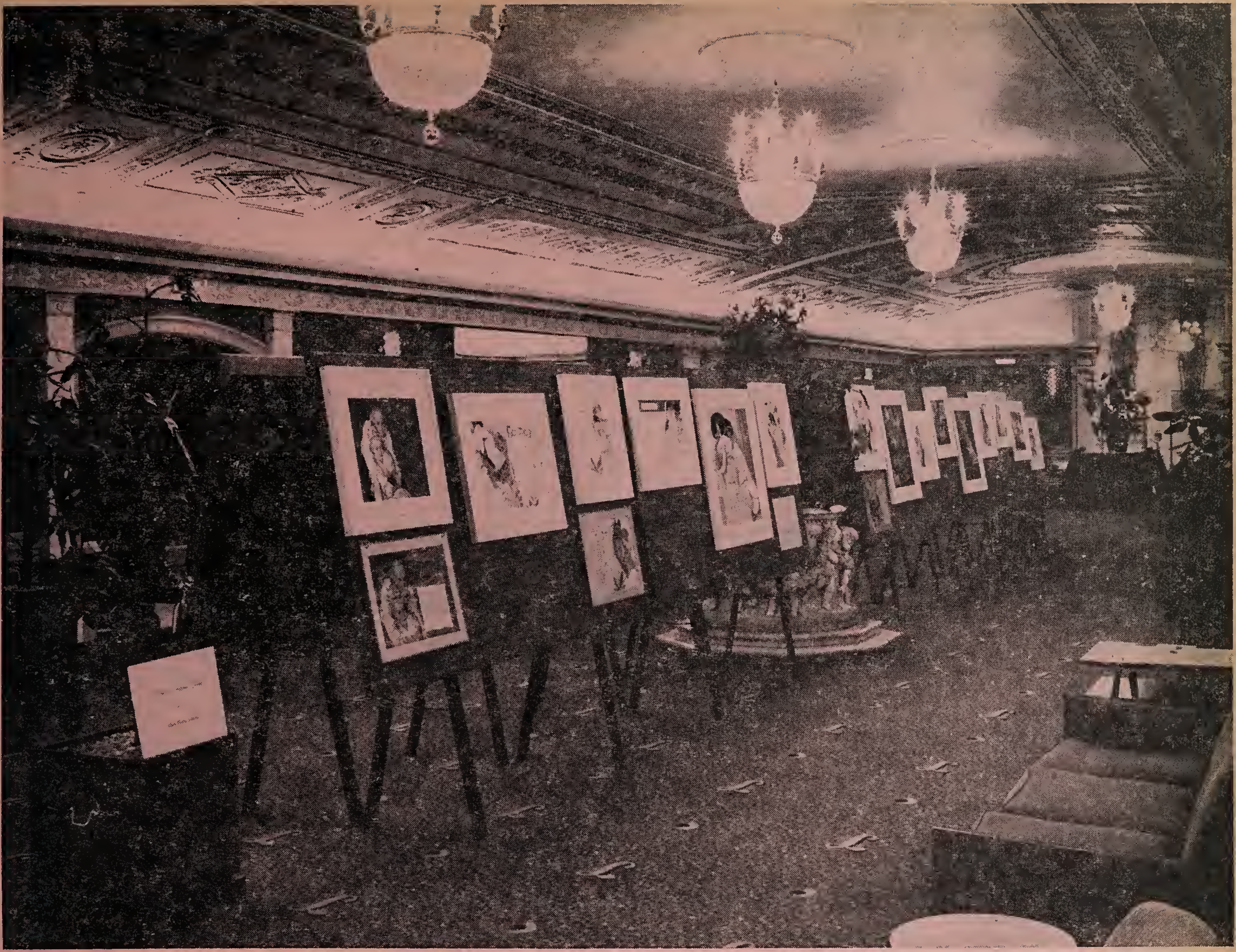
We also distributed numbered special heralds bearing a gag "cool quiz" on the back. This was titled "Are You Hip—Or A Square. Test Your College Knowledge". It was, of course, aimed at the younger set. Winning numbers were posted in the theatre lobby and bearers of corresponding numbers were admitted free upon presentation of the herald to the doorman.

For street bally we had four teen-age girls attired in shorts and T shirts stencilled with "College Confidential"; and a dog wearing a blanket also stencilled "College Confidential", etc. They also distributed the lucky number heralds. The use of a new car was promoted girls and the dog from one section of town to from a local automobile dealer to whisk another.

We promoted 50 Gold Medal Books free from the local distributor and gave them to the first 50 persons attending on opening day. The Gopher News Company, wholesalers for the Gold Medal book, bannered their 12 trucks with copy reading: "Read the book now. See this hit at the Gopher Theatre."

Fifty window streamers were placed in lunch rooms and stores near bus stops two weeks in advance of opening. These were supplied by the film company. We also placed three sheets in three empty downtown stores in advance.

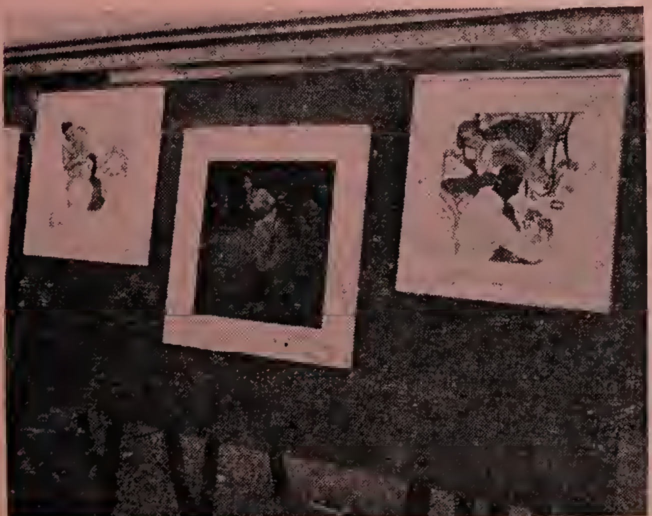
Extensive newspaper publicity was also received.



# Art Exhibits Brighten Theatre Scene

An art show featuring the work of famous illustrators from the pages of the Ladies' Home Journal was on view recently on the mezzanine of Loew's New Capitol Theatre on Broadway, New York City, for a three weeks period.

The show featured 29 original illustrations of such top-flight artists as Jon Whitcomb, Joe Bowler, Coby Whitmore, Joe De Mers and others, and attracted much attention.



Where the space provides and a suitable exhibit can be arranged either directly with local artists or through local galleries, dealers or art groups, similar art displays have been found to be not only added attention getters; but prestige builders as well.

If you are working with a purely local group, you may find that it will garner added newspaper space and good will from the artists, their friends, and cultural groups. Artists and art circles are always on the look out for a place to suitably display their works.

While this effort may be a trifle on the high-brow side and, possibly, best suited to art theatres, it is still an added feature sure to add to your stature in the community and appropriate for 'showing' regardless of your current feature attraction. Of course, if it is held in conjunction with a film dealing with artists, models, and their life, it will have more potency and meaning; but it is a stunt well worth a try almost anywhere at any time.

Nothing elaborate should be attempted. All one needs is the space, since the artists exhibiting will most likely furnish the lay-out and few accessories necessary. They will do most of the work; the publicizing of the exhibit, etc., while you reap the appreciation and the glory.

Along similar lines, in some locations it may be possible while working through the public schools or art schools to promote an exhibit of children's paintings; and if your efforts are successful, you may turn your art exhibit into a permanent thing, changing the exhibiting artists from time to time.

Naturally, such exhibits of works of art must be protected and watched; but even this requisite may be easily solved by having either an artist or a representative unobtrusively "on guard" and at the same time able to answer whatever questions patrons might ask pertaining to their history, and availability.

In addition, properly arranged art exhibits have been found to be most attractive brighteners and utilizers of drab lost space in inner lobbies, mezzanines and other spots in theatres that have the necessary space for the proper displays.

SPENCER TRACY FREDRIC MARCH GENE KELLY
"INHERIT THE WIND"
DICK YORK DONNA ANDERSON FLORENCE ELDRIDGE

John T. Scopes and TV actress Maggie Hayes look at display in the Astor, New York City, lobby on United Artists' "Inherit The Wind." Scopes started the famous "Monkey Trial" which inspired the Stanley Kramer film.

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# COMPANY ASSISTS

**COLUMBIA** has undertaken one of the greatest merchandising and licensing campaigns ever conducted for a motion picture on "The 3 Worlds of Gulliver". Licenses have been awarded to 14 manufacturing organizations with many more now in negotiation. The firms include Happy Cottons, Inc., fabric manufacturers; Cindy Lee Corporation, makers of Children's dresses; Jaymee Fashions, Inc., children's sportwear; Lazy Time Togs, Inc., makers of robes and pajamas for children; May Knitting Company, swim and beachwear manufacturers; Campus Girl, Inc., robes and pajamas; H & M Sportswear, Inc., and Rodless Decorations Inc., makers of bedroom ensembles and curtains. Licenses were also awarded to the U.S. Basket Company, Burntwood Products Company, Jo White, Inc., Uneeda Doll Company, and the Arlington Hat Company. Negotiations are under way with soft goods firms, shoe and shirt manufacturers and others.

**UNITED ARTISTS** announced that an estimated 300,000 high school and college students in the Chicago, Philadelphia, Detroit and Dallas areas are being alerted in the first phase of the teen-age press agent campaign for Stanley Kramer's "Inherit The Wind". In a unique plan to reach and develop the younger audience, UA and the Kramer organization have hired teenage publicists to work in conjunction with local UA representatives in bringing the film to the attention of youngsters in key areas across the country. The teen-age press agents are creating important word-of-mouth publicity for the film in all media. The fledgling press agents, students of journalism or related fields, have been contacting city desk editors, radio and television stations, high school and college publications, civic, church and cultural groups. In addition, they set up screenings and conduct forums to discuss the picture. In addition to working for weekly salaries, the young press agents will be competing for special prizes awarded for the greatest ingenuity.

**EMBASSY PICTURES'** president Joseph E. Levine contends that the most important sale is made at the theatre level and has issued an elaborate over-sized exhibitor's campaign manual for his MGM release, "Where The Hot Wind Blows". The manual provides exhibitors with complete advertising, publicity and exploitation material; and gratis TV trailers and radio spots are made available in it, as well as free RCA Victor recordings by the Ames Brothers of the title song. Levine called upon exhibitors to utilize their lobbies to help sell motion pictures instead of using the area solely as a background for the sale of candy and other refreshments. "The theatre lobby," Levine stated, "is among the most effective points-of-sale available to an exhibitor, and except in rare instances, it is the most neglected. In the course of a week, thousands of patrons parade through the lobby and yet most theatres confine their lobby sale to a simple poster announcing the next attraction." Embassy has available an eight-foot, double-flasher lobby display on "Where The Hot Wind Blows." The multi-colored standee, which the film company has subsidized so that it can be available to all exhibitors may be ordered through Embassy's New York City office at a nominal charge.

**COLUMBIA** has arranged a wide variety of tie-ins for "Surprise Package" but the latest arrangement comes closest to the real meaning of the term "tie-in" than any other ever set. The Tie-Tie Corporation, world's largest manufacturers of wrapping materials, has agreed to cross-plug the film in a national campaign aimed at teaching consumers how best to wrap packages. In addition to window displays and cooperative ads, special "wrapping schools" will be conducted from theatre lobbies during various playdates all over the country.

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

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MARQUEE LETTERS, WEATHERPROOF, WEARPROOF MASONITE, Black or Red, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

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FOR SALE: 2500 theatre chairs. Call TWining 8-7380 or write to CIRCUIT CONSTRUCTION CORPORATION, 82-24 Northern Boulevard, Jackson Heights, Long Island.

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THEATRES REQUIRED and for Sale in America. BOVILSKY, 34 Batson Street, Glasgow.

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BIGGER, BETTER BARGAINS—Super, E7, Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; SA RCA 35mm Arc Sound Projectors with pedestals $195.00; Filmoarc 16mm sound projectors further reduced, $795.00; Hi-Intensity arcs w/rectifiers, Brenkert, Simplex, Strong, Forest, $195.00. S.O.S., 602 W. 52nd Street, New York 19.

BEST DEALS! Vidoscope anamorphic lenses, $225.00 pair; RCA MI-9030 soundheads, brand new, $595.00 pair; E7 Intermittents, rebuilt, $79.50; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

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# The A-MAN Corner

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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—*M. P. Herald*

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MOTION PICTURE

# EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 2, 1960 Volume 64 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE

## COMPO Attacks World-Wide Woes

*(See Page 10)*

## Physical Theatre-Extra Profits Dept.

*(Convention Issue)*

**B. Gerald Cantor, president, National Theatres and Television, Inc., recently announced the formation of National Theatres as a division of the parent firm in a move emphasizing the company's diversification plans.**

**editorial:** Minor Meeting—Major Thinking . . . *see page 5*

# "'INHERIT THE WIN
# BIG PICTURES O

## Rousing! Whooping! Sparks fly continuous

### AND ALL OTHER CRITI

"TRIUMPHANT! IT GROWS IN TEMPESTUOUSNESS AND TENSION! ONE OF THE MOST BRILLIANT AND ENGROSSING DISPLAYS OF ACTING EVER WITNESSED ON THE SCREEN!" —*Bosley Crowther, Times*

**"ONE OF THE SEASON'S STANDOUTS! A PROVOCATIVE, ENGROSSING DRAMA! SUPERB PERFORMANCES! AN EXCITING EXPERIENCE!"** —*Rose Pelswick, Journal American*

"FINE, HEARTY, ROBUST, RAMBUNCTIOUS! STANLEY KRAMER MAKES HIS POINTS BOLDLY. AN EXCEPTIONAL FILM!"
—*Paul V. Beckley, Herald Tribune*

**"A ROBUST SHOW OF RAZZLE-DAZZLE! A WONDERFULLY ENGAGING MOVIE, DISPLAYING FERVOR AND FLAMBOYANCY!"**
—*Justin Gilbert, Mirror*

"ONE OF THE SUPERIOR PICTURES OF THE YEAR!"
—*Archer Winsten, Post*

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**SPENCER TRACY** **FREDRIC MARCH** **GENE KELL**

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DICK YORK / DONNA ANDERSON with HARRY MORGAN CLAUDE AKINS and FLORENCE ELDRID

Screenplay by NATHAN E. DOUGLAS and HAROLD JACOB SMITH · Based upon the play by JEROME LAWRE
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# IS ONE OF THE
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**Sensational, and I mean sensational!"★★★★**

*—Wanda Hale, N.Y. Daily News*

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**"RESOUNDINGLY TRIUMPHANT! ROUSING ENTERTAINMENT! EMPHASIZES MIRTH, THE LAUGHTER IS A WELCOME ADDITION!"**

*—Alton Cook, World-Telegram-Sun*

"COMPLETELY ABSORBING, MAGNIFICENTLY ACTED, POWERFULLY PROJECTED . . . ONE OF THE MOST WORTHWHILE FILMS OF THE YEAR!"

*—Cue Magazine*

**"A GRAND SHOW . . . AN EXCITING MOVIE!"**

*—Newsweek Magazine*

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*—Bennett Cerf*

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*—Look Magazine*

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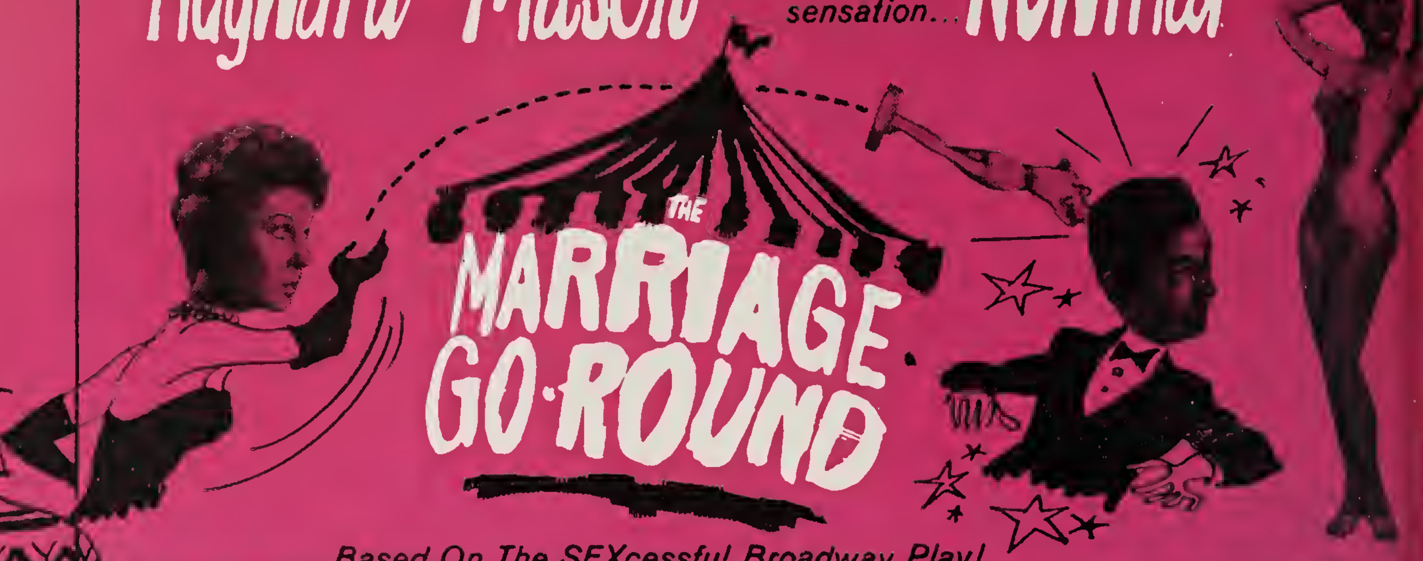

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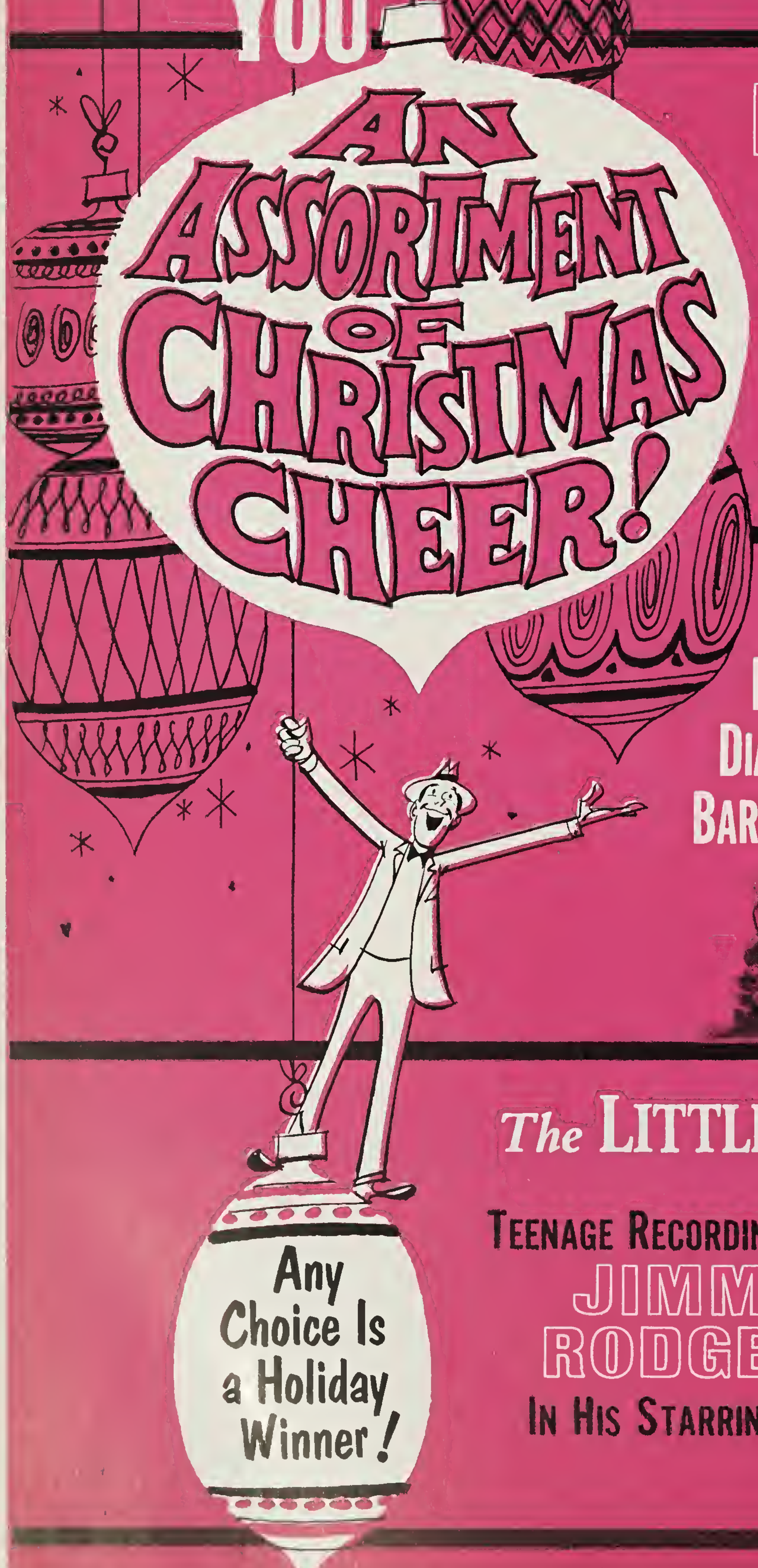

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 64 • No. 23

NOVEMBER 2, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

## A MINOR MEETING THAT PRODUCED MAJOR THINKING

We think that the officers and men of the Theatre Owners of North and South Carolina will agree with us that their annual convention doesn't compare in stature with the big national exhibitor meetings. Yet out of their most recent one came some thoughts with a degree of statesmanship and a measure of industry leadership that would do credit to the most heavyweight of industry gatherings.

Two of the speakers approached the same problem from two different directions—but each approach had merit. Albert M. Pickus, president of the T.O.A., warned that a great many recent pictures were in questionable bad taste that, while successful at the boxoffice, posed a danger to our economic future. Said Mr. Pickus:

*"There is adverse public reaction to these sometimes sensational boxoffice successes. There is bad comment, and shocked or distasteful reactions from patrons as they leave the theatres, which can only mean loss of future patronage. * * * If we are to build a sound future, much much more is at stake than the single yardstick of boxoffice performance. I urge the creative elements in our industry to think in terms of making pictures that will basically entertain, that will satisfy large segments of our audience, and that will make people want to come back to our theatres."*

Paul N. Lazarus, Jr., a Columbia Pictures vice-president, and recognized throughout the industry as one of its bright and more vocal younger executives, called on theatremen themselves to exercise social conscience and to assume some of the responsibility for controlling what appears on their local screens. It was Mr. Lazarus' opinion that because Hollywood is no longer the major source of the world's film production, movies made in other countries will more and more frequently reflect the customs of such other producing countries. That what might be acceptable to audiences elsewhere might not be acceptable here. And that such acceptability might even vary state by state or city by city. A program of intelligent restraint and self-imposed censorship, theatre by theatre, was therefore his recommendation.

That the above two gentlemen were very much "on the ball" is proved by the letter from the exhibitor in South Milwaukee, Wisconsin, as reproduced on the LETTERS page of this issue. Scores of similar letters in the same vein, plus reports from most distribution territories, indicate a mounting public revolt at the "shocker" dialogue and scenes that most often could have been toned down or deleted altogether without affecting the story or its success at the boxoffice. If producers ignore Mr. Pickus' advice, exhibitors have no alternative but to follow Mr. Lazarus' self-imposed censorship. The difference between being put out of business by public resentment, or being forced out of business by product shortage, is mainly the right to walk down Main Street with your head in the air. Either way, you're just as broke!

Another prominent executive addressed that Raleigh convention on the cooperation that should exist between fellow theatremen—and doesn't! Samuel Rosen, executive vice-president of the big Stanley Warner Theatres Circuit and of the smaller Fabian Theatres Circuit, held out the hand of friendship to contemporaries of all sizes, pointed to the cooperation stalemate that seems to exist between distributors and exhibitors, and opined: *"I believe we can find security, stability and a good solid business by our own efforts."*

Rosen went on to state that any fierce struggle between exhibitors for product and runs can only result in bidding, lawsuits, and other self-exterminating processes, plus fantastic court decisions that create chaos. He then asked the question: *"Have you ever gone to the conference table with the same determination to give or to get only equity? * * * If you count all of the costs, both ways, you will invariably find that you'll have more money in your pocket if you work hard at peaceful settlements of exhibitor disputes."*

In this same speech, Rosen offered *"10 basic commandments for exhibitors to follow in their relations with their fellow theatremen"* that go as follows:

1. Thou shalt operate thy theatre to win the good-will of the community, creating the public image of your theatre as a civic institution.
2. Thou shalt serve thy patrons with comfort, cleanliness and courtesy.
3. Thou shalt be the last to start bidding and the first to end it.
4. Thou shalt live in amity with thy theatre brethren, settle thy differences with them as you would have them settle disputes with you.
5. Thou shalt settle all controversies through conference, conciliation and negotiation rather than through contention in the courts of law.
6. Invest in thine own future by contributing time, effort and money in industry programs for the common good.
7. Thou shalt take pride in the presentations on your screen that your patrons may enjoy the utmost in perfect projection and the finest in reproduction of sound.
8. Thou shalt not blame all thy troubles upon the distributors even though thou hast good reason to find fault.
9. Thou shalt not decry the merchandise that provides your bread and butter.
10. Know your community, understand its diversities of entertainment tastes, and desires that you may serve them all, from the plain people to the eggheads, each according to their pleasure.

So, from Raleigh, N.C., came leadership—and a lot of basic common sense. Let us hope that all future exhibitor meetings are provided with the same realism and constructive direction by their honored speakers.

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From SOUTH MILWAUKEE, WIS.

Being a sub-run theatre we consider it to be a part of our business to go and see some pictures in advance so that we know just how to buy and book them. Such was the case when I recently attended the downtown run of "THE DARK AT THE TOP OF THE STAIRS."

I had read your editorial ("DIRT IN PICTURES"—issue of Oct. 5) and was expecting to encounter a few sticky scenes; but I surely didn't expect what I got. I sat through the picture with disbelief. I could not make myself accept the fact that supposedly responsible elements in our industry would allow such dirt to be presented, in such an outwardly manner, on our theatre screens. I left the theatre with the feeling that I was ashamed to be a part of the motion picture industry.

I am not a prude! I am just someone who has developed a great faith and love for our industry. But when it lets me down this way, it hurts! If dirt is going to be the main theme of most pictures, now and in the future, then I think that I would rather be in some other business.

Will someone please tell me what has happened to our industry? Television is here of course, and that has forced us to become more highly competitive. Many of the producers have given a great deal of our theatre product to television. This was a great mistake. But do we need to dirty ourselves in order to compete?

JANICE JUELL
Garden Theatre

*EDITOR'S NOTE: As explained before, this picture was singled out editorially only because by contrast to the original successful William Inge stage play, the "needling" or "spicing up" with suggestive scenes became obvious. Many other current original scripts, drawn from other less checkable sources, seem to be similarly "needled" for shock purposes. We think this is unfair to the great mass of patrons and to the great proportion of theatremen and women who don't want to dish dirt to their neighbors. (See our editorial reference in this issue.)*

### From CHARLOTTE, N.C.

I am of the opinion that trade publications such as MOTION PICTURE EXHIBITOR, ...... ......, ............, etc. should have a section in which exhibitors could voice their opinions about articles and statements by motion picture producers, the publications themselves, or anyone else, when the latter spout off about changing the entire structure of the motion picture industry——or any part of it!

After reading what Mr. Preminger has to say in urging distributors to streamline, I can hardly hold back my feelings. This is without a doubt the most ridiculous suggestion that has ever been voiced by a top executive. I would venture to say that 90 percent of the theatre owners in America, particularly independent theatre owners, couldn't afford to make a trip to New York twice each year at their own expense and still stay in business. If he is trying to put such theatres out of business, he is certainly on the right track.

Add to the expense of such trips the cost of individual film shipments out of New York, and the cost of shipping all trailers, advertising and accessories out of New York, and Mr. Preminger will have a bankrupt bunch of busted buyers.

I realize that this is only Mr. Preminger's opinion but I seriously question whether it was wise for you and the other trade papers to publish such an article before thoroughly analyzing the entire situation.

HUGH M. SYKES, JR.
Queen City Booking Service

*EDITOR'S NOTE: We would like to point out that this LETTERS page serves as just such an industry forum—with some 500 letters published annually—mostly from theatre owners.*

*As far as Mr. Preminger's imaginative flight is concerned, it's neither the worst nor the best that we've heard in our more than 42 years. We don't agree with it either, but we'll defend his right to spout off.*

*And, who knows, maybe one day he'll get an idea that is practical, and useable.*

***This is the most avidly read of ALL motion picture industry trade papers!***

**MORE THAN 500 PUBLISHED LETTERS FROM READERS EACH YEAR . . . FURNISH POSITIVE ANNUAL PROOF OF THIS.**

### From UNIVERSAL CITY, CAL.

I am very pleased to appear on the front cover of your Oct. 12 issue of MOTION PICTURE EXHIBITOR, and I also appreciate the splendid review of "SPARTACUS" which appeared in that same issue. I read your magazine with a great deal of interest.

KIRK DOUGLAS

*EDITOR'S NOTE: A splendid picture deserved a splendid review.*

### From WANTAGH, L.I., N.Y.

I have read with avid interest your editorial discussing theatres in shopping centers ("RECOGNITION OF SHOPPING CENTER THEATRES"—issue of Oct. 19).

I would be very grateful if you could possibly send me any or all of the information on the survey you mentioned in it. Could you advise me as to any other source I could turn to in an effort to secure general information of this nature? Has the Federal Government, Department of Commerce, etc., compiled such information?

MORRIS BOGDONOFF, General Manager
Town & Country Theatres

*EDITOR'S NOTE: Mr. Bogdonoff has been sent a compilation of the Table of Contents of all issues of our annual book THEATRE CATALOG that are still available. From it he can pinpoint exactly the data he wants. We are pretty certain that the Department of Commerce has published data on all kinds of Shopping Centers.*

### From GREENVILLE, S. C.

You are doing a great job! MOTION PICTURE EXHIBITOR is the finest anywhere! Love that SHOWMANALYSIS! It's very helpful!

One question. When will 20th Century-FOX give a general release to their Stereovision production "SEPTEMBER STORM"? We are very interested in this.

TED BRUCE
Bacj Theatres, Inc.

*EDITOR'S NOTE: Thanks! "SEPTEMBER STORM" had a successful test run in San Diego, and more recently played the Oriental, Chicago. It is scheduled to open at the Byrd, Richmond on October 19, and Loew's Capitol, Washington on October 27. It requires a silver screen (whether painted or manufactured), synchronized motors, large reels, and glasses. So it would seem difficult to have a classic "general release". Why not check your local exchange.*

### From YORK, PA.

Regarding your Editorial "CHARITY . . . A BIG BUSINESS" in the Oct. 5 issue, how can a small exhibitor do these things? My contracts restrict me to not more than two percent to five percent of passes to general paid admissions. Because of this we have needed to discontinue the use of away-from-the-theatre window cards or other display advertising. We have also needed to discontinue the distribution of programs to motels or hotels where the proprietors or "help" expect such courtesies.

RAY NESSLY
Stony Brook Drive-In Theatre

*EDITOR'S NOTE: We are aware of the rubber-stamp on some companies' contracts to which you refer—but we can't believe that it is intended to cut off your advertising, or to prevent your making local charity tie-ups that can improve your gross. Why not talk it over with your local branch managers.*

### From PHILLIPSBURG, N. J.

AMEN!

There is nothing more to be said, except our heartiest congratulations to Jay Emanuel on his 50th Business Birthday. And warmest wishes for a successful and prosperous future.

D. O. ATKINSON
Philmont and Main Theatres

*EDITOR'S NOTE: Accompanying the above was a tearsheet from the Easton (Pa.) Express of Oct. 11, announcing Mr. Atkinson's retirement after 54 years as an exhibitor in that area.*

### From WHITING, IND.

I enjoy reading MOTION PICTURE EXHIBITOR very much. Am subscribing to it for three years.

JOSEPH CSONKA, Partner, Manager

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

**Leonard Benson**, manager, Westwood, Denver, Colo., became the father of a daughter, **Susanne Lynn**, born to **Mrs. Benson** in St. Josephs Hospital. This is their second child.

**Leon Cohen**, Vine Street, Philadelphia, screening room, became a grandfather again with the birth to his daughter, **Eileen Palmer** in Middletown, Conn., of a daughter, **Stacy Ella**, weighing five pounds one ounce.

**Samuel I. Safenovitz**, attorney-owner, Yale, Norwich, Conn., and **Mrs. Safenovitz** recently became grandparents for the first time, with the birth of a baby boy, named **Joseph Victor**, to their son-in-law and daughter, **Mr. and Mrs. Louis Lambert**, of New York.

### Gold Bands

**Toby Solomon**, daughter of **Robert Solomon**, manager, Loew's Paradise in the Bronx, N. Y., will become the bride of **Stan Cohen**, advertising executive, on Nov. 6. The reception will take place at the Park Terrace, Bronx, N. Y.

### Diamond Rings

**Doris V. LaVelle**, a member of the 20th Century-Fox radio-TV department, and **Jack Lotz**, general sales manager, J. H. Cohen Manufacturing Corporation, have announced their engagement.

### Obituaries

**Samuel Levy** died last fortnight in Miami, Fla. He was the brother of **Morton A. Levy**, branch manager, 20th-Fox, in Minneapolis, and of **Arthur Levy**, national sales representative of Jam Handy, Detroit.

**Wallace Osier**, 77, died suddenly last fortnight in Binghamton, N. Y. He is survived by one son, **Richard**, a projectionist at Comerford's Front Drive-In and relief projectionist in various Binghamton theatres.

**Saul J. Ullman**, 62, who retired in 1955 from the position of division manager for Fabian Theatres in Albany, Schenectady, Troy, and Cohoes, due to ill health, died last fortnight in Albany Hospital, Albany, N. Y. An industry veteran, he was a former chief barker of Albany Variety Club. He had been associated with the Fabian organization 34 years. Survivors include his wife and two sons, one of whom, Irwin, is general manager of Neil Hellman's Philadelphia drive-ins and former Albany area drive-in supervisor for Fabian.

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## You Need COMPO—COMPO Needs You!

**PHILADELPHIA—At a recent meeting of the local COMPO group, it was indicated quite strongly that as a general rule drive-in theatre operators are not partaking of their responsibility in the payment of dues, etc. This item is being carried at the request of the committee, believing it could be the fault of the solicitors.**

**As everyone knows, no COMPO dues have been collected for the past 18 months. Distributors pay into the COMPO treasury the same amount as is collected from the exhibitors.**

**Mr. Exhibitor, do your bit.**

**JAY EMANUEL**

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**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 31**

## Allied Names Rackmil Industry Man Of Year

CHICAGO—Milton R. Rackmil, president of Universal Pictures Company, Inc., has been named "Industry Man of the Year" by the Allied States Association of Motion Picture Exhibitors for his outstanding management contributions and excellent production achievements immeasurably increasing entertainment values for the screens of American theatres, according to an announcement by Jack Kirsch, general chairman of the Allied Convention which will be held at the Conrad Hilton Hotel Nov. 7-9.

In the same poll, Tony Curtis was named "Male Star of the Year" for his acting contributions and excellent entertainment performances during 1959-1960, Shirley MacLaine was named "Female Star of the Year" for her acting contributions and excellent entertainment performances during 1959-1960; and Billy Wilder was named "Outstanding Director of the Year" for his outstanding directorial contributions and excellent entertainment values of the pictures he directed.

Ben Marcus, chairman of the board of Allied and head of the Marcus Theatres in Wisconsin, was selected as the "Showman of the Year" for his outstanding showmanship efforts in developing the Marcus-COMPO Merchandising Plan for the promotion of motion pictures to the public.

## AMPA Honors Six

NEW YORK—At the Associated Motion Picture Advertisers' luncheon today (Nov. 2) in the Georgian Room of the Hotel Piccadilly, achievement awards for the year will be presented to MGM for its ad campaign on "Ben-Hur"; Joseph Levine for outstanding showmanship; S. H. Fabian in recognition of his personal integrity, leadership and efforts which enabled him to activate the American Congress of Exhibitors; Milton Rackmill for his inspiring leadership which has enabled U-I to regain a dominant position among the roster of production-distribution organizations; Gordon S. White for his long years of devoted service as director of the advertising Code Administration of the MPAA; and Adolph Zukor in recognition of his many contributions to the motion picture industry.

## BROADWAY GROSSES

### "Alamo" Opens Big

NEW YORK—With the Victoria closed for refurbishing, the rest of the Broadway first-runs continued to do satisfactory business over the week-end. UA's "The Alamo" opened its hard-ticket run.

According to usually reliable sources the breakdown was as follows:

**"SEPTEMBER STORM"** (20th-Fox). Paramount reported $30,000 for the opening week of the 3-D feature.

**"MIDNIGHT LACE"** (U-I). Radio City Music Hall claimed $94,000 for Thursday through Sunday, with the third week bound to hit $137,000. Stage show.

**"SPARTACUS"** (U-I). DeMille announced the third week as $33,500 on reserved seat basis.

**"HELL TO ETERNITY"** (Allied Artists). Capitol reported $20,000 for the third session.

**"BEN-HUR"** (MGM). Loew's State, on reserved seat basis, claimed the 49th week at $31,000.

**"INHERIT THE WIND"** (United Artists). Astor expected the third week to tally $25,000.

**"I AIM AT THE STARS"** (Columbia). Forum stated the third week as $8,000.

**"SURPRISE PACKAGE"** (Columbia). Criterion expected the third week to reach $20,000.

**"THE ALAMO"** (United Artists). Rivoli did $27,596 in four days, Thursday through Sunday, on reserved seat policy.

## Fox Names Bloom

NEW YORK—Shepard Bloom has been appointed to the post of assistant branch manager of the 20th-Fox New York exchange by the film company's general sales manager, C. Glenn Norris. Bloom previously was manager of the 20th-Fox New Haven office.

The new assistant branch head is celebrating his 25th year with the film company, having started in 1935 as a billing clerk in the local contract department. Following three years military service he re-entered employment with 20th-Fox as a student salesman in the Cleveland branch. He remained until 1949, when he transferred to the Philadelphia office as a salesman.

**Seen in Variety Club headquarters in Philadelphia at a recent special screening of "The 3 Worlds Of Gulliver," cocktail party, and merchandising session for area exhibitors are, left to right, Lester H. Wurtele, Philadelphia branch manager, Rube Jackter, general sales manager, Harry Weiner, division manager, and Robert Ferguson, advertising manager.**

# Pickus Predicts Better Films Ahead

## New Comfort, Projection Methods, Sound On Way; Carolina Exhibs Hear Other Industry Toppers

RALEIGH, N. C.—Theatre Owners of North and South Carolina at their 48th annual convention here installed Robert E. Agle, Boone, N. C., as president for the coming year, and heard Albert M. Pickus of New York, president of Theatre Owners of America, predict better motion pictures in store for the public.

Agle succeeds Frank H. Beddingfield, Charlotte, who was elevated to chairman of the board of directors.

Pickus predicted that films to be produced in the months ahead will get away from giving the public a "distorted view of the American way of life," and reminded that one "can make a good provocative picture without this overplay of sex."

"In the future," he said, "there will be a better selection of stories. We are going to fight for pictures that will have drama, excitement and entertainment."

He said sensation for sensation's sake will be eliminated in coming motion pictures as far as possible, but said that criticism that motion pictures tend to be preoccupied with sex is not a just criticism for the industry as a whole because "many of those movies were brought in by the independents."

In addition to better pictures, the public in the future, he said, can expect new methods of projecting films that convey a mood which cannot be duplicated by other media. He said tremendous improvements in sound are in the making, and theatres will be more comfortable for the viewer in the years to come.

Agle, the new president, told the convention a spirit of optimism pervades the entire industry—"We can expect more pictures and, I think, more quality in the ones chosen by local theatre owners."

Some 300 persons attended the convention.

Highlighting the convention was a tribute paid to persons who have been part of the motion picture industry in the Carolinas for 40 years or more.

The event was in the form of a breakfast in honor of the "40-Year Pioneers." Serving as master of ceremonies was George Roscoe, director of exhibitor relations for Theatre Owners of America. Roscoe was Charlotte branch manager for Columbia Pictures for a number of years and is a personal friend of all those being honored.

Of the 35 persons who qualified as "40-Year Pioneers," more than 20 were present. Special scrolls commemorating their devotion to the industry were presented to each.

Honored were T. A. Little, Consolidated Theatres, Charlotte; R. M. Simril, National Screen Service branch manager, Charlotte; W. H. Hendrix, Rockingham, Reidsville; H. F Kincey, Wilby Kincey Theatres, Charlotte; H. E. Buchanan, Wilby Kincy Theatres, Hendersonville; W. G. Enloe, Wilby Kincey Theatres, Raleigh; Harry Cooke, Center, Mount Olive; H. P. Howell, Howell Theatre Circuit, Smithfield; T. L. Little, Little Camden, S. C.; J. W. Greenleaf, branch manager, Universal, Charlotte; Fred L. Rumph, Stewart and Everett Theatres, Mount Airy; Fred J. Powell, Chester, Chester, S. C.; Paul Phillips, Wilby Kincey Theatres, Salisbury; J. B. Harvey, Carolina, Clover, S. C.; O. T. Kirby, Kirby Theatres, Roxboro; C. G. Lawing, Charlotte, Charlotte; Ernest G. Stellings, Stewart and Everett Theatres, Charlotte; Sam W. Craver, Craver Circuit, Charlotte; Watt L. Parker, Rivoli Theatres, Myrtle Beach, S. C.; J. Francis White, Howco Productions, Charlotte; A. Fuller Sams Jr., Statesville Theatre Corporation, Statesville; Robert E. and Hazel Bryant, Pix, Rock Hill, S. C.; Carl Patterson, Columbia office manager, Charlotte; George Parr, Parr Theatres, Lancaster, S. C.; H. R. Berry, Berry Theatres, Hartsville, S. C.; J. B. Erskine, Dixie Theatre Supply Company, Charlotte; Ivan D. Anderson, Liberty, North Wilkesboro; Bob Boovey, United Artists salesman, Charlotte; Sidney S. and George E. Stevenson, Stevenson Theatres, Henderson; H. H. Everett, Stewart and Everett Theatres, Charlotte; and J. Holland Webster, Carolina Amusement Company, Elizabeth City.

## "Legal Action" Clarified In Legion Rap At Films

**HOLLYWOOD—The American Legion has clarified what is meant by "legal action" in the resolutions adopted by the Miami national convention in connection with the showing of "Spartacus," "Inherit The Wind," "Exodus," and "Chance Meeting."**

**If the Legion's national headquarters follows the course prescribed in the resolutions, it will ask the local posts to in turn ask their members "to contact all theatres in their areas and ask them not to book the films for showing." Then, if the picture is booked anyway, it is proposed that local post members "shall organize to use all legal and proper means to prevent the showing and . . . ask all good Americans to refuse to patronize the showing."**

### Rosen Seeks End To Battles Between Competing Exhibitors

Samuel Rosen, executive vice-president, Stanley Warner Corporation, stated, "Industry cooperation with distribution on a wide front has up to now run into one stalemate after another, but why can't we have peaceful co-existence inside of exhibition?" He said as he deplored the fact that "locally, exhibitor cooperation—with some conspicuous exceptions, of course, is a shambles."

He declared that "in view of the critical product shortage and the evils of the sellers' market, the fierce struggle between exhibitors for product can only hurt the exhibitor.

"If the exhibitors can't agree upon a fair split of product," he said, "it throws a situation into bidding. Nobody wins all the time, except the distributors, but everybody pays too much for film, including the theatre that made the winning bid. If exhibitors can't agree on clearance and runs, somebody calls in a lawyer. Often it's a legal fee for all. Nobody profits but the lawyers, and often the courts render fantastic decisions which create chaos in the area."

Rosen asked the exhibitors, "Have you ever really gone to the conference table with the same determination to give or get only equity—with the same determination you have used at the auction block or in the courtroom?"

Exhibitors were told to "count all the costs both ways and invariably you will find that

(*Continued on page 9*)

## First-Run Features Bulk Of Pay-TV Diet

WASHINGTON—Thomas F. O'Neil, president, Hartford Phonevision, and its parent, RKO-General, assured the Federal Communication Commission's en blanc hearing of the Hartford Phonevision application for a three year pay TV test in Hartford, Conn., area that the bulk of the programs would consist of "box office attractions," principally feature films, that are not available free.

This, to attending exhibitors, meant first run films.

O'Neil predicted a loss for his companies of $1,000,000 during the three-year trial period.

He told the Commission that planned attractions would be made available to an anticipated 50,000 families in the Hartford area at a cost per family of only a fraction of a single admission price.

O'Neil stated that average cost would be 75 cents per program, with some exceptions such as world heavyweight championship prize fights going as high as $3.25. Installation fee for the scrambling equipment would range from $7 to $10, and a weekly service fee would be about 75 cents. He estimated that 40 hours a week of Station WHCT's time would be devoted to pay-TV.

Louis C. Stephens, counsel for the broadcast bureau of the FCC, was particularly interested as to the potential effects Hartford programs would have on free TV.

O'Neil said that he was under the impression that all the FCC required was that Hartford have "absolute and final say" on all programs that went out over the air, but he did not think it necessary that Hartford conduct all of the negotiations with distributors, producers and agents. He said RKO and Teco would act as procurers of programs.

Marcus Cohn, attorney for the exhibitors, informed the Commission during his cross-examination of O'Neil that one of his objectives is to "impeach" the activities of RKO-General in relation to Phonevision, as being in violation of the standards of conduct laid down in the Paramount antitrust consent decree. O'Neil is also the president of RKO-General.

Cohn will evidently attempt to prove a link between the producer, RKO-General, and the prospective "exhibitor," Hartford Phonevision, both headed by O'Neil, that is contrary to the Paramount consent decree.

Phonevision programming plans were said to include contacts with MGM, Columbia, Warners, Paramount, United Artists, 20th-Fox, David O. Selznick, Metropolitan Opera Association, New York Philharmonic Society, New York Drama Guild, and educational features from Yale, Harvard, Columbia, New York University, M.I.T., and the Conneticut Educational Corporation.

It is understood that these negotations had not been completed and could not be until the license is granted or refused.

It was admitted that Phonevision will be directly competitive to Hartford theatres for product.

O'Neil stated that WCHT, over which Phonevision will be broadcast, plans to drop several of its current programs if the license is granted.

Charles Tower, vice-president, National Association of Broadcasters, told the FCC

(*Continued on page 18*)

**PICKUS** *(Continued from page 8)*

you will have more money in your pocket if you work hard at peaceful settlements of exhibitor disputes.

"If exhibitors around the country would undertake to quietly accommodate their differences; if this was done on a wide scale; we would discover that an informal exhibitor conciliation process was developing," Rosen said, "and out of such grass-roots action could arise a new concept of mutual aid which would be immensely important to exhibition."

Rosen warned, "If we exterminate each other during this period of product shortage, we will be endorsing and assisting those distributors who have sold themselves on the idea that 'blockbusters only' is the best policy."

"Blockbusters alone will not support a national theatre network of existing magnitude. The blockbuster policy is a quasi-legit operation, and its long runs create hardship for subsequent run houses as long as a critical product shortage exists. The pressure of the two forces—blockbusters and dwindling theatres—will thin the market for substantial feature production, and it will not pay producers to create enough film to enable remaining theatres to operate 365 days a year. From this aspect, peaceful co-existence today is one of the essentials of a strong theatre industry tomorrow.

Rosen added, "Self-help is the remedy we should take—the untried remedy for our major ills." He noted, "We started self-help on a national scale when we joined together in the American Congress of Exhibitors."

Pre-selling of pictures was held by Rosen to be of vital importance. "Whatever the producer has done in advance is never enough. His campaign must be supplemented by a point-of-sale effort geared to the individual picture. We must revive an interest in selling which comes from the point-of-sale—the theatre."

# Jersey Allied Raps "Can-Can" Policy; Takes Grievances To Justice Dept.

NEW YORK—At a meeting of the Emergency Defense Committee of New Jersey Allied at their New York office, it was stated that the Committee "will take whatever steps are necessary to correct alleged destructive distribution policies."

The committee, consisting of William Infald, chairman; Al Suchman; Wilbur Snaper; Irving Dollinger; and Richard Turtletaub, after meeting with 20th-Fox on "Can-Can," stated that the company "has no plans for 35mm release of the film until completion of the Todd-AO engagements in New Jersey." Vice-president Charles Einfeld had been quoted earlier as promising broad general release for the film.

The committee "also feels that New Jersey exhibitors have suffered enough through this company's discriminatory policies in the distribution of pictures and will take whatever steps are necessary to correct these destructive practices."

The EDC wants "Can-Can" for early release and not have to wait for the period it experienced with "South Pacific."

The policy of holding back for what was considered an unreasonable time on big pictures while exhibitors had to struggle with the smaller pictures came in for criticism, with Irving Dollinger terming it a policy of "protecting the favored few."

Much of what it complained about, the committee said, was born of "The Ten Commandments" distribution policies, at which time the EDC acknowledged it should have taken action. Had it done so, the committee declared, things today might be different.

ATO of NJ now has taken its case against the distributors to the Department of Justice, it was learned with the release of a text of a letter sent to U.S. Attorney General William Rogers seeking to "ascertain" what the "rights" of its members are under the present policy pursued by the film companies.

Signed by ATONJ president Stern, the letter listed these grievances:

1. "Conditioning the licensing of one picture upon the licensing of another."
2. "Extending first-run clearance by insisting on preferred play-dates in sub-runs."
3. "Encouraging and even forcing bidding."
4. "Causing an artificial shortage of film and thereby being able to demand increasingly higher terms for inferior pictures."
5. "Discriminating in the pricing of film."
6. "Not providing an even flow of product by the withholding of pictures for holiday playing-time."
7. "Restricting the booking of pictures when an exhibitor wishes to strengthen a weak show."
8. "Forcing extended playing time when not warranted,
9. "Never granting sub-run theatres a cooperative advertising allowance while continually granting it to first-run theatres."
10. "Extending and altering clearances and runs by claiming a 'shortage' of prints."
11. "Extending and altering clearances and runs by requiring special projection equipment in certain areas."
12. "Insisting on a road-show, long-run, hard-ticket, high-price policy for an increasing number of pictures in a few favored theatres."

Rogers was told that "these evils" lead to:

1. "Higher admission costs to the public."
2. "The necessity to drive hundreds of miles or to wait years to see certain pictures."
3. "The destruction of small businesses that are invaluable in keeping people trading in their own communities."
4. "The unemployment of thousands of persons presently employed in sub-run houses."
5. "The necessity of showing inferior pictures and pictures which an exhibitor may not wish to present to his particular patronage because of the artificial product scarcity."
6. "The loss of millions of dollars in local real estate taxes that cannot be paid by closed theatres."

ATONJ asked Rogers to advise it "immediately" which of the practices listed in the letter "are in violation of the consent decrees" and what the Department of Justice "can do to stop them."

## Pay-TV Would Kill Theatres, Free-TV, Redstone Claims

Sumner M. Redstone, Northeast Drive-Ins, Boston, told the convention that "Hollywood wants to go pay-TV. In this development are to be found the seeds of theatre exhibition's greatest danger."

Redstone, assistant to the TOA president, told the convention that the proof of the lessening interest of major companies in theatrical exhibition is to be found in the balance sheets, profit and loss statements, and annual reports of the companies to their stockholders. In this respect, he singled out both Barney Balaban, president, Paramount, and Spyros Skouras, president, 20th-Fox.

He rejected the contention that pay-TV, free TV, and theatrical exhibition can enjoy peaceful co-existence since they rely upon identical sources of supply.

"Pay-TV and theatre exhibition," Redstone said, "involve the sale of the same product to the American public, and theatre exhibition will be subject to impossible competitive conditions."

"When first run movies are being exhibited on pay TV, just what will be exhibiting in motion picture theatres . . . Theatre exhibition and free television will die side by side if pay-TV becomes a reality."

Redstone added, "It is sheer hypocrisy to contend that we are trying to deprive the American public of some great right to pay for what they are getting free right now. The public has been quick to grasp the underlying economic fact—that the proponents of pay television are preparing to seize from the public the radio-television spectrum, a great natural resource, and sell it back to them at a very high price."

## Lazarus Urges Exhibs To "Censor" Themselves

Paul N. Lazarus, Jr., Columbia vice-president, called on the exhibitor to exercise his social conscience and assume some of the responsibility for controlling what appears on the local screen.

Lazarus observed that attacks by outside organizations calling for more stringent motion picture censorship have all been aimed at the producer and distributor of the film.

Because production of motion pictures is no longer limited to Hollywood, films being made in other countries of the world often reflect the mores of the country in which they are produced, he said. The Columbia official expressed the opinion that what might be considered acceptable to audiences elsewhere might not be acceptable in the United States and it was up to the exhibitor to use his discretion.

Lazarus lashed out at the "quick buck" exhibitors who indiscriminately show any motion picture that will make money no matter what the source or the subject matter. He called for a program of intelligent restraint and self-imposed censorship.

The vice-president recalled Columbia's "Big C" program last year and said that 1961 should be called the "Year of the 3 C's"; cost, censorship, and change.

Lazarus pointed out that the exhibitor should try to understand the cost problems of a production-distribution company.

Among changes in the production-distribution pattern outlined by Lazarus, the factors that brought about the formation of Columbia's new trailer division were discussed. He disclosed that over 7,000 annual contracts for Columbia trailers had already been signed.

## General D-I Sets Dividend

BOSTON—The board of directors of General Drive-In Corporation has declared a 12½ cent quarterly dividend payable Nov. 25 to shareholders of record on Nov. 5, Philip Smith, president, announced.

General Drive-In is a diversified recreation and leisure-time company controlling a major outdoor drive-in theatre chain, shopping center, and other indoor movie houses, and a newly created bowling center chain in New England.

# COMPO Triumvirate Plans Attack On Industry's World-Wide Problems

NEW YORK—What is expected to develop into one of the most important movements yet undertaken for the motion picture industry's improvement, was launched when the Governing Committee of the Council of Motion Picture Organizations was authorized to draw up an overall plan for an attack on the industry's problems on a world-wide front.

The movement was started at the Council's annual meeting at the Hotel Astor, following an impassioned plea by Sam Pinanski, a member of the Governing Committee, for a concerted industry effort to remove some of the major handicaps blocking the industry's progress.

Citing the decline of American film markets abroad as a result of the influx of foreign pictures made by American talent, Pinanski urged a massive effort by the combined forces of the industry to obtain a more sympathetic and helpful attitude toward the industry by the Federal Government. He also urged the correction of other restrictions that now hamper production, distribution and exhibition.

Pinanski pointed out that banks and other American industries are permitted to increase their economic strength by pooling of physical assets and other means denied to the film industry by government or selfish forces within the industry. He said that as a result of the decline of American movie production the image of America was being dimmed on the world's screens and that power of the movies to increase the prestige of the American way of life abroad was weakened.

"We've reached a point," said Pinanski, "where the industry faces complete destruction unless we all join forces in a heroic effort to turn the tide."

The Boston exhibition leader said Hollywood had lost its glamor for the rest of the world, while American dollars are flowing to foreign countries for the subsidization of pictures made by American talent.

"We should sit down with the State Department and other government agencies and ask them if they want American pictures to vanish from the world's screens. We should see if there is not some way for elimination of wasteful practices in distribution and exhibition that are made mandatory by government decrees or laws."

On a motion made by Max Cohen, New York exhibitor, and seconded by Marshall Fine of Cleveland, the meeting voted to authorize the triumvirate to make a comprehensive study. The triumvirate was instructed to consult with representatives of all organizations in COMPO and ACE and then submit to the COMPO executive committee a plan outlining methods for combatting the evils Pinanski mentioned.

During the discussion it was emphasized that COMPO, because it is the only industry organization that embraces production and distribution, as well as exhibition, was best suited for handling the proposed action.

Charles E. McCarthy, COMPO executive secretary, outlined the group's achievements in such areas as taxation, wage legislation, industry public relations, and censorship. He reported that forces for censorship are aiming their guns on exhibition now as well as production and distribution. He urged all exhibitors to cooperate with COMPO's unceasing efforts to battle censorship wherever it appears on the legislative scene. Also active in the fight on censorship is the MPAA's Tim Clagett, who has worked with COMPO in these efforts.

The governing triumvirate, Samuel Pinanski, Ben Marcus, and Abe Montague will continue to head the organization.

## Brylawski Heads Wash. Unit For 39th Consecutive Year

**WASHINGTON, D. C.—A. Julian Brylawski is today, without doubt, the incumbent with the longest service record in the motion picture theatre trade association field.**

**The Motion Picture Theatre Owners of Metropolitan D. C. unanimously reelected Brylawski for his 39th consecutive term as their president. Brylawski assumed the presidency of the unit for the first time in 1922. He is an executive of the Stanley Warner Corp., headquartered in Washington.**

## Levine Heads Fund Drive

NEW YORK—Martin Levine, general manager, Brandt Theatres, has been named chairman of the Motion Picture Division of the Joint Defense Appeal. With a committee of industry leaders he will head the division's drive on behalf of JDA, the fund raising agency for the American-Jewish Committee and the Anti-Defamation League of B'nai B'rith. AJC and ADL, this year, seek a national total of $6,100,000 for support of their programs.

### Pittsburgh Marcus Plan Seeks Additional Films

NEW YORK—Ben Marcus, co-chairman, COMPO, told the COMPO annual meeting at the Astor Hotel last fortnight that members of the Central Committee working on the Pittsburgh plan will endeavor to meet with general sales managers of the distribution companies in an effort to solve the shortage of features for use under the plan, an adaptation of a method used by Marcus in Wisconsin, whereby an all-out joint exhibitor-distributor effort is made to sell selected pictures on a mass release basis.

Harry Hendel, Pittsburgh exhibitor and chairman of the Central Committee, said that the Marcus method being tested for a six-months period in Pittsburgh was apparently running out of pictures. He added that one of the difficulties of the plan was misconception in the minds of either general sales managers here or in those of Pittsburgh branch managers as to what type of pictures should be submitted for the plan. It was never contemplated that the pictures offered the plan were to be blockbusters, neither were they to be "dogs." Rather they were to be in-between pictures with exploitation angles suited to the mass selling and exhibition of the Marcus method.

As a result of disagreements on the type of pictures, it was said that the plan at present only has two pictures, Buena Vista's "Jungle Cat," which is current at 25 key city openings to be followed by 18 more, and Columbia's "I Aim At The Stars" which follows.

The results to date have been highly gratifying, COMPO executive Charles E. McCarthy stated.

# High Court Wrestles With Censorship Issue

WASHINGTON, D.C.—The U.S. Supreme Court, with all nine members sitting, opened its hearing of oral argument of Times Film Corporation's challenge of the constitutionality of the Chicago censorship ordinance in a case which is expected to affect the whole question of prior censorship.

Felix J. Bilgrey, New York counsel for Times Film, stated that the question of prior censorship is contrary to the First Amendment guarantees of the rights of free speech. He contended that any film, regardless of its content, has the right to be shown until it is proven to be in violation of law, and then the burden of the proof must rest on the authorities.

Presenting the case for the City of Chicago were Robert J. Collins, special assistant corporation counsel, and Sidney R. Drobin, assistant corporation counsel. They insisted that the Chicago ordinance, requiring a license for all films shown, after a viewing by and at the discretion of the appointed censors, was necessary to protect the morals and welfare of the people of Chicago, and especially the young, was within the juridicial rights of the city. They further maintained that there was no cause for dispute, as Times Film had not been prosecuted or fined. And they claimed that since Times Film refused to submit the film for prior viewing, legally it must be presumed to be obscene.

The major portion of the questioning by the court, led by Chief Justice Warren, was directed to the broad aspects of the case and the effects a potential decision might have. The Court wanted to know why Bilgrey has handled the case in the way he did, so as to bring it to the Supreme Court; why he had not challenged the statute in the Illinois courts; and why he had not allowed his client to show the film and be fined, thus providing a cause for complaint.

Bilgrey replied that he sought to handle the case in such a way as to get a clean-cut verdict on the issue of the constitutionality of prior censorship and to avoid extraneous issues.

## America Corp. Earnings Up

NEW YORK—America Corporation (formerly Chesapeake Industries, Inc.) had sales of $22,980,767 for the first nine months of 1960 compared with $20,173,268 for the same period a year ago, Gordon K. Greenfield, president, reported.

Earnings for the nine months ended Sept. 30 totaled $932,227 equivalent, after preferred dividends, to 22 cents a share on 3,183,229 outstanding common shares. Since the company had a tax-loss carry forward of $2,000,000 in 1959, there was no tax provision this year.

This compared with a loss of $627,335 for the first three-quarters of 1959, before a tax credit of $310,000 produced a net loss of $317,335.

## Manuel Joins Paramount

NEW YORK—Al Manuel has been appointed to the newly created post of executive assistant to Martin Rackin, head of production, it was announced by Jack Karp, Paramount studio head.

Manuel, who has managed his own agency for the past 25 years, is a specialist in packaging literary and stage properties for film production. Among the properties he has seen transferred to the screen are "African Queen," "Moulin Rouge," "God's Little Acre," and "I Am a Camera."

PARAMOUNT
PICTURES
ANNOUNCES FOR
NOVEMBER...
THE
WORLD PREMIERE
ENGAGEMENT
AT THE
RADIO CITY
MUSIC HALL...

# A new world of enter
# the screen has never

WILLIAM
**HOLDEN**
in
Ray
Stark's

# THE WORLD OF SUZIE WONG

co-starring
NANCY
**KWAN**
as SUZIE WONG

Also Co-starring
SYLVIA SYMS · MICHAEL WILDING · JOH

Screen

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inment...with a boldness
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DECEMBER 23RD

THE WORLD OF

SUZIE

WONG

WILL BE

PRESENTED IN

CHICAGO

LOS ANGELES

PHILADELPHIA

BOSTON

WASHINGTON

DETROIT

HOUSTON

DALLAS

SAN FRANCISCO

CLEVELAND

AND

LONDON

DECEMBER 15TH

Printed in U.S.A.

## Jury Acquits Exhib Of Obscenity Charge

PHILADELPHIA—A jury of five men and seven women after deliberating nearly five hours last week acquitted Edward Seretsky, owner-operator, Abbe Art Cinema, 60th Street and Cedar Avenue, on a charge of violating the Pennsylvania anti-obscenity statutes by showing Pad's "The Immoral Mr. Teas."

Assistant District Attorney Marvin R. Halbert and several county detectives made the arrest of Saretsky, projectionist Martin Rendelman, and seized a print of the film last May 23.

Judge David L. Ullman told the jury he agreed with the verdict, but warned he would give jail sentences to anyone who is found guilty of similar charges in a court over which he presides.

The questionable film was viewed by both judge and jury in the Vine Street Projection Room. Projectionist Rendelman will be tried at a later date. Ralph Schwartz was counsel for Saretsky.

Pennsylvania at present is a censor-free state, with police entrusted to enforcing the anti-obscenity statutes.

### Legion Condemns "Sunday"; Separate Rating For "Girl"

NEW YORK—The National Legion of Decency has placed Warners' "Girl Of The Night" in a separate classification category. This rating is given to those films which, "while not morally offensive in themselves, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions."

The Legion observed, "Presented in the form of a quasi-documentary, this film, because of its subject matter (the analytical study of the rehabilitation of a prostitute) is questionable entertainment for the motion picture medium. For this reason, it is intended for a specialized and mature audience, and its exhibition should therefore be restricted."

At the same time, the Legion placed the Greek-made "Never On Sunday," released by Lopert, in the Class "C" condemned bracket, objecting to both the "pernicious theme and highly indecent treatment which are morally objectionable. In a mass medium of entertainment, it offers serious offense to public and private morality."

### "Ben-Hur" Anniversary Near

NEW YORK—Metro-Goldwyn-Mayer and Loew's Theatres have set up joint committees for the "Ben-Hur" first anniversary celebration at Loew's State Nov. 18.

Ernest Emerling, vice-president in charge of advertising and publicity for Loew's Theaters, and Dan Terrell, MGM's eastern publicity director, have pooled their staffs for a major promotion effort.

The pattern established for the Loew's State event will be the basis for similar celebrations in the other cities where "Ben-Hur" will reach its first anniversary. Philadelphia, Boston, and Los Angeles will follow a week later, with London set for the first overseas anniversary in December.

### Cincy Tops AI Drive

NEW YORK—Final tabulation of American International's 13-week "Jim Nicholson-Sam Arkoff Sales Drive" finds the Cincinnati exchange in first position, it is announced by Leon P. Blender, vice-president in charge of distribution.

# AB-PT Nine-Month Profit At Record High; Aug.-Sept. Good For Theatres

NEW YORK—Nine months operating profit of American Broadcasting-Paramount Theatres, Inc., was the highest in the history of the company, Leonard H. Goldenson, president, reported.

For the first nine months of 1960, estimated net operating profit was $7,522,000 or $1.80 a share, an increase of 44 per cent over the $5,226,000 or $1.22 a share for the like period of 1959. Including capital gains, consolidated net earnings rose to $8,873,000 or $2.12 a share from $5,407,000 or $1.26 a share reported last year.

Estimated net operating profit for the third quarter rose to $1,869,000 or 45 cents a share, an increase of 40 per cent over the $1,340,000 or 32 cents a share for the like 1959 period.

Third quarter results for the ABC division continued the improvement shown earlier this year, despite the loss sustained in carrying the political conventions in July, Goldenson reported. Gross time billings of the ABC Television Network increased approximately 43 per cent over the same three months of last year. This was the largest percentage and dollar increase of all three networks.

Goldenson said that for the television season currently beginning, the ABC-TV schedule of entertainment programs has been strengthened and has also been broadened, particularly in the area of sports and public affairs.

The ABC Radio Network has also undertaken the development of new programming with "Flair"—a variety show with top personalities and experts in many fields.

Goldenson reported that theatre business in the third quarter was approximately equal to last year, despite a slow start in July. Results for August were the best since 1955 and those for September were also ahead of last year.

Goldenson noted that the company has been alert to convert theatre properties to more profitable purposes. An example is the erection of a modern 12 story office building to replace a theatre in Atlanta. AB-PT's local subsidiary has a long term lease on the property and a 50 per cent equity in the building, which will have a major insurance company as its principal tenant. In keeping with the AB-PT policy of divesting marginal theatres, 22 properties have been disposed of during the first nine months of the year, while two theatres have been acquired.

The company's Am-Par Records currently has several of its records among the best sellers and its Command label represents in excess of 10 per cent of all stereo records sold since the first of the year.

During the past quarter, the company has continued its active participation in the international television field, according to Mr. Goldenson, with minority interests acquired in a television station in Ecuador, a three station network (with a fourth station to be added) in Venezuela, which is scheduled to begin broadcasting next February, and a television station in Beirut, Lebanon, which will begin broadcasting in six to nine months.

SPARTACUS
TECHNICOLOR
SUPER TECHNI

**At the Chicago world premiere of U-I's "Spartacus" at McVickers Theatre are seen Kirk Douglas and his wife and Jack Kirsch, president, Allied Theatres of Illinois.**

## UA Names Sumner As Publicity Manager

NEW YORK—Gabe Sumner has been appointed United Artists publicity manager, it was announced by Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation. His appointment is effective Nov. 14. Sumner replaces Burt Sloane, who has received an indefinite leave of absence because of illness.

**SUMNER**

Sumner has been active in motion pictures, television and related publicity and promotional fields for over 10 years. His first assignment was with Paramount in 1950 as a special field representative on DeMille's "Samson and Delilah." He then joined the staff of the Schine Theatre circuit as assistant director of advertising, publicity, and exploitation working out of Gloversville, N. Y.

In 1952, Sumner rejoined Paramount as permanent fieldman for the New York exchange. Soon after he was assigned to the home office advertising-publicity-exploitation department, filling the posts of column planter, syndicate contact, and New York newspaper contact, successively.

He resigned from Paramount in 1956 to establish an independent publicity organization with John Friedkin, who will continue to operate the firm under his name.

### Cinema Lodge Drive Ends

NEW YORK—Dave Malamed, National Theatres and Television, was the winner of the Cadillac, and Sheldon Smerling, Eastern Management Corp., was the winner of the 10-day all-expense-paid cruise for two in the 1960 fund-raising drive of New York's Cinema Lodge of B'nai B'rith. Joseph M. Sugar, Magna Theatres Corp., was the seller of both certificates.

Abe Dickstein, president of Cinema Lodge, announced that although the goal in this year's drive had not been reached, more certificates were sold than in any previous Cinema Lodge drive on behalf of the B'nai B'rith agencies.

### SW Declares Dividend

NEW YORK—The board of Stanley Warner Corp. has declared a dividend of 30 cents per share on the common stock payable Nov. 25 to stockholders of record Nov. 9.

# The NEW YORK Scene

### By Mel Konecoff

THIS IS BEING WRITTEN aboard an American Airline jet as we are about to leave Dallas, home of the vanishing longhorn and the Alamo. Across the aisle are John Wayne and his wife, busily reading.

We've just gone through a three-day celebration in and around San Antonio for the film, "The Alamo," and we must say that these Texans are certainly hospitable. Heading down, we had instructions from the home front to bring back a pony, a Cadillac of recent vintage, the deed to an oil well, a Bowie knife, etc. This generous Texans weren't. The only things we came back with were publicity releases, Texas-style (nice and long).

It seems like ages ago that we arrived in San Antonio to be greeted by screaming teenagers, a band, and the mayor. The screaming teeners were for singer Frankie Avalon.

(An old lady just sat down opposite Wayne and wife and there's absolutely no sign of recognition.)

The San Antonio Chamber of Commerce conducted the premiere aided and abetted by the competent United Artists field force in the area and by Addie Addison, in particular, a one-man task force. Shortly after our arrival, the charter plane from Hollywood came in bearing Wayne, Linda Cristal, Richard Boone, Pat Wayne, Chill Wills, Dimitri Tiomkin, etc.

The events included press conferences, receptions, a symphony concert, a press club lampoon show at a local brewery, a special brunch, and a "Night in Old San Antonio." The main day of the celebration was ruined by rain which hit shortly after a Frontier Street breakfast out in front of the Alamo in the heart of the city was completed. A ceremony paying tribute to the heroes of the Alamo followed, during which the Governor presented Medallions of Honor to the representatives of other states and foreign countries which had men in the battle of the Alamo.

(Oops, the old lady is raising a rumpus about sitting backwards and Mrs. Wayne, a sweet person, offered to change seats twice but was turned down abruptly.)

A group of Marine reservists reenacted the famous 70-mile forced march made by the force coming to the rescue of the Alamo. A Texas-Under-Six-Flags luncheon followed, but the scheduled parade through town was rained out.

The heavy Texas dew also ruined an elaborate celebration at the Woodlawn Theatre which followed a plush cocktail reception. Hundreds of spectators braved the downpour, as did a large band, singers, etc. to welcome the arriving guests. Prior to the premiere, Wayne received a gold, specially engraved six-gun. The way he was received, we expected him to receive the state as a going away present.

Aboard the dais at a mass press conference were Pat Wayne, Chill Wills, Linda Cristal, Wayne, Fred Robbins m.c., Boone, and Tiomkin. Many of the questions were directed at Wayne, who admitted his experience in front of the camera helped considerably in back of it as producer-director. . . . He had no real problem with Frank Sinatra. . . . Bigger spectacles were not the answer to TV, but rather more care and better films. This did not mean more expensive films necessarily. He's working on a story about Sam Houston which could be next. . . . Directing is easy; the difficult part is getting it out to the public. . . . Pay TV will arrive eventually because going out to pictures is no longer the American habit, and because it has become expensive and involved to get out of the house. It will arrive as soon as the technical bugs are ironed out. . . . Regarding viciousness and vulgarism in pictures, this is something that should be ironed out within the business. . . . The Production Code doesn't need liberalization as we are doing alright within its framework. . . . We should be more careful with our advertising since people resent being misled. . . . A picture should be as long as necessary to tell a story.

(The old lady finally got up and grabbed a vacated seat in the lounge, easing an otherwise tense situation.)

Boone (Have Gun Will Travel, Medic etc.) labeled the film inspiring and uplifting. He decried the making of pictures for a "fast buck," but at the same time, he thought that you can't restrict the right of people to make pictures as they see fit. This would be a dangerous situation indeed.

Incidentally, one Todd-AO print in color costs $8,650 so add up what a hundred prints will cost, and you'll realize why the film's costs are pegged so high. Wayne has close to $900,000 of his own in the film, he told us; UA has $2,700,000; and the balance came from a couple of Texas millionaires.

UA executives Bill Heineman and Jim Velde headed the home office sales contingent.

(The pilot just announced that we would be a mite late because President Eisenhower took over our assigned airlane of 29,000 feet, and we would have to go in at 27,000 feet at a little less than 600 miles per hour.)

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## Kingsley Sets Soviet Pic

NEW YORK—The first independently distributed Russian film to be released under the Soviet-American cultural exchange program, "Ballad of a Soldier," will be presented in this country by Kingsley International Pictures under an arrangement with M.J.P. Enterprises.

Announcement of the distribution plans was made today by Edward Kingsley, of Kingsley International, and Jay Frankel, representing M.J.P. Enterprises.

## Col. Ups Zeeman

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, announced that Bernard E. Zeeman, a director, vice-president, and treasurer of the subsidiary Columbia Pictures International Corporation, will assume additional duties with the parent company. These will consist of assisting Leo Jaffe, first vice-president and treasurer, and Louis J. Barbano, financial vice-president, and will be concentrated principally in the field of finance.

## Shopping Center Fight Hurts New Theatre

NEW YORK—In a move that could spell out difficulties for the upcoming trend of building theatres as part of shopping centers, last week saw a New York State Supreme Court Justice sign an order calling for the closing of a newly-opened theatre in such a center.

Justice Mario Pittoni issued the court document which could close the recently opened Bar Harbour, Massapequa Park, Long Island, at the request of a chain food store, Food Fair, which claimed that their lease with the owner-operator of the Bar Harbour Shopping Center Inc., gave them exclusive rights to the parking area in and around the store.

At the time this was written, Ralph E. Donnelly, district manager for Associated Independent Theatres, told us he had not been served and that the theatre would be kept open as long as legally possible. The theatre, it seems, is not directly a party to the action but is rather the pawn in an altercation between the food chain and the operator of the shopping center.

The grocery chain attorneys specifically called for the closing of the theatre, maintaining that its use blocks access to the supermarket and that theatre patrons park in the space reserved for Food Fair customers. A gas station erected after the theatre opened was not enjoined from doing business. Trial has been tentatively set for November or December, and the temporary injunction would probably remain in effect until then unless attorneys for the shopping center or the theatre can have it vacated.

Donnelly said he was surprised by the action especially since the store manager and other personnel have been extremely cooperative arranging for tie-ups, free plugs, etc. He thought that the theatre was in the middle of a dispute between the supermarket and the shopping center landlord. He was certain that the theatre could in no way hurt business of the store but rather help it by bringing additional people to the area.

Customer reaction has been swift and with the theatre, with calls coming in protesting the possible loss of their long-awaited theatre. Some have said they would protest directly to the food chain.

At last report an injunction had been obtained to stop operation of the theatre. However, business was going on as usual while opposing attorneys attempted to iron out the differences.

## NTA Stock Deal Set

NEW YORK—Distribution by National Theatres & Television, Inc. of 844,875 shares of common stock of National Telefilm Associates, Inc., will be made on Nov. 10 to NT&T stockholders of record on Oct. 14, B. Gerald Cantor, president of NT&T announced.

NT&T stockholders will receive three shares of NTA for each ten shares of NT&T held. The Chase Manhattan Bank, which holds the NTA stock as trustee, will handle the distribution.

## ElectroVision Names Karp

LOS AÑGELES—Appointment of Harvey L. Karp as secretary of ElectroVision Corporation was announced by Martin Stone, president.

Robert L. Lippert, chairman of the board and treasurer, previously served as secretary as well.

You never know...

Great photographs combine chance, skill and careful preparation. Plus—that stroke of luck that turns the ordinary into something that's truly great!

That's why it pays to load with Eastman Film—always! Then you're ready—regardless of time, weather, lighting! For example, the new Eastman Double-X black-and-white. It has double the speed of the current Plus-X with virtually the same superior fine grain characteristics. Added depth! Superior resolution!

What's more, with Eastman Film, the advice and cooperation of the Eastman Technical Service for Motion Picture Film is available to help solve problems of film selection and processing.

For more information, write Motion Picture Film Department

**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

| *East Coast Division* | *Midwest Division* | *West Coast Division* |
|---|---|---|
| 342 Madison Avenue, New York 17, N.Y. | 130 East Randolph Drive, Chicago 1, Ill. | 6706 Santa Monica Blvd., Hollywood 38, Calif. |

**or** For the purchase of film: **W. J. German, Inc.**

Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

# LONDON Observations

### by Jock MacGregor

"STARLET" has become a dirty word around British studios and heaven help the actress who gets the tag. The fact that she looks good as a pin-up and gets a bigger press coverage than stars at premieres is enough to convince some that she is unworthy of their pictures! So much time has been wasted on developing artistes who lack presence off the screen, the star ranks are so depleted that it has become difficult for the Variety Club and other trade bodies to find screen personalities who have real impact for public functions.

Now the seemingly impossible has happened. A starlet has broken through the barrier without having to go to Hollywood. Having sold programs at Variety Club charity shows and graced the covers of many popular publications, Shirley Ann Field rockets into the star class with two movies opening in successive weeks, "Saturday Night Sunday Morning" and "Man in the Moon," in which she co-stars with Kenneth More. And to cap her triumph of escaping after years in the starlet class, she will be presented to the Queen at the premiere of the latter.

Belatedly, Shirley is being treated seriously and given the treatment all round. She has just made a personal appearance tour of the provinces in connection with her small part in "The Entertainer." On Saturday morning she accompanied Kenneth More to the opening of "Man in the Moon" space exhibition at Barkers Store in Kensington. Now she is working full time promoting the film, and at the same time herself, and proving that the public is more interested in personalities than little drears like the girl next door.

"Saturday Night Sunday Morning," directed by Karel Reisz, a refugee from the documentary field, promises to be among the year's most controversial movies. It is raw and defies convention. It is not a story in the accepted sense. It is a slice of life—a series of incidents in which sex and drinking play a pretty important part. It is well done but it is not entertainment for the family audience.

The picture also introduces an interesting new actor, Albert Finney, who reminds one in many ways of Brando. He convincingly portrays an uncouth, ill mannered lout who lives for himself and is completely without principle. It will be interesting to see how the public at large accepts such a leading man. He is now tipped for the title role in Sam Spiegel's "Lawrence of Arabia."

Incidentally the producers, Harry Saltzman and Tony Richardson redeem themselves for their anti-cinema crack in "The Entertainer." One of the biggest laughs comes when Finney speaks of a "man who lost one eye looking at telly day and night."

**STARLETS are definitely discouraged at the London Film Festival which the British Film Institute likes to keep on a higher plane than the commercial continental festivals. Indeed, they boast the superiority of the occasion showing as they do the prize winners at the other clambakes without the trimmings. Frankly, I believe they should think again. I do not consider the event is worthy of the Metropolis. There is so little publicity as a result of this highfaluting attitude that few Londoners even realize it is on, and this cannot impress the participants who come from overseas. . . . Jim Carreras was once again the perfect host when he launched his latest picture, "Taste of Fear," which strikes me as one of the most irresistible titles in a long while, with a Mayfair Hotel cocktail party. Susan Strasberg was there with co-stars Ronald Lewis and Ann Todd, and the presence of Mike Frankovich confirmed the picture is for Columbia release. The locations are in the south of France and Jim is missing some of the worst of the English Autumn supervising son Michael at work. . . . It was an enthusiastic Irving Starr that I saw coming out of the Elstree Studios Executive Theatre. "The Story of David," which he has produced for William Goetz, has turned out so well that instead of presenting it as two hour long spectacular on American TV, it may be released to theatres as a feature as was always to be the policy for the rest of the world.**

THE ASSOCIATION OF CINE AND TV TECHNICIANS have concluded a unique trades union agreement with the Association of Specialised Film Makers which, in addition to giving employees generally improved conditions all around, includes a clause to encourage regular employment. The salaries for technicians with a minimum guarantee of 12 months employment will be increased by 7½ per cent, and those for non-established staffs by 18¼ per cent. It was not surprising that ACTT's hardworking general secretary, George Elvin, was smiling a little more than usual. . . . A mobile boxoffice in a suitably decorated truck with a direct radio link with the Astoria is touring the London area to enable the public to buy tickets for the Variety Club sponsored premiere of "The Alamo," which Princess Margaret will attend. This is believed to be the first occasion on which such an idea has been worked, and subject to the success of the experiment, a fleet of such mobile box offices will be extended to all major cities in the U.K.

## Col. Meets British Exhibs

LONDON—Columbia is holding a series of special showmanship publicity presentations in the key cities of England, Scotland, and Wales for exhibitors and industry personalities. These meetings, which will be illustrated with film, tape recordings, and display material, are completely up-to-date replicas of the London showmanship meeting held last summer by Jonas Rosenfield, Jr., Columbia's executive in charge of advertising, publicity and exploitation.

The purpose of these special provincial presentations is to give exhibitors tangible evidence of Columbia's ambitious showmanship plans on three outstanding attractions: the William Goetz Production, "Song Without End, the story of Franz Liszt," which is now in its second big West End month and which has gotten unprecedented publicity from its launching; the G.S.-Posa Production, "Pepe," and "The Guns Of Navarone."

## Valiant To Operate Own Branch Offices

NEW YORK—A major change in distribution policy, eliminating franchise holders, and the release of five new feature pictures between now and the end of the year were announced by Valiant Films Corp., following the distributing company's first national sales meeting.

Valiant has established its own branch offices in 13 key cities, replacing state's-right franchises. Disclosure was made in a joint statement by Fred Schwartz, president, and Sig Shore, president of Vitalite Film Corp., owner of the domestic rights to the pictures. Under the arrangement, Shore heads the distributing company's sales and presentation of the product, backed by heavy advertising schedules and exploitation.

Branches already opened by Valiant are situated in Boston, Cincinnati, Chicago, Dallas, Denver, Los Angeles, New Orleans, New York, San Francisco, Washington, D. C., Atlanta, Charlotte, and Cleveland. Only two franchise holders remain in the Milwaukee and Buffalo-Albany territories, and these are slated to be replaced in the near future with the company's own branches.

Christmas release will be Lion International's "The Angry Silence." Another important new release is Luis Bunuel's "The Young One," starring Zachary Scott and 14-year-old Broadway actress Key Meersman, filmed in Hollywood and Mexico. Other pictures, scheduled for release during the last quarter this year, include "The Challenge," starring Jayne Mansfield and Anthony Quayle, and "Mania," with Peter Cushing and Billie Whitelaw. Rounding out the quintet of Valiant releases is "The Executioners," factual feature-length film produced from actual footage captured from the Nazis, a prize winner at the 1959 Berlin Film Festival.

Among those who attended the sales meeting were Dick Feinstein, Boston; Kermit Russell, Chicago; Heywood Mitcheson, Cincinnati; Jack Felix, Denver; Marvin Friedlander, New York; Joe Emerson, San Francisco, and Hy Bettinger, Washington, D. C.

## PAY-TV

(*Continued from page 8*)

that "even though a 'trial' of pay-TV might demonstrate its possible technical and financial success, it will certainly not prove that its authorization on a permanent basis would be in the public interest."

## Pay-TV Must Detail Plans For Hartford Programming

The FCC's Third Report is a "Magna Carta" for the motion picture theatre industry, Philip F. Harling, chairman, Theatre Owners of America's Anti-Pay-TV Committee and the Joint Committee Against Pay-TV, told the Motion Picture Theatre Owners of Metropolitan D. C.

Harling, who was in Washington to participate in the hearings being conducted by the FCC on the application of Hartford Phonevision for a three year test period of broadcast Pay TV, told theatre owners that the report requires Hartford Phonevision to outline "in detail" the programming it proposes to present in Hartford.

Harling said that for the first time in eight years of making extravagant claims to the public about its programming, Pay TV advocates have been forced to admit under oath that they have no commitments of any type for programming Hartford.

One set of claims is made to the FCC while other are made to the public, Harling said.

*#47 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

# "How I Would Sell . . .

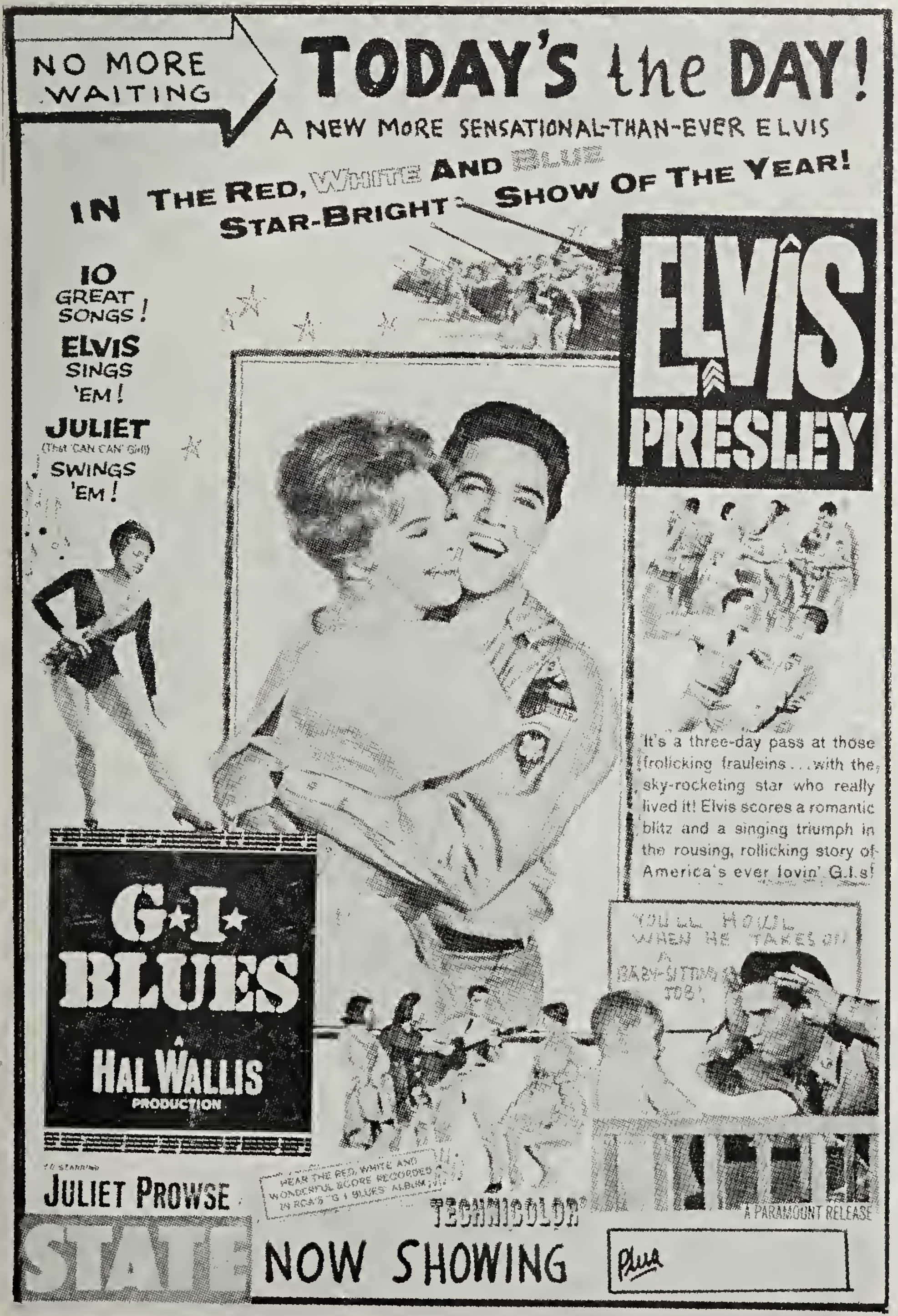
# G.I. BLUES

## Elvis Returns To Screen In Paramount Music-Laugh Riot

Roll up your sleeves and let's go to work . . .

"G. I. BLUES" is just what the doctor ordered to chase the blues away from the boxoffice. It has every ingredient that people are looking for in entertainment . . . singing, dancing, romance, HUMOR, color, a good story, and a MORE-SENSATIONAL-THAN-EVER ELVIS PRESLEY!

Presley has always been a good boxoffice attraction, and we know from talking to local people that they WANT to see him again. Today he's hotter than ever and with a good old-fashioned showmanship campaign behind "G. I. BLUES," which it certainly deserves, this picture should make any exhibitor happy once again. This campaign is tailored for Sioux Falls (70,000 population), but I'm sure it can be adapted anywhere. With it we hope to have the entire area burning up with the desire to buy a ticket to see this picture and the new Elvis Presley.

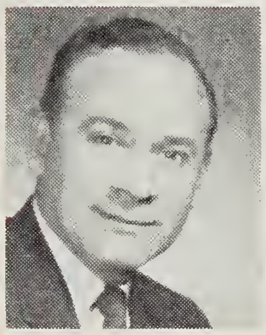

NO MORE WAITING
TODAY'S the DAY!
A NEW MORE SENSATIONAL-THAN-EVER ELVIS
IN THE RED, WHITE AND BLUE STAR-BRIGHT SHOW OF THE YEAR!
10 GREAT SONGS!
ELVIS SINGS 'EM!
JULIET (That 'CAN CAN' Girl) SWINGS 'EM!
ELVIS PRESLEY
G.I. BLUES
A HAL WALLIS PRODUCTION
CO-STARRING JULIET PROWSE
HEAR THE RED, WHITE AND WONDERFUL SCORE RECORDED IN RCA'S "G I BLUES" ALBUM!
TECHNICOLOR
YOU'LL HOWL WHEN HE TAKES ON A BABY-SITTING JOB!
A PARAMOUNT RELEASE
STATE
NOW SHOWING
Plus

It's a three-day pass at those frolicking frauleins . . . with the sky-rocketing star who really lived it! Elvis scores a romantic blitz and a singing triumph in the rousing, rollicking story of America's ever lovin' G.I.s!

**PRESSBOOK AD** plus a little doctoring gets the right message across after a "tease" campaign to build up public interest.

*An Exclusive* **SHOWMANALYSIS** *Prepared by—*

**CLIFF KNOLL, City Manager, Minnesota Amusement Company, State Theatre, Sioux Falls, S.D.**


KNOLL

**ABOUT THE AUTHOR • Cliff Knoll was born and raised in the theatre business, his father being an old time theatre owner and showman in South Dakota and Iowa. As a youth, he did display work in the theatre art shop and publicity department and ran the projectors as well. He first became a manager at the age of 18. He was advertising manager of the Adler Theatre Company, and later general manager of the same company headquartering in Marshfield, Wisc. Since 1941, he has been associated with Minnesota Amusement Company, a subsidiary of AB-PT, managing theatres in Mitchell, S.D.; Mankato, Minn.; Grand Forks; N.D.; and Soiux Falls, S.D., in each location acting as city manager. He has been in Sioux Falls since 1956. He is married and has two children. His hobbies range from home movies and growing roses to fishing. His best critic is his wife, Lorraine, who is also his best advisor and sparkplug for many of his successful campaigns.**

Presently, the trend seems to be away from rock and roll, sideburns, etc., which seemed to be the biggest objection FROM ADULTS in the past. With this thought in mind, our campaign is designed not only to capture the young element but also the adults by introducing a new Elvis Presley, minus sideburns and pompadour.

I'm a firm believer in away-from-the-theatre advertising, so you will note we've stressed this in our selling.

We're lucky that Paramount is backing this picture with a terrific national campaign in magazines, teen-age and music publications, record albums, and other excellent selling avenues. We plan on taking advantage of this national selling by starting our campaign at least four weeks in advance and localizing it as much as possible.

**LOBBY ADVERTISING:** Paramount has made up a colorful eye-stopper nine foot standee which should be used. We'll supplement this with a giant facsimile postcard inviting people to sign the card. These two ticket sellers will be placed in our lobby at least four weeks in advance. This is an old gimmick but will definitely get people to start talking.

**ADVANCE FRONT ADVERTISING:** Although I feel that our front should carry only current billing, in this case we plan on using a huge display across the front of our theatre visible only from the street. This display will be placed in our 12 foot glass window using a cutout from the 3-sheet. To give it attention compelling punch, we'll use bright Da-Glo paint on portions of the sign. Each day the number of remaining days will be changed until we put in TODAY! This will carry on our effort to tease Elvis' return.

**WINDOW CARDS:** To strengthen our away-from-the-theatre advertising and continuing our teasing to the opening day, we'll have a local printer make up special window cards such as shown in our layout. Since the number of days will have to be changed daily a limited number of these cards will be made up, but each will be placed in a KEY location where it gets the maximum exposure. We are thinking about spots like the cafeteria of the local college, teen-age departments in leading stores, the beauty school, and good windows in heavy traffic areas. These cards should go out 10 days in advance. The number of days will be printed black on a bright red Da-Glo sticker and will definitely be an attention compeller.

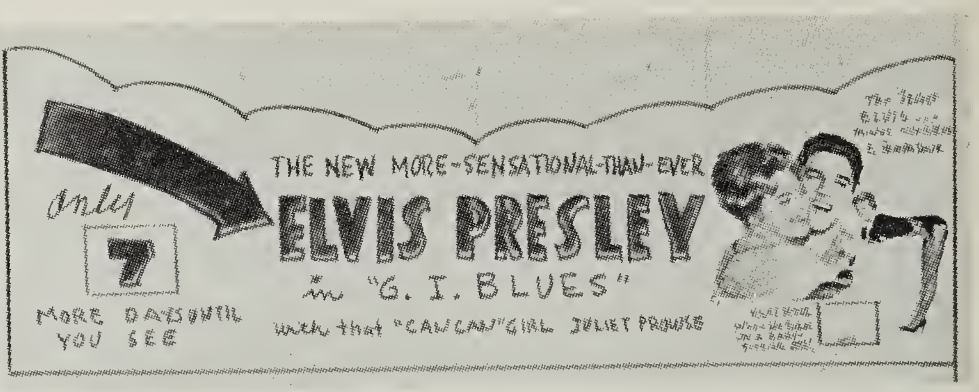
**BALLYHOO STUNT:** We'll contact high school and college students who have their own automobiles and offer them passes in return for letting us paint, in sho-card color, a message on their cars. To personalize this, we'll encourage the students to do their own painting; we'll furnish copy and paint. These messages will appear two weeks in advance. This will not only give us a salesman at the schools, but traveling billboards that will be seen all over the city. Since there will be both college and high school football parades and games during the time these cars are painted up, we will work with school authorities to get as many cars as we can "peppered" in each parade and at each game. Our plan is to have at least 20 cars working for us.

**MERCHANT TIEINS:** We cannot overlook the RCA album and other songs in the picture; hence it is mandatory to tieup windows and counter space in all music stores. For the windows we'll mount and cut out the attractive one sheet, surrounding it with numerous recordings of Presley and other material that is available at the time. It is our plan to arrange a "Welcome Back Elvis" week all local music outlets in cooperation with one local radio station. Details of this are outlined under radio.

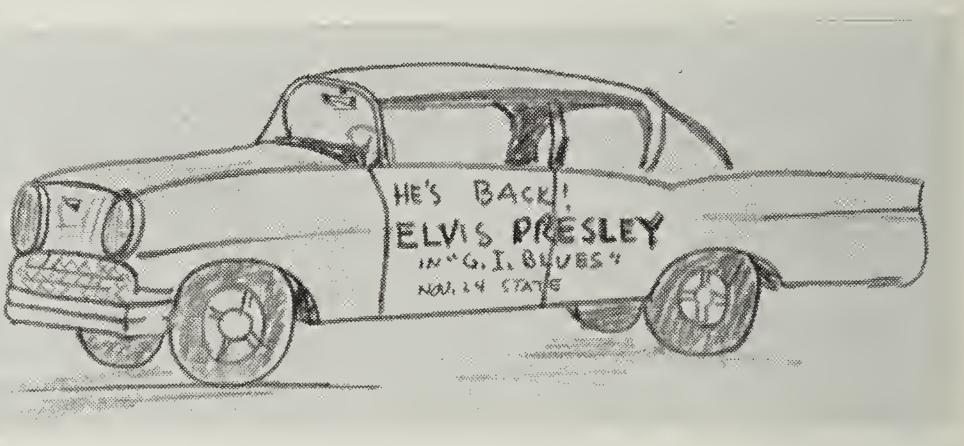
A different and unusual place to spot Presley publicity is in the baby department of local stores. We plan on using still 10222-71 showing a cute shot of Presley baby-sitting. Copy of these cards will be *"The fun really begins when the NEW Elvis Presley becomes a BABY SITTER in "G. I. Blues"* followed by theatre credit. This is along our thoughts of hitting the adults.

We'll hit our leading teen-age store and suggest a special sale along the following line: *"The Sharon Shop welcomes back the new Elvis Presley in 'G. I. Blues' with a banner sale for teenagers."* For their cooperation in window and store space and mention in their ads, we'll give a guest ticket to any teenager that happens to be at the cash register paying a bill at the time a hidden alarm clock goes off during the sale.

Localizing the national magazine publicity, we'll contact our good friend, the magazine distributor, and have him advise us when the new fan magazines and teen publications arrive that carry any ad or other publicity on Presley or "G. I. Blues." We will furnish him a special card imprinted *"He's back, the new more-sensational-then-ever ELVIS PRESLEY in 'G. I. Blues'. Read about it in today's issue of MODERN SCREEN . . . see his newest movie at the State Theatre starting Nov. 24."*


only
7
MORE DAYS UNTIL YOU SEE
THE NEW MORE-SENSATIONAL-THAN-EVER
ELVIS PRESLEY
in "G. I. BLUES"
with that "CAN CAN" GIRL JULIET PROWSE

**ABOVE, highly effective display for front of theatre with changing numbers bringing the playdate closer all the time. BELOW, get those kids to paint up their jalopies to welcome Elvis back in a natural and highly effective promotion for the younger set.**



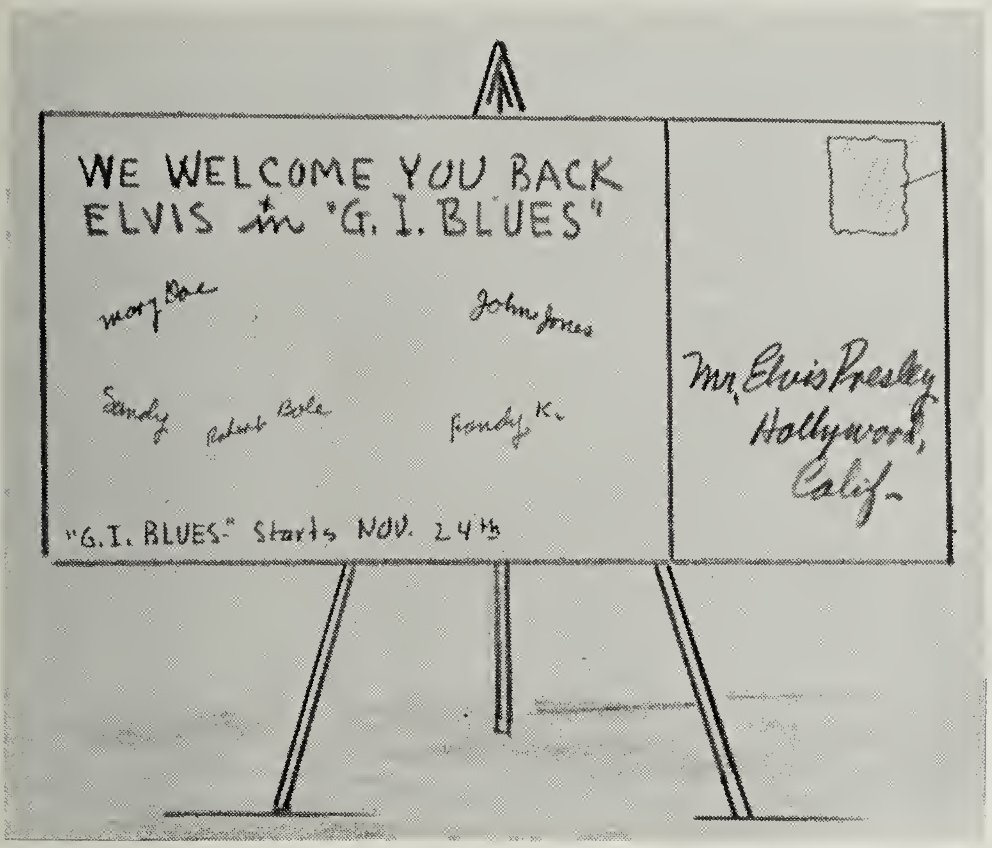
With these cards we'll be able to get top counter and window location in every magazine outlet in this area, and the distributor will do the work for us.

**JUKE BOX TABLE TENTS:** Presley has a new hit now on the juke boxes. To take advantage of this, we'll make up a thousand special tents. These will be distributed and posted on every counter, table, and booth in every cafe, drive-in, tavern, and other spot throughout the town that has a juke box. By using the copy as shown on the layout, we'll have no trouble getting these spotted, and again the labor of distributing will be handled by the owner of the juke boxes.

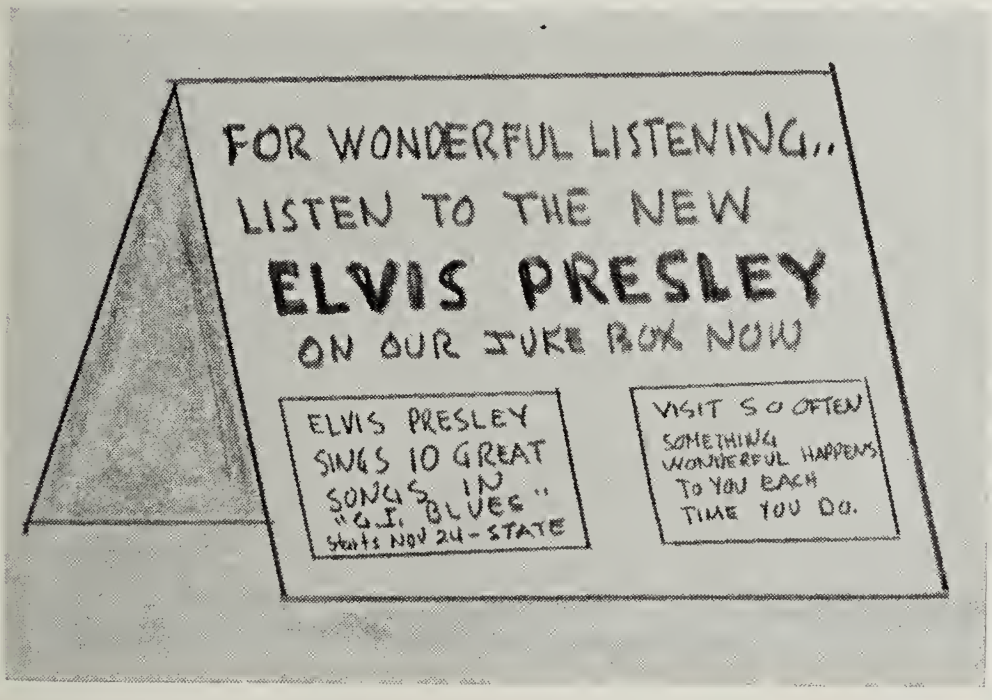
**TEEN HOP DANCE:** One of our local radio stations and the ballroom are co-sponsors of a teenage dance every other Thursday. In checking with the proper parties we find that there will be a dance the Thursday before our opening date. We're making arrangements with these two sponsors to hold a "Presley Teen Hop" a week before our opening. During this, dance music from "G. I. BLUES" will be played as well as other songs that Presley is known for. The Master of Ceremonies will conduct a contest from the band stand asking the correct title of the songs, what movie it's from, etc., with winners receiving passes to "G. I. BLUES" and records from the radio station. These Teen Hop dances are always backed with advance radio spots so you can see that we'll benefit greatly from this tiein.

**RADIO:** At the writing of this we have not decided to buy any radio time; however, if we do, we'll buy spots around the teenage shows and a few around women's shows. On the latter shows we'll stress a new Presley. However, we ARE getting on radio through gratis promotion; one tiein mentioned is our Teen Hop. Anohter of our stations will have one of their popular DJ's hold a "Welcome Back Elvis" week. This will be held in conjunction with the local music stores, starting four days before opening date and running three days into current showing. Each music store will have clues in their "G. I. BLUES" window displays to questions the DJ will ask his listeners, all pertaining to Presley and his movies. Theatre passes and records will be given as prizes. To speed this contest up, it will use the telephone and not mail, and the listener will be asked to identify the store where they saw the clue. This particulr DJ has a two hour show daily except Sunday, so we should do well with this tiein.

On the other station, we'll hold an "E" day the day before opening and a "P" day on opening day. During this show, the DJ will spotlight Presley records and listeners will be asked to count the number of times the word Elvis (the first day) or Presley (the second day) is used during a half hour show. The first 25 correct telephone calls daily will receive free tickets. To encourage people to participate, these 50 names will be put into a box and two drawn out the third day for a month's pass and a record album to each. This will also give the theatre and the picture a lot of publicity.



**THE STUNTS** that a creative exhibitor can figure out to sell this one are almost endless. ABOVE, plant a big postcard as indicated in the lobby of the theatre and have the kids sign it. Use a whole roll of one cent stamps to get the proper effect upper right. BELOW, make up tent cards and plant them in spots around town that have an active juke box and a younger clientele. Hit the local hoagie shop, popular restaurants and candy stores, music shops, etc. The music from G. I. BLUES is a natural selling aid as are all of Presley's records. Get radio and TV cooperation for contests with passes and records as prizes.


FOR WONDERFUL LISTENING..
LISTEN TO THE NEW
ELVIS PRESLEY
ON OUR JUKE BOX NOW
ELVIS PRESLEY SINGS 10 GREAT SONGS IN "G.I. BLUES"
Starts NOV 24 - STATE
VISIT SO OFTEN
SOMETHING WONDERFUL HAPPENS TO YOU EACH TIME YOU DO.

**COMING . . . in the issue of Nov. 9**
**JACK FOX, Advertising-Publicity Director**
**Loew's Theatres, Washington, D.C.**
**tells how he would sell . . .**
**MGM's**
**"BUTTERFIELD 8"**

**TELEVISION:** Arrangements will be made with one station to hold a teen-age program much like the Band Stand only on a local basis. A group of high school and college students will be invited to dance to Presley records. To make this more interesting, we'll paint circles on the floor with EP lettered in each, and when the music stops, the couples standing in these circles will receive free tickets and 45 RPM records, You can imagine the scramble when the music stops which should be anytime and not at the end of the record.

Another of our stations has an excellent afternoon program with women's appeal. Starting 10 days in advance, the host of this program will ask his viewers to mail him a postcard *"Why they would like to see the first matinee of 'G. I. Blues."* During his pitching, he'll mention that we'll furnish a babysitter, courtesy of Elvis Presley, tieing in with the Presley babysitting in "G. I. BLUES". The best 25 postcards will be chosen as winners. We plan on getting a photo of the host in the middle of the 25 babies for a TV newscast story. Arrangements will be made with a local qualified organization to handle the babysitting for two hours.

**SCHOOL PAPERS:** Definitely we'll use a small ad in each of these mediums. In each of these ads we'll urge the students to be in front of the theatre on opening night to help their cheer leaders win the cash prize and dinners mentioned under front exploitation.

**FRONT:** We'll recruit the cheerleaders from our two high schools and three colleges to each make up a cheer or chant tieing in Elvis' return. Each of these groups will preform in front of our theatre on opening night along with several other students carrying placards reading "Welcome back Elvis."

A cash prize and promoted dinners will be awarded to the group that gets the greatest applause for their cheer and presentation of same.

Since Elvis spent two years in the Army, we'll contact the local Army headquarters and get them to park a tank and other interesting pieces of machinery in front of the theatre. To give this more Army color we'll ask this department to furnish the display with uniformed manpower to explain anything that people will want to know. Appropriate copy tieing in the movie will be placed on all machinery. Colored pennants will deck out the front, and several photoflood bulbs will replace our regular bulbs in the canopy to give us an unusual blaze of light and to give it a red, white, and blue appearance as indicated in our newspaper ads.

**NEWSPAPER ADS:** Pressbook ads look good but we would make a few changes. I would include the line *"The NEW more-sensational-than-ever Elvis"* in all of our ads, and in our larger ads I'd mortise in mat 2B showing the baby sitting scene with copy of general comedy appeal. Our advance newspaper ads will follow our plan of so many days until the opening day such as shown in the ad we plan on running the Sunday in advance on the teen-age page.

With our limited budget we hope to start our "so many days until" teasers 10 days in advance by inserting copy between our two theatres group ads. Two days before opening we would go into a small pressbook ad, with the number of days left, and then hit it hard the day before and opening day.

## ALBANY

A bon voyage luncheon was given by industry friends of Alan V. Iselin, who left for a tour of Europe. Columbia manager Herbert Schwartz took the lead in arranging the affair. . . . John W. Gardner placed his Glen Drive-In, Glens Falls, on a four-day schedule. He plans to darken it soon and winter in Miami, Fla. . . . George Thornton estimated damage to his Windham, Windham, at $7,000 from a recent flood. . . . The Town Board of suburban Guilderland was expected to vote repeal fo a long unnoted Sabbath Law. The Carmen Drive-In is in that area. . . . James A. Fitzpatrick, Plattsburg, counsel to the Joint Legislative Committee on Offensive and Obscene Material, and its former chairman, has been appointed to the Public Welfare Personnel Classification Commission, a non-salaried post. He drafted the film classification bill for school children, which was approved by the Assembly but did not reach a final vote in the Senate.

## ATLANTA

Dempsey Burchfield is the new owner of the Blair, Blairsville, Ga. . . . Jack Baughn, assistant to the Georgia Theatres executive Foster Hotard, is recuperating at his home after surgery. . . . The Royce, Royston, Ga., has been leased by Cyrus Strickland from Brancom James. . . . Pearl Moos, for many years booker for Columbia, is recovering at her home following her second trip to a local hospital this year. . . . Charles F. Brewer, 50, manager, Temple, here, died at his home following an illness. . . . Howco Pictures has moved from Film Row to the Bona Allen Building. . . . J. M. Tune, owner, Princess, Shelbyville, Tenn., is recuperating at his home following an operation. . . . B. E. Johnson has closed the Franklin Drive-In, Franklin, Tenn., for the winter. . . . A safe containing over $400 was taken from the Bankhead Drive-In. . . . Joe Solomon, Fan Fare Films, Philadelphia, Pa., was in on a visit to Capital Releasing Corporation.

## BUFFALO

Ralph Buring, field representative, 20th-Fox, was in to hold a seminar on the presentation policy for the company's road show attraction, "Can Can." Managers and advertising representatives from the exchange area attended the conference, which was presided over by Buring; Jack Sturm, branch manager; and Bill Rowell, exchange sales head. . . . Louis M. Levitch launched his beautifully redecorated North Park with a special children's matinee. . . . Al Cipperman is resident manager of the North Park. . . . The London and District Labor Council over in the Canadian province of Ontario decided to ask the city council to hold a public vote in December on Sunday motion picture shows. The labor council made the decision at the request of Local 105 of the IATSE employes and Moving Picture Operators. Local Representative Michael Rehder said the request was made because of unemployment among union members. Even if such a vote is authorized and if the public votes in favor of the movies, there is said to be no assurance they'll get them. There is no covering legislation to permit Sunday movies anywhere in Ontario. . . . The Grenada has a new manager, Joseph Garvey, who comes to town from the Schine Monroe in Kodak Town. . . . Ben Dargush, manager, Center, is passing around the stogies. It's a baby girl and Mrs. Dargush and Ben are getting along fine. The baby is the first addition to Ben's family. . . . Al Anscombe, chief barker of Tent 7, Variety Club of Buffalo, has asked the Federal Communications Commission for a permit to build an ultra high-frequency television station in Binghampton. . . . There was a big turn-out for the testimonial dinner given by the Variety Club of Buffalo in honor of Al Becker, veteran projectionist and theatre supply executive, who is celebrating his 75th birthday and his 60th year in show business. . . . Bill Brett, general manager, has closed his Skyway, Niagara and Lakeshore drive-ins for the season.

## CHARLOTTE

W. G. Enloe, Raleigh, N.C., theatre manager who also is mayor of Raleigh, has been elected president of the North Carolina League of Municipalities.

## CHICAGO

The old Grove, a South Side landmark, has become a church. . . . Helen Kiek, a Zenith Corporation veteran employee, was killed in an automobile accident in Ulm, Germany. . . . Frank C. Chesser, assistant secretary, Zenith Corporation, died after a short illness. . . . Herbert Jorgeson, formerly with B & K's Gateway, was named manager of the new Oasis Outdoor by Oscar Brotman Circuit. . . . Kirk Douglas, star and producer, U-I's "Spartacus" will appear in person for the opening at McVickers. . . . The 3,000 seat Tower, closed for some time, will be torn down for a parking lot. . . . The Scenic, Assumption, Ill., has reopened. . . . Joseph Blumenthal, formerly with MGM, has joined the H. and E. Balaban Circuit. . . . Bernard Nagel is now managing the New Old Orchard, Skokie, Ill. . . . The F.B.I. is investigating the bombing of the Vic, East Chicago, Ill., for the last year picketed by the Motion Picture Operators Union, Local 133, Hammond, Ind. Joseph Auxel, of Hammond, who with his son owns the Spanish language theatre, said he offered to join the union but rules prohibit the owner from doing so. . . . The Ogden has been closed by the SW Circuit. . . . The Kimbark has been closed by Harry Nepo. . . . Joseph R. Paunicka and Edward Prusiecki purchased the Palace from Rex Young and Marc Wolf. . . . Robert Conn, manager, 20th-Fox exchange, has been promoted to the new national sales department of the company, headquartering in New York City. . . . The Orpheum, Springfield, Ill., has restored and put back into use its organ silenced for 27 years.

## CINCINNATI

Collections for the annual Will Rogers Memorial Hospital Fund drive are underway, with Frank Schrieber, U-I branch manager, serving as area chairman. He is being assisted by Milton Gurian, Allied Artists branch manager, and Jay Goldberg, Realart co-manager, as co-chairmen for radio and TV solicitations, and by Welden Waters, branch manager, and J. S. Watson, regional advertising manager, both of 20th-Fox, as publicity co-chairmen. . . . In for a sales meeting were Sid Cooper, New York, United Artists division manager, and James Hendel, Pittsburgh, central district manager. . . . Also in to promote upcoming films were Walter Weisman, U.S. Ordinance Missile Command, for Columbia's "I Aim At the Stars," and the mind reader, Dunninger, for MGM's "The Village of the Damned." . . . Robert Mills, manager, art Guild, has resigned. . . . Chakeres Circuit, Springfield, O., screened two shows at the Regent for Children of preschool age during downtown merchants' promotion days, while 16 school teachers toured the Chakeres offices, lunched at Hotel Shawnee and previewed a new film as a feature of the Chamber of Commerce "Visitation Day." . . . The neighborhood 700-seat Nordland, closed since 1954, will reopen late this month with the weekend shows being German films. The house, containing a stage and pipe organ, is being refurbished at a cost of about $40,000. Hermine Wambach, who came to this country from Austria five years ago, will manage the house. . . . James B. Neff, dean of Film Row bookers, retired after 41 years with 20th-Fox. He was succeeded by Tony Knowlmann, city salesman and office manager, and with the exchange for 22 years. Jack Quigley, Dayton and Columbus salesman, becomes local city salesman, and Lou Korte, Kentucky salesman, is now in the upstate territories, with Paul Allen named as Kentucky salesman. . . . Mrs. Phil Fox, wife of Columbia's branch manager, has been elected president of the Mother's Club of Pi Lambda Phi fraternity of University of Cincinnati.

**COLUMBUS, O., NEWS**—Main, East Side neighborhood operated by Fred Rowlands, has been acquired by Frank Yassenoff, operator of several local drive-ins. He will convert the large neighborhood house to Todd-AO, with "Can Can" as the first attraction, opening in November. . . . Parsons Follies theatre went into a second week, still minus stage shows. LeRoy Griffith, operator of the theatre, expects to present girl shows after remodeling of backstage facilities to comply with city and state building codes. . . . RKO Grand and Columbus Dispatch Charities are seeking a "Miss Cinerama" to reign at the gala festivities in front of the theatre on Nov. 3 at "This is Cinerama". . . . RKO Palace stage will light up the week of Oct. 27 for the James T. Hetzer Japanese Spectacular Revue.

## CLEVELAND

The first annual COMPO meeting was held in the screening room at 20th-Fox, and was attended by the branch managers of the film distributors. A later meeting was attended by the distributors' sales force and the leading Cleveland exhibitors. . . . Stanley Kramer, producer-director of United Artists' "Inherit The Wind," visited Cleveland as honored guest of the Press Club of Cleveland. He also appeared on the local television program, "Lights, Camera, Questions," sponsored by the major downtown Cleveland theatres. . . . Ray Schmertz, 20th-Fox, reports that the donations to the Will Rogers Fund for Medical Research are building steadily. At least nine token statues have been given for donations of $200, and where the exhibitor could not afford this amount, donations were made of $50 and up. . . . Arthur Levy, national representative of the Jam Handy Organization, is visiting Imperial Pictures, their representative in Cleveland. He is here to discuss details of the organization's new short, "The American Maker," which is sponsored by the General Motors Corporation and supplied free to all exhibitors. . . . Paramount Pictures' new branch manager is Harold Henderson, transferred here from the Pittsburgh branch. He is replacing Gordon Bugie, who resigned. . . . Universal-International has hired free lancer Bill Blum to handle the publicity on "Midnight Lace," which opens at the Hippodrome Oct. 27. U.I.'s regular man, Duke Hickey, is in Philadelphia working on publicity for "Spartacus." . . . Jack Share, former area film salesman, writes that he is happy in his new field of selling insurance in Orlando, Fla. . . . Friends of Tom Whyte, former manager, Maumee Drive-

(*Continued on page 24*)

# THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

*OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.*

### ALL THE YOUNG MEN (COL.)

| | | | |
|---|---|---|---|
| Forum, New York (*$17,300) | 8 | wks. | ..116% |
| Roosevelt, Chicago (*$17,300) | 5 | ” | ....127% |
| Coliseum, Seattle (*$6,700) | 1 | ” | ....119% |
| Adams, Detroit (*$9,200) | 4 | ” | ....109% |
| Stanton, Philadelphia ($9,200) | 3 | ” | ....171% |
| Memorial, Boston (*$18,900) | 2 | ” | ....100% |
| Omaha, Omaha (*$6,300) | 1 | ” | .... 99% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 79% |

### ALL THE FINE YOUNG CANNIBALS (MGM)

| | | | |
|---|---|---|---|
| Orpheum, Boston (*$17,700) | 1 | ” | .... 69% |
| Music Box, Seattle (*$4,800) | 1 | ” | .... 99% |
| Esquire, St. Louis (*$11,800) | 2 | ” | ....106% |
| Warfield, San Francisco (*$11,100) | 2 | ” | .... 89% |
| State, Omaha (*$5,400) | 2 | ” | .... 66% |
| Criterion, New York (*$32,500) | 3 | ” | .... 77% |
| Arcadia, Philadelphia (*$8,600) | 1 | ” | ....117% |

### ANGEL WORE RED (MGM)

| | | | |
|---|---|---|---|
| Adams, Detroit (*$9,200) | 2 | ” | ....101% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 88% |
| Orpheum, Boston (*$17,700) | 1 | ” | .... 71% |
| Orpheum, Seattle (*$4,300) | 1 | ” | .... 60% |
| State, Omaha (*$5,400) | 1 | ” | .... 56% |
| Fox, Philadelphia (*$16,000) | 2 | ” | .... 64% |
| Loew's, St. Louis (*$12,800) | 1 | ” | .... 98% |
| Warfield, San Francisco (*$11,100) | 1 | ” | .... 72% |

### APARTMENT (UA)

| | | | |
|---|---|---|---|
| Un. Artists, San Francisco (*$15,200) | 6 | ” | ....106% |
| Orpheum, Boston (*$17,700) | 6 | ” | ....100% |
| Astor, New York ($27,100) | 17 | ” | ....105% |
| United Artists, Chicago (*22,800) | 10 | ” | ....112% |
| Randolph, Philadelphia (*$12,000) | 7 | ” | ....148% |
| Michigan, Detroit ($19,600) | 5 | ” | ....112% |
| Fifth Avenue, Seattle (*9,000) | 2 | ” | ....100% |
| Esquire, St. Louis (*$11,800) | 5 | ” | ....114% |
| United Artists, Louisville (*$9,200) | 5 | ” | ....105% |

### BEN-HUR (MGM)

| | | | |
|---|---|---|---|
| Saxon, Boston (**$10,270) | 48 | ” | ....144% |
| Loew's State, New York (**$43,175) | 47 | ” | ....133% |
| Boyd, Philadelphia (**$12,300) | 47 | ” | ....198% |
| Todd, Chicago (No Ave.) | 43 | Ave. | $27,900 |
| Coronet, San Francisco ($13,200) | 43 | ” | ....178% |
| Blue Mouse, Seattle ($6,100) | 37 | ” | ....179% |
| United Artists, Detroit ($9,500) | 35 | ” | ....246% |
| Cooper, Omaha ($4,500) | 35 | ” | ....169% |
| Brown, Louisville ($5,700) | 22 | ” | ....224% |
| Loew's Midcity, St. Louis (No. Ave.) | 21 | Ave. | $14,500 |

### CAN-CAN (20TH-FOX)

| | | | |
|---|---|---|---|
| Rivoli, New York ($9,500) | 32 | ” | ....222% |
| Gary, Boston ($9.000) | 18 | ” | ....176% |
| Palace, Chicago ($21,000) | 26 | ” | ....109% |
| Midtown, Philadelphia ($10,600) | 25 | ” | ....118% |
| Ambassador, St. Louis ($8,500) | 9 | ” | .. 127% |
| Alexandria, San Francisco (No Ave.) | 19 | Ave. | $13,500 |
| Madison, Detroit (*$16,600) | 20 | ” | ....118% |
| Paramount, Seattle (*$8,000) | 8 | ” | ....104% |
| Pageant, St. Louis (*$2,800) | 5 | ” | ....187% |
| Capri, Boston (*$9,000) | 3 | ” | .... 81% |

### CROWDED SKY (WB)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 | ” | ....100% |
| Orpheum, Omaha (*$9,200) | 1 | ” | .... 71% |
| Orpheum, Boston (*$17,700) | 1 | ” | .... 70% |
| Fox, St. Louis (*$14,200) | 1 | ” | .... 92% |
| Mary Anderson, Louisville (*$6,300) | 2 | ” | .... 72% |
| Music Hall, Seattle (*$8,700) | 1 | ” | .... 73% |
| Michigan, Detroit (*$19,600) | 1 | ” | .... 98% |
| Roosevelt, Chicago (*$17,300) | 1 | ” | .... 86% |
| Goldman, Philadelphia (*$12,700) | 1 | ” | .... 62% |

### DARK AT THE TOP OF THE STAIRS (W.B.)

| | | | |
|---|---|---|---|
| St. Francis, San Francisco (*$13,800) | 3 | ” | .... 72% |
| Radio City, New York (*$134,200) | 3 | ” | ....105% |
| Metropolitan, Boston (*$13,600) | 3 | ” | .... 99% |
| Chicago, Chicago (*$26,400) | 3 | ” | .... 88% |
| Music Hall, Seattle (*$8,700) | 1 | ” | .... 70% |
| Orpheum, Omaha (*$9,200) | 2 | ” | .... 84% |
| Ambassador, St. Louis (*$14,000) | 2 | ” | .... 99% |
| Mary Anderson, Louisville (*$6,300) | 2 | ” | .... 81% |
| Michigan, Detroit (*$19,600) | 2 | ” | .... 94% |
| Fox, Philadelphia (*$16,600) | 2 | ” | ....100% |

### DINOSAURUS (U-I)

| | | | |
|---|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 | ” | ....170% |
| Orpheum, Seattle (*$4.300) | 2 | ” | ....100% |
| St. Louis, St. Louis (*$9,200) | 1 | ” | ....119% |

### ELMER GANTRY (UA)

| | | | |
|---|---|---|---|
| Capitol, New York (*$29,100) | 5 | ” | ....119% |
| Music Box, Seattle (*$4,800) | 8 | ” | ....135% |
| UnitedArtists,SanFrancisco (*$15,200) | 4 | ” | .... 88% |
| Stanton, Philadelphia (*$9,200) | 7 | ” | ....173% |
| Woods, Chicago (*$23,200) | 6 | ” | ....103% |
| Metropolitan, Boston (*$13,600) | 3 | ” | ....124% |
| United Artists, Louisville (*$9,200) | 3 | ” | ....106% |
| Loew's, St. Louis (*$12,800) | 3 | ” | ....100% |
| Palms, Detroit (*$20,400) | 2 | ” | ....111% |

### ENEMY GENERAL (COL.)

| | | | |
|---|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 | ” | ....111% |

### FAST AND SEXY (COL.)

| | | | |
|---|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 | ” | ....140% |
| Orpheum, Boston (*$17,700) | 1 | ” | .... 63% |
| Paramount, San Francisco (*$12,700) | 1 | ” | .... 72% |

### FROM THE TERRACE (20TH FOX)

| | | | |
|---|---|---|---|
| Ambassador, St. Louis (*$14,000) | 6 | ” | .... 82% |
| Paramount, New York (*$35,100) | 8 | ” | ....100% |
| Capri, Boston (*$9,000) | 11 | ” | ....100% |
| Oriental, Chicago (*$25,300) | 7 | ” | ....115% |
| Mercury, Detroit (*$13,600) | 7 | ” | ....118% |
| Fox, San Francisco (*$13,700) | 4 | ” | .... 92% |
| Randolph, Philadelphia (*$12,000) | 6 | ” | ....106% |
| Fifth Avenue, Seattle (*$9,000) | 3 | ” | ....115% |
| Orpheum, Omaha (*$9,200) | 2 | ” | ....114% |
| Rialto, Louisville (*$8,300) | 3 | ” | .... 93% |

### GIRL OF THE NIGHT (WB)

| | | | |
|---|---|---|---|
| Fox, Detroit (*$15,400) | 1 | ” | ....142% |

### HELL TO ETERNITY (AA)

| | | | |
|---|---|---|---|
| United Artists, San Francisco (*$15,200) | 3 | ” | .... 96% |
| Fox, Philadelphia (*$16,600) | 4 | ” | .... 92% |
| Music Hall, Seattle (*$8,700) | 2 | ” | .... 77% |
| Fox, St. Louis (*$14,200) | 2 | ” | .... 93% |
| State Lake, Chicago (*$23,500) | 4 | ” | ....105% |
| Rialto, Louisville (*$8,300) | 1 | ” | ....109% |
| Capitol, New York (*$29,100) | 1 | ” | ....128% |

### HIGH TIME (20TH-FOX)

| | | | |
|---|---|---|---|
| Warner, New York (*$18,800) | 5 | ” | .... 79% |
| Orpheum, Omaha (*$9,200) | 2 | ” | .... 71% |
| Fox, Detroit (*$15,400) | 2 | ” | .... 75% |
| Ambassador, St. Louis (*$14,000) | 2 | ” | .... 70% |
| Fifth Avenue, Seattle (*$9,000) | 2 | ” | .... 73% |
| Viking, Philadelphia (*$7,000) | 3 | ” | ....131% |
| Fox, San Francisco (*$13,700) | 2 | ” | .... 81% |
| Rialto, Louisville (*$8,300) | 2 | ” | .... 89% |
| Memorial, Boston (*$18,900) | 2 | ” | .... 69% |
| Oriental, Chicago (*$25,300) | 2 | ” | .... 99% |

### HOUSE OF USHER (A-I)

| | | | |
|---|---|---|---|
| Stanton, Philadelphia ($9,200) | 2 | ” | ....134% |
| Paramount, San Francisco (*$12,700) | 2 | ” | ....118% |
| Roosevelt, Chicago (*$17,300) | 2 | ” | ....104% |
| Rialto, Louisville (*$8,300) | 1 | ” | ....109% |
| Paramount, Boston (*$13,400) | 2 | ” | ....120% |
| Fox, St. Louis (*$14,200) | 2 | ” | ....110% |

### I AIM AT THE STARS (COL.)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 | ” | .... 91% |
| Broadway-Capitol, Detroit (*$10,000) | 1 | ” | ....160% |

### INHERIT THE WIND (UA)

| | | | |
|---|---|---|---|
| Astor, New York (*$27,100) | 1 | ” | ....104% |

### IT STARTED IN NAPLES (PAR.)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 2 | ” | ....110% |
| Victoria, New York (*$10,700) | 7 | ” | ....200% |
| Goldman, Philadelphia (*$12,700) | 5 | ” | .... 98% |
| Gary, Boston (*$15,400) | 6 | ” | .... 75% |
| Esquire, Chicago (*$9,800) | 7 | ” | ....145% |
| Coliseum, Seattle (*$6,700) | 1 | ” | ....112% |
| Omaha, Omaha (*$6,300) | 2 | ” | .... 84% |
| Fox, St. Louis (*$14,200) | 2 | ” | ....117% |
| Michigan, Detroit (*$19,600) | 1 | ” | ....113% |

### JUNGLE CAT (BV)

| | | | |
|---|---|---|---|
| United Artists, San Francisco (*$15,200) | 2 | ” | .... 68% |
| State, Omaha (*$5,400) | 2 | ” | .... 74% |
| Loop, Chicago (*$9,400) | 5 | ” | ....106% |
| Music Box, Seattle (*$4,800) | 1 | ” | ....128% |
| Goldman, Philadelphia (*$12,700) | 1 | ” | .... 80% |

### LET NO MAN WRITE MY EPITAPH (COL.)

| | | | |
|---|---|---|---|
| State-Lake, Chicago (*$23,500) | 1 | ” | ....145% |

### LET'S MAKE LOVE (20th FOX)

| | | | |
|---|---|---|---|
| Fox, Detroit (*$15,400) | 3 | ” | .... 78% |
| Fox, San Francisco (*$13,700) | 4 | ” | .... 91% |
| Metropolitan, Boston (*$13,600) | 5 | ” | .... 64% |
| Fifth Avenue, Seattle (*$9,000) | 3 | ” | .... 78% |
| Ambassador, St. Louis (*$14,000) | 3 | ” | .... 91% |
| Omaha, Omaha (*$6,300) | 1 | ” | .... 72% |
| Paramount, New York (*$35,100) | 5 | ” | .... 90% |
| Woods, Chicago (*$23,200) | 3 | ” | .... 80% |
| Stanley, Philadelphia (*$15,300) | 4 | ” | .... 99% |

### LOST WORLD (20TH FOX)

| | | | |
|---|---|---|---|
| Viking, Philadelphia (*$7,000) | 7 | ” | ....100% |
| Fox, Detroit (*$15,400) | 2 | ” | ....109% |
| Warner, New York (*$18,800) | 5 | ” | ....127% |
| Pilgrim, Boston (*$8,100) | 2 | ” | ....119% |
| Warfield, San Francisco (*$11,100) | 3 | ” | ....111% |
| Woods, Chicago (*$23,200) | 3 | ” | .... 96% |
| Fox, St. Louis (*$14,200) | 2 | ” | .... 74% |
| Rialto, Louisville (*$8,300) | 2 | ” | ....121% |
| Coliseum, Seattle (*$6,700) | 2 | ” | ....128% |
| Omaha, Omaha (*$6,300) | 2 | ” | ....118% |

### MAGNIFICENT SEVEN (UA)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago (*$17,300) | 1 | ” | ....133% |

### MIDNIGHT LACE (U-I)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 1 | ” | ....127% |

### NIGHT FIGHTERS (U-I)

| | | | |
|---|---|---|---|
| Viking, Philadelphia (*$7,000) | 3 | ” | .... 80% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 68% |
| United Artists, San Francisco (*$15,200) | 1 | ” | .... 55% |
| Pilgrim, Boston (*$8,100) | 1 | ” | .... 75% |

### OCEAN'S 11 (W.B.)

| | | | |
|---|---|---|---|
| Michigan, Detroit (*$19,600) | 5 | ” | ....118% |
| St. Francis, San Francisco (*$13,800) | 7 | ” | ....106% |
| Capitol, New York (*$29,100) | 9 | ” | ....170% |
| Stanley, Philadelphia (*$15,300) | 7 | ” | ....148% |
| Memorial, Boston (*$18,900) | 6 | ” | ....128% |
| Chicago, Chicago (*$26,400) | 7 | ” | ....145% |
| Omaha, Omaha (*$6,300) | 3 | ” | ....143% |
| Music Hall, Seattle (*$8,700) | 7 | ” | ....103% |
| Mary Anderson, Louisville (*$6,300) | 6 | ” | ....111% |
| Esquire, St. Louis (*$11,800) .. .. | 6 | ” | ....120% |

### PAY OR DIE (AA)

| | | | |
|---|---|---|---|
| Warner, New York ($18,200) | 7 | ” | ....123% |
| Stanton, Philadelphia (*$9,200) | 3 | ” | ....100% |
| Rialto, Louisville (*$8,300) | 1 | ” | .... 70% |
| Todd, Cinestage, Chicago (*$14,900) | 6 | ” | .... 63% |
| Music Hall, Seattle (*$8,700) | 1 | ” | .... 52% |
| Golden Gate, San Francisco (*$14,700) | 1 | ” | .... 73% |
| Paramount, Boston (*$13,400) | 1 | ” | ....105% |
| Mercury, Detroit (*$13,600) | 2 | ” | .... 89% |

### PLEASE TURN OVER (COL.)

| | | | |
|---|---|---|---|
| Esquire, Chicago (*$9,800) | 1 | ” | ....133% |

### PORTRAIT IN BLACK (U-I)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago (*$17,300) | 8 | ” | ....151% |
| Palms, Detroit (*$20,400) | 3 | ” | .... 85% |
| Golden Gate, San Francisco (*$14,700) | 3 | ” | ....116% |
| Music Hall, Seattle (*$8,700) | 3 | ” | .... 70% |
| Astor, Boston (*$8,700) | 6 | ” | ....129% |
| Kentucky, Louisville (*$6,100) | 6 | ” | .... 98% |
| Fox, St. Louis (*$14,200) | 2 | ” | ....106% |
| Orpheum, Omaha (*$9,200) | 1 | ” | .... 83% |
| Goldman, Philadelphia (*$12,700) | 4 | ” | ....111% |
| Palace, New York (*$23,300) | 8 | ” | ....109% |

### PSYCHO (PAR.)

| | | | |
|---|---|---|---|
| Paramount, Boston (*$13,400) | 12 | ” | ....146% |
| DeMille, New York (*$13,700) | 15 | ” | ....211% |
| Woods, Chicago (*$23,200) | 5 | ” | ....135% |
| Arcadia, Philadelphia (*$8,600) | 16 | ” | ....152% |
| Orpheum, Omaha (*$9,200) | 4 | ” | ....118% |
| Kentucky, Louisville (*$6,100) | 7 | ” | ....150% |
| Palms, Detroit (*$20,400) | 10 | ” | ....138% |
| Paramount, Seattle (*$8,000) | 8 | ” | ....195% |
| Golden Gate, San Francisco ($14,700) | 10 | ” | ....140% |
| St. Louis, St. Louis (*$9,200) | 7 | ” | ....164% |

### SEPTEMBER STORM (20th FOX)

| | | | |
|---|---|---|---|
| Oriental, Chicago (*$25,300) | 2 | ” | .... 91% |

### SONG WITHOUT END (COL.)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 6 | ” | ....124% |
| Kenmore, Boston (*$10,700) | 3 | ” | ....148% |
| United Artists, Chicago (*22,800) | 3 | ” | .... 99% |
| Esquire, St. Louis (*11,800) | 1 | ” | ....152% |
| Stage Door, San Francisco (*$5,800) | 1 | ” | ....172% |
| Randolph, Philadelphia (*12,000) | 2 | ” | ....142% |
| Mercury, Detroit (*$13,600) | 1 | ” | ....133% |

### SONS AND LOVERS (20th FOX)

| | | | |
|---|---|---|---|
| Todd Cinestage, Chicago (*$14,900) | 4 | ” | .... 72% |
| Gary, Boston (*$15,400) | 2 | ” | .... 62% |
| Victoria, New York (*$10,700) | 4 | ” | ....179% |
| Omaha, Omaha (*$6,300) | 1 | ” | .... 55% |
| Trans-Lux, Philadelphia (*$7,300) | 3 | ” | .... 83% |
| T-L Krim, Detroit (*$5,000) | 3 | ” | ....160% |
| Beacon Hill, Boston (*$5,800) | 2 | ” | ....104% |

### SPARTACUS (U-I)

| | | | |
|---|---|---|---|
| DeMille, New York (*$13,700) | 2 | ” | ....255% |
| McVickers, Chicago (*$16,200) | 1 | ” | ....166% |

### STRANGERS WHEN WE MEET (COL.)

| | | | |
|---|---|---|---|
| St. Francis, San Francisco (*$13,800) | 5 | ” | .... 91% |
| Criterion, New York (*$32,500) | 12 | ” | .... 88% |
| Fox, Philadelphia (*$16,600) | 5 | ” | ....113% |
| Loew's, St. Louis (*$12,800) | 3 | ” | ....118% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 81% |
| Michigan, Detroit (*$19,600) | 2 | ” | .... 91% |
| Orpheum, Omaha (*$9,200) | 2 | ” | .... 80% |
| Astor, Boston (*$8,700) | 9 | ” | ....105% |
| United Artists, Chicago (*$22,800) | 5 | ” | .... 97% |
| Fifth Avenue, Seattle (*$9,000) | 2 | ” | .... 84% |

### STUDS LONIGAN (UA)

| | | | |
|---|---|---|---|
| Coliseum, Seattle (*$6,700) | 1 | ” | ....104% |
| Pilgrim, Boston (*$8,100) | 1 | ” | ....161% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 60% |

### SUBTERRANEANS (MGM)

| | | | |
|---|---|---|---|
| Stage Door, San Francisco (*$5,800) | 6 | ” | .... 85% |
| Esquire, St. Louis (*$11,800) | 2 | ” | .... 91% |
| Music Hall, Seattle (*$8,700) | 1 | ” | .... 63% |
| Orpheum, Boston (*$17,700) | 1 | ” | .... 96% |

### SUNRISE AT CAMPOBELLO (W.B.)

| | | | |
|---|---|---|---|
| Palace, New York (*$23,300) | 3 | ” | ....100% |
| Marina, San Francisco (No. Ave.) | 2 | ” | Ave$7,800 |
| Gary, Boston (*$15,400) | 2 | ” | ....130% |

### SURPRISE PACKAGE (COL.)

| | | | |
|---|---|---|---|
| Fifth Avenue, Seattle (*$9,000) | 1 | ” | .... 89% |
| Criterion, New York (*$32,500) | 1 | ” | .... 81% |

### TIME MACHINE (MGM)

| | | | |
|---|---|---|---|
| Adams, Detroit (*$9,200) | 2 | ” | ....125% |
| Warfield, San Francisco (*$11,100) | 4 | ” | .... 90% |
| Warner, New York (*$18,800) | 4 | ” | ....143% |
| Pilgrim, Boston (*$8,100) | 2 | ” | ....129% |
| State, Omaha (*$5,400) | 2 | ” | ....108% |
| Orpheum, Seattle (*$4,500) | 2 | ” | ....133% |
| United Artists, Louisville (*$9,200) | 1 | ” | .... 73% |
| Loew's, St. Louis (*$12,800) | 1 | ” | .... 61% |

### UNDER TEN FLAGS (PAR.)

| | | | |
|---|---|---|---|
| Coliseum, Seattle (*$6,700) | 1 | ” | ....120% |
| Oriental, Chicago (*$25,300) | 3 | ” | .... 82% |
| Randolph, Philadelphia (*$12,000) | 2 | ” | .... 92% |
| Orpheum, Boston (*$17,700) | 1 | ” | .... 71% |
| Omaha, Omaha (*$6,300) | 1 | ” | .... 81% |

**CLEVELAND** *(Continued from page 22)*

In, Toledo, learned that he died in Lake Worth, Fla., where he and his wife have lived since he retired about five years ago. . . . Funeral services were held this week for Thomas Albertson, husband of Helen, longtime secretary at Oliver Theatre Supply Co. and National Theatre Supply Co. . . . Milton Cohen, United Artists eastern-Canadian sales manager, and Gene Tunick, eastern division manager, held a local sales meeting here to set forth the company's new season policies.

## DALLAS

Spencer Tracy will come here on Nov. 1 on a precedent breaking promotion trip on behalf of his film, "Inherit the Wind," which opens Nov. 2 at the Esquire. This is the first trip by the star on behalf of a film. . . . "Ben-Hur" closed its engagement at the Tower giving the film a run of 45 weeks lacking one day. The film opened last Dec. 18. Although the engagement does not match the 49 week record set by "Around the World in 80 Days," the boxoffice receipts are higher than for the entire run of "Around the World in 80 Days." . . . Si Seadler, advertising manager in the New York office of MGM, was in the city to talk about the forthcoming local engagement of "Butterfield 8" which will open at the Palace on Nov. 10. . . . "Ben-Hur," which closed a 45 week engagement at the downtown Tower, will open Oct. 21 at the Forest on a 10 performances weekly basis but with seats unreserved. Performances are scheduled Monday through Saturday at 8 p.m., Sunday evenings at 7:30 p.m., and Saturday, Sunday and Wednesday matinees at 2 p.m.

## DENVER

Word has reached Denver that well known former Denver showman John Wolfberg, now touring in Europe, has become a grandfather, his daughter Peggy, (Mrs. D. S. Alexander of Tucson, Ariz.) having given birth to a handsome boy. . . . World premiere of Walt Disney's "Ten Who Dared" received more newspaper publicity for its opening at the Denver than any film in this area in recent years. Publicists Barry Lorie and Bob Lotito, working with the Fox Intermountain staff here, effected a tie-up with the Rocky Mountain News which garnered a lot of space almost daily for several weeks in advance. . . . Tom Smiley and wife Kate were members of the special show plane to New York last week to take in the big city's theatrical offerings. . . . Ralph Roe, manager, Paramount, Denver, scheduled a personal appearance of Anne Francis in connection with the opening of "Girl of the Night," together with many radio and tv appearances.

## HOUSTON

A nine year old local boy plunged into a 50 foot well at the Moonlight Drive-In after mistaking the unlocked well house for a restroom. He suffered only bruises and lacerations. A one inch plastic pipe attached to a pump and extending into the well enabled the boy to hold his head above the water until he could be rescued. A second youngster who was with the boy sounded the alarm when the accident occurred. Firemen, called to the rescue, brought the youngster up from the well. . . . The Interstate Theatre Circuit has pulled the Brigitte Bardot film, "Come Dance with Me," out of the River Oaks, where it was booked for a showing. The reason given for not showing the film was that it was "too rough." . . . A new theatre is being readied for an early opening here to show mostly Mexican made motion pictures. It will be the fourth theatre in the city for the showing of Spanish language products. . . . Hollywood film star and comedian Jerry Lewis is scheduled to appear at two local sporting events on behalf of charity. On Nov. 10 he will appear at a football game for the Good Samaritan Foundation. The following day Lewis will appear in a golf contest with proceeds to go to the Texas Heart Association.

## JACKSONVILLE

Al Hildreth, manager, San Marco Art, booked in "Swan Lake," a foreign ballet film in color, under the sponsorship of the Jacksonville Council of the Arts during the city's third annual Arts Festival in which 41 cultural groups participated. . . . Jackie Hess is now serving as assistant cashier in the Columbia office. . . . WOMPI members of the

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city earned many points for their local organization in the WOMPI national community club awards contest when they stuffed thousands of envelops for the Duval County Tuberculosis Association in preparation for the TB Christmas mailing. . . . WOMPIs were also working on plans to have screen trailers shown in local theatres for the Muscular Dystrophy Association and were making preparations for an orphans' Christmas party in cooperation with the Children's Home Society of Florida. . . . WOMPI Betty Loop announced that James "Turkey" Faircloth, son of WOMPI June Faircloth, was elected to a junior associate WOMPI membership on his ninth birthday in recognition of his assistance in WOMPI projects. . . . Other WOMPI's honored on their birthdays were Ida Belle Levey, Iva Lowe and Dot Edrington. . . . John Lawson, manager of the New Theatre, Palatka, reported that nearly 1,000 children arrived at the 400-seat house for a special morning matinee when he advertised that the price of admission was one can of food. . . . Carl Carter has made many recent improvements in his sound and projection equipment at both the Air Base and Ribault Drive-In theatres. . . . Roy Smith, local theatre supplier, returned from a downstate tour and reported that both drive-in and indoor exhibitors are generally having better box-office and concessions patronage than during the same period of last year. . . . Marjorie Roberson has been forced to resign from her place on Bob Bowers' Allied Artists staff because of painful injuries suffered in a recent automobile crash. . . . Ann Marie Lacock, formerly of Warners branch office in Boston, has joined Johhny Tomlinson's local Warners staff following her husband's recent transfer to the nearby Mayport Naval Station.

**MIAMI, FLA., NEWS**—Lillian Claughton, accompanied by her brother, A. W. Corbett, general manager, Claughton Company, was in Puerto Rico for the American Hotel Association convention in San Juan. . . . Edward N. Claughton, Jr., Claughton Theatres, was named vice-chairman, "Floridians for Nixon-Lodge," for the southeastern district of Florida. . . . Thomas Lamie, assistant manager, Claughton's Circle, Miami Springs, was transferred to the Trail, Coral Gables, replacing Brian Vaughn, resigned.

## NEW HAVEN

Athens, Greece, location filming on "Antigone," backed by Connecticut-based Norma Film Productions, is nearing completion, according to word received by N-F-P president, Sperie Perakos, who is also general manager of Perakos Theatre Associates, independent Connecticut theatre circuit. Anticipated is a late fall or early winter American premiere at the deluxe Perakos Elm Theatre, Elmwood section of West Hartford, with top Greek Government officials among attending celebrities. . . . Maurice W. Shulman, Shulman Theatres, Hartford, has announced a new weekends open policy for the 900-seat, subsequent-run Rivoli, Hartford. The house will be shuttered Mondays through Thursdays. . . . Markoff Bros.' first-run Midtown, Norwich, Conn., is advertising special late afternoon price, weekdays, charging only 50 cents to 6 p.m. . . . Fred Koontz believes in doing things in a big way. The manager of Lockwood and Gordon's East Windsor, Conn., Drive-In lined up a whopping total of 30 new model cars, through courtesy of 15 dealers, for a recent weekend display on the drive-in grounds. . . . Veteran exhibition executive Ernest A. Grecula, 45, has been appointed Connecticut sales representative for National Screen Service, succeeding Jack Keegan, resigned, effective immediately. Grecula, who will continue to maintain residence in suburban Avon, Conn., has been in Connecticut exhibition for the past 30 years, most recently as advertising-publicity director for the Hartford Theatre Circuit, Hartford, and as an independent exhibitor, operating the State, Torrington, Conn. He and Mrs. Grecula have become grandparents for the first time, with birth of a baby boy, William, Jr., to their son-in-law and daughter, Mr. and Mrs. William Zampaglione of Torrington.

## NEW ORLEANS

Harold Bailey and Lawrence C. Bethea, Jr., proprietors and operators, newly refurbished Gentilly Woods, can justly boast that it is the finest and smartest art house on the Boulevard. . . . Mrs. Egivia Lisle, Don Kay Enterprises office manager, who has been suffering from an allergy since her arrival in the deep south, coming here from Oklahoma City, was ordered by her doctor to make a change of climate, so she has gone to abide with her grandmother in Arkansas. . . . J. D. Courtney closed the Denham Springs, La., operated recently by Jack Sanders, who has returned to Olla, La., to take over the operation of his four-wall theatre there. . . . The screen tower of the Moonlight Drive-In, West Long Beach, Miss., was blown down and the spot will be closed indefinitely. . . . The Fox, Carthage, Miss., is now on week-end operation only. . . . The Strand, Kosciusko, recently closed for repairs, has resumed full time operations. . . . Katherine Wilson was moved up from assistant cashier to cashier at Columbia exchange succeeding Hazel St. Romaine, who has left to await the arrival of "a bundle from heaven." Sophia Garcia, former bookkeeping machine operator, is now assistant cashier. . . . Abe Berenson and Allied Theatre Owners of the Gulf States; and the offices of Arthur L. Barnett, theatre representative, have taken up new quarters in the Warwick Building. . . . United Theatres have taken possession of their new home offices at 3100 Banks Street. . . . Isadore Lazarus, executive, local Lazarus Theatres, has blossomed out in the cafe business in addition to his theatre activities. He has christened his French Quarter cafe, Cafe Jardin du Prince Conti. . . . The wife of Maurice Joseph, Lazarus Theatres office manager, suffered a heart attack. . . . Amos Lae, Joy assistant manager, is back at his post after five weeks absence caused by an injured knee. . . . Grace Wiegand, formerly with MGM exchange, returned to The Row taking a position with Exhibitors Cooperative Service. She replaces Mrs. Glynda Mesisco, who will devote her time to household duties. . . . R. E. Hook has reopened the Harlem, Canton, Miss. . . . Maurice Little and Stanton McGuffey acquired the long closed Utica, Utica, Miss. . . . Gulf States' Broadmour, Shreveport, La., reopened.

## PHILADELPHIA

Two new links in the Claude Schlanger circuit are set for the Levittown, N. J., area. The Super 130 Drive-In, Edgewater Township, N. J., got under way last week, while a new conventional theatre, the Fox, Levittown, N. J., will open around Christmas. Budco Corporation is the operating company. . . . Local newspapers stopped that "AART" nonsense by art houses trying to get first position in the neighborhood theatres' ad listing. It's back to plain "art" now. . . . The Grand, East Stroudsburg, Pa., and the Hollywood, Elizabethville, Pa., are now being handled by Milgram Buying and Booking Service. . . . William Goldman's Bandbox, Germantown, was held up and robbed of over $500 with manager Maurice Dovberg beaten up and landing in Einstein Medical Center with head cuts and shock. . . . The assistant manager of the central city Arcadia walked off with $5,000 of the theatre's receipts. . . . Bill Yurasco has taken over the buying and booking for the Comerford theatres in Pennsylvania while Byron Lynn, who has been ill and forced to reduce his work, will handle their upstate New York theatres. . . . The Classic, Lehighton, Pa., is now being serviced by Tri States Buying and Booking Service. . . . Variety Club, Tent 13, held a gala Halloween masked dance in its clubrooms on Oct. 29. Music was by the Mark Davis Orchestra. . . . The MGM bookers are in the midst of a short subject playdate drive, which runs through January 31. . . . Mildred Martin, veteran motion picture critic, Philadelphia Inquirer, is resigning late in January. She will live in Manchester, England, and devote her time to finishing a musical comedy with her husband, Herbert Dunkerle, British-born composer.

## ST. LOUIS

Charles Beninati has been named manager of the Charleston, Ill., theatres, in addition to managing the Ritz, Carlyle, the drive-in at Carlyle, and the St. Elmo. . . . The Balco, LaCenter, Ky., which has been closed for some time, reopened. . . . Victory, St. Louis, reopened. . . . Vincent Price, in town to publicize "House of Usher," made a whirlwind tour of radio and television stations. He was also a guest of the Variety Club at a luncheon and gave three performances at the Fox. . . . Mr. and Mrs. Eugene Packe will reopen the Vita, Warrenton, Mo., Nov. 1 on a Friday, Saturday, Sunday operation. . . . The new location for the Realart office here is 3301 Lindell in the "Pink Building," it was announced by Herman H. Gorelick and George E. Phillips, owners and managers. The move was made one week after vandals entered the hotel above the former office at 3206 Olive and smashed fixtures including radiators, allowing water to pour down into

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Theatre Installations and Maintenance

the Realart office from the upstairs hotel. Many records and all the furniture were ruined, the owners said, and all new furniture has been purchased for the new office. . . . The Fox will close some time in December for a complete remodeling, it was announced here recently. Work to be done at the theatre, an Arthur Enterprises Theatre, includes new chairs and new rugs. Tony Peluso is manager. . . . Joe Howard, salesman at Allied Artists, has become a grandfather for the third time with the birth of a boy to his daughter, Ginger. . . . WOWPIs here met for their monthly board meeting and finalized plans for their third annual dinner meeting. Cocktails and a short program are included in the evenings festivities to honor the "bosses" at the Bel Air motel. . . . Currently WOMPIs are raffling off a transistor radio to assist them in raising funds for their Christmas project which is 2,000 folders filled with handkerchiefs or socks for patients at the St. Louis Chronic Hospital. . . . The Fairfield, Ill., theatre will be down to one change a week from now on and closed on Tuesday, Wednesday and Thursday. . . . The Idaho, Sumner Hill, Ill., is opening after Nov. 1 under the ownership of F. C. Schafer, of Washington, Ind. . . . Robert Kopps is planning to reopen the Ford, Griggsville, Ill. . . . The Madison, Madison, Ill., is being closed permanently. It will be completely dismantled and all the fixtures sold. . . . The Gem, Richland, Mo., is reopening under the ownership of Raymond L. Smith. . . . Charleston Drive-In, Charleston, Mo., is closed for the season. . . . Mrs. Stella Jackson, MGM, announces that she has become a sister for the seventh time following the birth of a girl to Mrs. Jackson's mother, Mrs. Raymond Lee of Chaffe, Mo.

## SALT LAKE CITY

Walt Disney selected Vernal, Utah, and Denver, Colo., as the sites for the world premiere of "10 Who Dared," the story of 10 men who set out to explore a 1,000 mile stretch of the Colorado River in 1869. Visiting celebrities were flown to Vernal where a special screening took place on a raft anchored in the Green River near Vernal.

**Producer Stanley E. Kramer recently discussed the advance campaign on United Artists' "Inherit The Wind" with David E. Milgram, president, Milgram Theatres, Philadelphia. The film is set for the Fox Theatre.**

## SAN ANTONIO

The Woodlawn, operated by Cinema Art Theatres, was closed to remodel for the opening of "The Alamo" Oct. 24. The theatre was completely renovated and Todd-AO equipment installed. A parking lot has been completed adjacent to the Woodlawn when several buildings were moved away and the area leveled and paved. . . . The Alamo and Mission Twin Drive-Ins have gone on a winter schedule. Now all four drive-ins operated by Statewide Drive-In Theatre Circuit are operating on Friday, Saturday, and Sunday and all holidays. . . . It was a baby girl for Mr. and Mrs. Jewel Truex. Father is branch manager here for Azteca film exchange. . . . "Two Rode Together" will be the title of a western movie which Columbia is shooting at Brackettville, Tex. Starring James Stewart and Richard Widmark, the film will be made on the Happy Shahan Ranch where John Wayne's "The Alamo" was produced. . . . Sam Crook has been named manager, Tyler, Tyler, Tex., in an announcement made by W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, and Paul Hudgins, city manager at Tyler for the circuit. . . . C. B. Anderson has retired after 41 years as manager of theatres. He was owner and operator at Stamford, Tex., of the State. . . . The Ellanay, El Paso, Tex., will undergo a complete renovation, according to Bill T. Bohling, manager. . . . The Columbia office has moved to new quarters in the International Building which houses the Alameda. . . . Hemphill, local Ford dealer, has purchased all tickets for the first public showing of "The Alamo" Oct. 25 at the Woodlawn. The dealer will give four tickets to the showing to each purchaser of a new Ford. . . . The Rigsby Drive-In has reverted to a three day per week operation for the winter season. It will also be open on holidays. . . . The sale of the Eagle Drive-In, Eagle Pass, Tex., to Andrew Majek of Carrizo Springs, Tex., has been announced by E. L. Walter of Eagle Pass, Tex. Majek also owns the Winter Garden at Carrizo Springs. Raymond Abner has been named manager of the Eagle. He was formerly manager of the Guild and Alameda, Crystal City, Tex. . . . Mr. and Mrs. Charles Cowart have purchased the theatre interests in Silverton, Tex., of Mr. and Mrs. C. A. Tunnell. Cowart plans a number of improvements at both the Arena Drive-In and the Palace, hard-top. . . . M. Mitchell has announced that the Village Drive-In, Ennis, Tex., is again under his management after having been leased for some time.

## SEATTLE

Sam S. Davis, MGM branch manager, was released from the hospital and is showing good recovery at home. . . . Willard Coughlin, currently with the P.I. and well known in the film industry, is seriously ill in Ballard Hospital. His many friends are pulling for a quick recovery. . . . "Sparticus," a Universal road show engagement, is scheduled to open Christmas Day at the Music Box. . . . Drive-ins are beginning to close for the season, with several tapering off and limiting their shows to week-ends only. Those in the larger cities, however, will continue to operate for a while longer. . . . "Dondi" was in town on a special promotion of the forthcoming Allied Artists Christmas release.

## WASHINGTON

The Royal Danish Ballet gave a command performance before King Frederick IX, and Queen Ingrid, of Denmark, and President Eisenhower at the Loew's Capitol. . . . "I Aim At The Stars" recently had its American premiere for the benefit of Army distaff at Loew's Palace. Heading the list of Washington notables on hand was Wernher Von Braun, whose life story the movie relived. Fred Erling, manager, Palace, reports that they had a "Hollywood" opening complete with band, lights, etc. . . . John Scopes, of the famous "Monkey Trial" which took place in the roaring 1920's, was a visitor to Washington along with his wife. While in town, Scopes met the press in connection with "Inherit The Wind," the Stanley Kramer production of the play based on the famous "Monkey Trial," which will open at RKO Keith's in early November. . . . RKO Keith's saluted Interpol, the International Criminal Police Organization which is represented by the top law enforcement officers from 63 countries throughout the world, at the Washington premiere of "The Magnificent Seven." This is the first time the United States has played host to Interpol, which as an international body, cooperates with other international organizations, sending representatives to congresses of independent police organizations, and to meetings of judicial, criminological and sociological associations. Interpol members were greeted by Assistant Secretary of the Treasury A. Gilmore Flues. Newsreel cameras were on hand to cover the extravaganza.

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# PHYSICAL THEATRE
•
# EXTRA PROFITS

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AND CONVENTION ISSUE

**Final plans are almost completed for the NAC Convention and Trade Show, November 6-9, Conrad Hilton Hotel, Chicago. The National Allied Exhibitors will hold their convention at the same time, with indications pointing to a large attendance.**

**Volume 15 Number 11**
**November 2, 1960**

*A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.*

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# EDITORIAL

## Population and Profits

We of the motion picture industry are certainly not blind to the glaring changes that have taken place in this country during the past ten years. Population estimates made ten years ago for 1960 proved uncomfortably accurate, and there are today, approximately 180 million people in the United States. In ten years, the statisticians estimate our population will increase to nearly 200 million people.

The question arises, are we of the industry prepared to meet the "population explosion" of the sixties?

It is painfully obvious that the entertainment market is growing at a phenomenal rate, and that movies are not capturing the share of that market they could.

The facts show that a modern theatre offering good product in a modern, comfortable setting with quality projection and sound, is a sound property, a money maker to its owner and the business community around it. In the survey conducted by the staff of Motion Picture Exhibitor and published in this issue, it states that the concession gross for American theatres last year exceeded 353 million, and we believe this figure will increase dramatically during the next 10 years. This is not blind optimism, but opinion soundly based on facts.

We would like to focus attention on one facet of your total operation, concessions. It appears that outdoor houses derive half their total take from the concession stand, and indoor houses a quarter of their gross from selling concession items.

To the marginal operator, this assuredly represents the difference between continued operation and closing. We recommend that you take a look at your books and see if your concession operation is making what it should for you; then contemplate a fresh coat of paint or that new popcorn machine you've been delaying.

The National Association of Concessionaires is currently meeting in Chicago to air the problems of that industry. The concessions arm of your theatre operation will be discussed and new concession equipment displayed. MPE-EP will offer suggestions and advice on how you can improve your operation, based on the latest developments in that dynamic industry, and if your profits have been slipping, pointers on improving your concession operation for a quick, low cost shot-in-the-arm. We realize that the motion picture exhibitor must be a hybrid of art connoisseur, civic leader, bookkeeper, and of late, food merchant, and the suggestions offered by this magazine attempt to take some of the guess work out of a uniquely disorganized, unstable, high pressure, and unpredictable industry.

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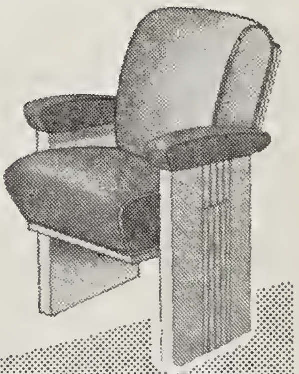

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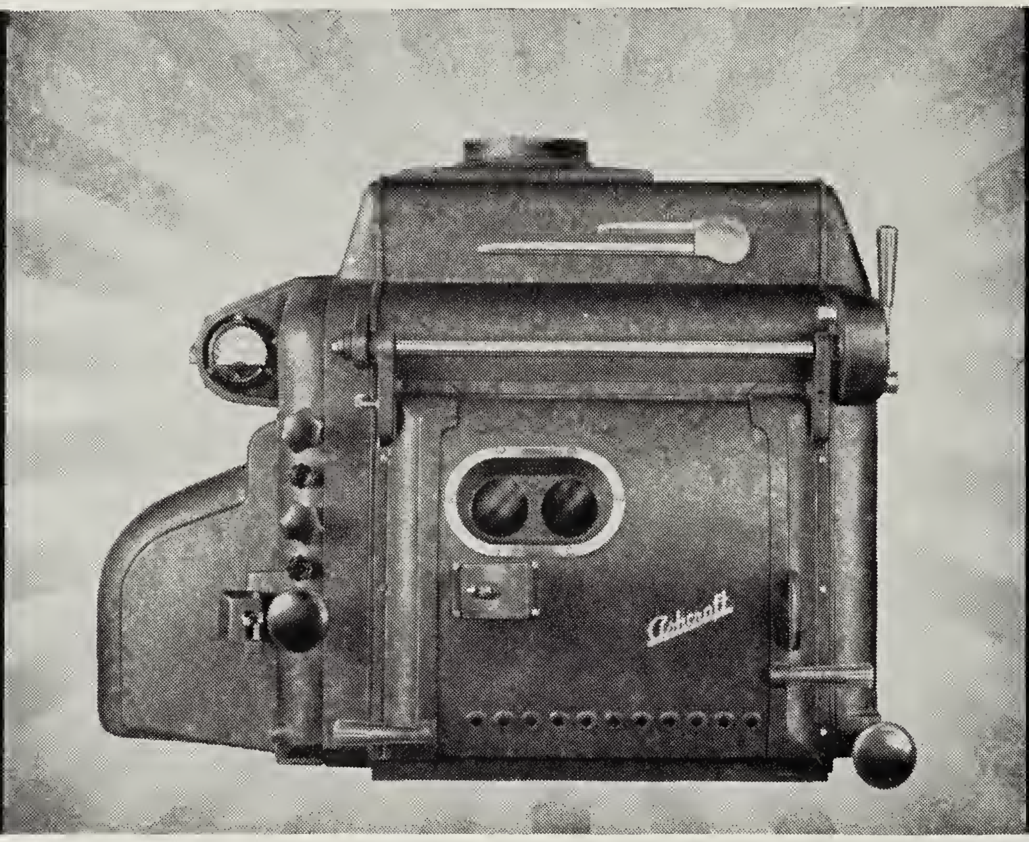

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## MPE Concession Survey

# $353 Million Concession Market

## Sales at Indoor and Drive-In Theatres Increase $43 Million Since 1956

Concession sales in the nation's indoor theatres at the present time amount to an impressive $207,000,000 annually. Total take on concession items currently accounts for approximately 24% of the nation's indoor theatre gross.

A quick comparison of the findings of the extensive study presented in this month's EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR with the gross sales figures arrived at four years ago indicates that concession sales have increased by approximately $27,000,000 since 1956! This means that the average theatre owner is selling almost 80 concession items for every 100 admissions paid.

Summarizing these figures in terms meaningful to the individual theatre's extra profits operation, the picture looks like this:

*The typical roofed house in the United States today has approximately 812 seats; sells refreshments in addition to entertainment; probably uses a combination of vending machines and a concession stand to sell items; candy, popcorn, and soft drinks are the most popular items sold in that order; the average selling price for each item is slightly over 10¢; and the exhibitor probably operates the concession stand himself.*

### How Items Are Sold

The survey showed that a comparatively small number of theatre owners (15%–representing 18,000 houses) relied solely on vending machines as their dispensing medium. A higher percentage, 35.6%, are currently using a stand only, to sell concession items. The resulting conclusion is that most owners find a combination of stand and vending machine best for these items.

Some of the reasons for the widespread use of stand-machine combinations are the additional speed of service offered, particularly with beverage dispensing; the fact that the vending machine may be placed in lounges and other areas not convenient to the stand; gives stand personnel more time to devote to stand customers; it reduces the problem of pilferage and unnecessary money handling; vending machines permit shorter hours for stand operation and sell when the stand is closed.

A safe conclusion would be that the use of stand and vending machine in combination will continue to spread, particularly since manufacturers of

*(Continued on page PE-14)*

PHYSICAL THEATRE
Vol. 15, No. 11 November 2, 1960
EXTRA PROFITS

The drive-in concession market has increased by about $16,000,000 in the last four years with outdoor theatre owners now attributing 51% of their gross to extra profit items.

These findings are the result of an extensive survey conducted by the EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR as compared to a similar survey conducted in 1956 by MPE-EP.

Spelling it out more precisely the nation's 5,000 drive-ins are grossing about $287,000,000 a year, $146,000,000 of which comes from refreshment sales. This means that the owner of the average outdoor situation can assume, with a reasonable degree of certainty, that his patrons will spend as much for refreshments as they do for admissions.

*The extra profits picture for the typical drive-in owner looks something like this: his location has a car capacity of about 450; he derives about half his gross income from refreshment sales; he carries a wide variety of both cold and hot foods; he employs the station system of service; popcorn, soft drinks and hot dogs are his leading items; his average selling price is about 15¢ per item and he probably operates the concession himself.*

### How Items Are Sold

The survey indicates that the station system of selling is favored by 52% (representing 2,635 theatres) of the owners and is especially popular with operators of small and medium-sized locations.

Cafeteria-type service, however, has enjoyed continued growth and is now employed by 47.3% of the drive-in operators. This is an increase of 7.7% since the 1956 survey.

The drive-in refreshment operations at 82.3% of the locations (4,115 theatres) are run by the owners themselves. The remaining 17.7% (885 theatres) are operated by professional concessionaires. This shows a rise of approximately 5% in four years in theatres using concessionaires.

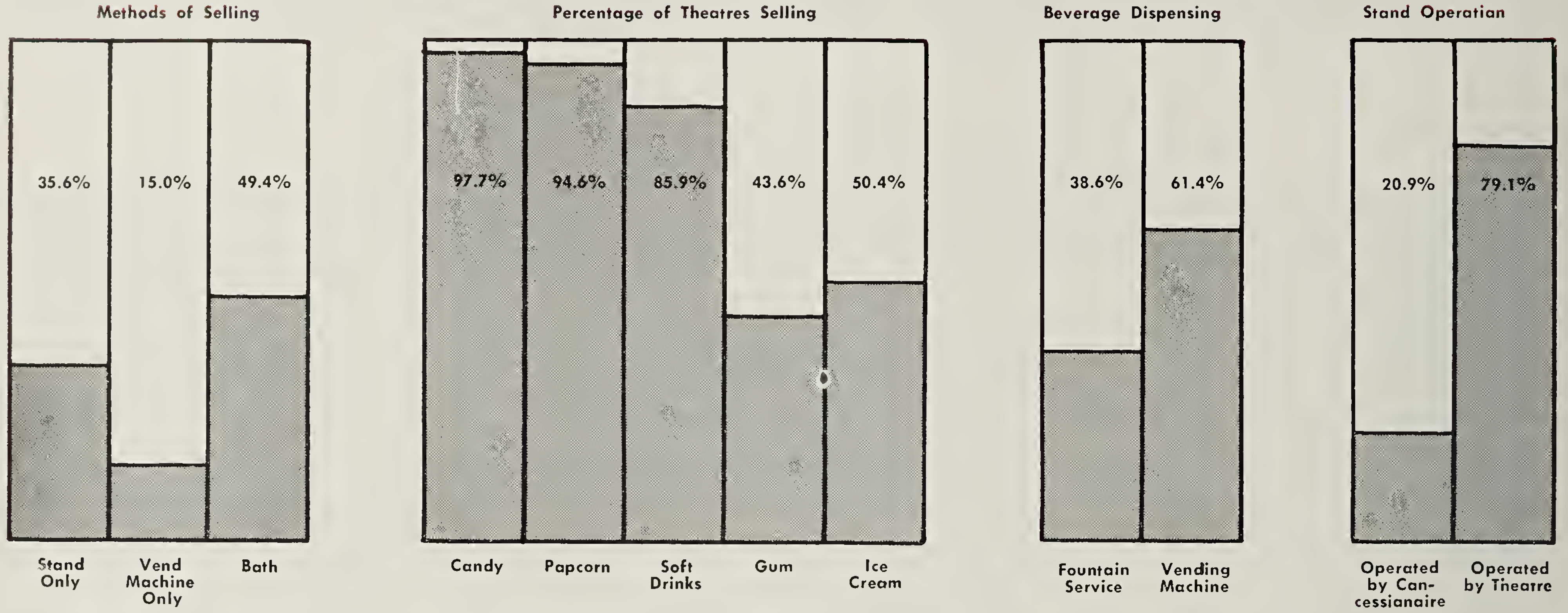
### Concession Item Popularity

The drive-in theatre offers its patrons a wide variety of refreshments with such items as coffee, hamburgers, bar-b-ques, french fries and ice cream being sold at more than half the locations. These items, combined with the traditional favorites, popcorn, soft drinks, hot dogs and candy, average out to a unit selling price of more than 15¢.

*(Continued on page PE-18)*

# Indoor Theatre Refreshment Survey

### Indoor Theatres Gross More Than $200,000,000 Yearly From Concession Operations



## Beverage Dispensing

Of the 10,308 indoor houses selling beverages, 38.6%, or 3,979, use fountain service and 61.4%, or 6,329 use coin automatic beverage dispensers. This contrasts with 44% for fountain service in 1956 and 56% that used automatic beverage dispensers in 1956.

## Popcorn Operation

The survey reveals that of the 11,352 theatres selling popcorn, 43.5% use popcorn warmers, and 56.5% or 6,414 theatres use poppers to make popcorn on the premises.

## Stand Operation

The Large Majority of indoor theatres operate their own concessions, with 9,492 theatres, or 79.1%, not relying on outside concessionaires, used by the remaining 20.9%.

## Theatre Selling

**Candy:** There are 11,724 theatres (97.7%) selling candy, making it popularity leader at indoor theatres, showing a 3% increase since the 1956 survey.

**Popcorn:** 94.6% or 11,352 theatres sell this item. The percentage remains practically the same as was indicated in 1956.

**Soft Drinks:** 10,308 theatres (85.9%) now sell soft drinks; a four year increase of approximately 8%.

**Gum:** Sells in 5,222 theatres, (43.6%). This reflects a drop of 6.4% since 1956.

**Ice-Cream:** Still growing in popularity, ice cream is sold in 6,048 theatres (50.4%), an increase of 4.6% in four years.

Other items sold but only at a small percentage of theatres are: hot dogs, snow cones, pickles, sandwiches, & potato chips.

## Methods of Selling

**Stand Only:** (4,272 theatres) or 35.6% operate their concession activities through a stand only.

**Vending Machines Only:** The 15.0% figure represents 1,800 theatres that depend on vending machines for sale of refreshment items.

**Stand-Vend Combination:** The bulk of the indoor theatres, 5,928 or 49.4%, prefer to use both a stand and a vending machine.

## Selling Prices

**Candy:** The survey reveals that the 5¢ and 10¢ candy price has been replaced in 79% (9,262 theatres) by 6¢ and 12¢ prices. Some 3,165 (27%) sell 15¢ candy; items costing 20¢ are sold in 937, or 8% of the theatres; with 22% or 2,579 theatres selling 25¢ candy, and 10%, or 1,172 theatres selling a 30¢ item. A few theatres sell box candy at $1.00 and $1.25

### How The Survey Was Conducted

**Questionnaires seeking answers on general theatre operation, physical equipment and refreshment services were distributed via MOTION PICTURE EXHIBITOR to approximately 8000 motion picture theatremen in the United States to obtain a true cross section of opinion on theatre procedures, equipment and refreshment requirements.**

**The approximate 8% return on the questionnaire from all sections of the nation and from theatremen representing circuits and individual theatres, both indoor and drive-in, is far above the normally accepted figure sufficient to assure the statistical accuracy of this report.**

**Popcorn:** There are 56% or 6,357 theatres that sell 10¢ popcorn; 45% or 5,108 theatres selling 15¢ popcorn; 8% or 908 theatres that sell 20¢ popcorn; 35% or 3,973 that sell 25¢ popcorn; and 7% or 794 theatres that sell the big 50¢ item.

**Ice Cream:** The most popular price is 10¢. Some 44% or 2,661 theatres sell at this price, with 36% selling 15¢ ice cream, 7% selling the 20¢ item, and 12% handling a 25¢ item.

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*Some of the above prices total greater than 100% which reflects the fact that some theatres handle several price lines.*

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**Soft Drinks:** The big favorite here is the 10¢ price with 85% or 8,762 theatres selling at 10¢. Eight per cent or 825 theatres sell at 15¢; 15% or 1,546 theatres sell at 20¢; 514 theatres, or 5% sell at 25¢; and only 3% (309) theatres sell drinks at 30¢.

## Sales Volume

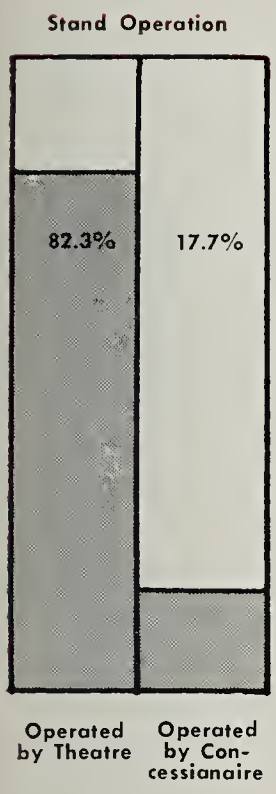
The survey shows that 79 items are purchased either at candy stand or vending machine for every 100 admissions paid.

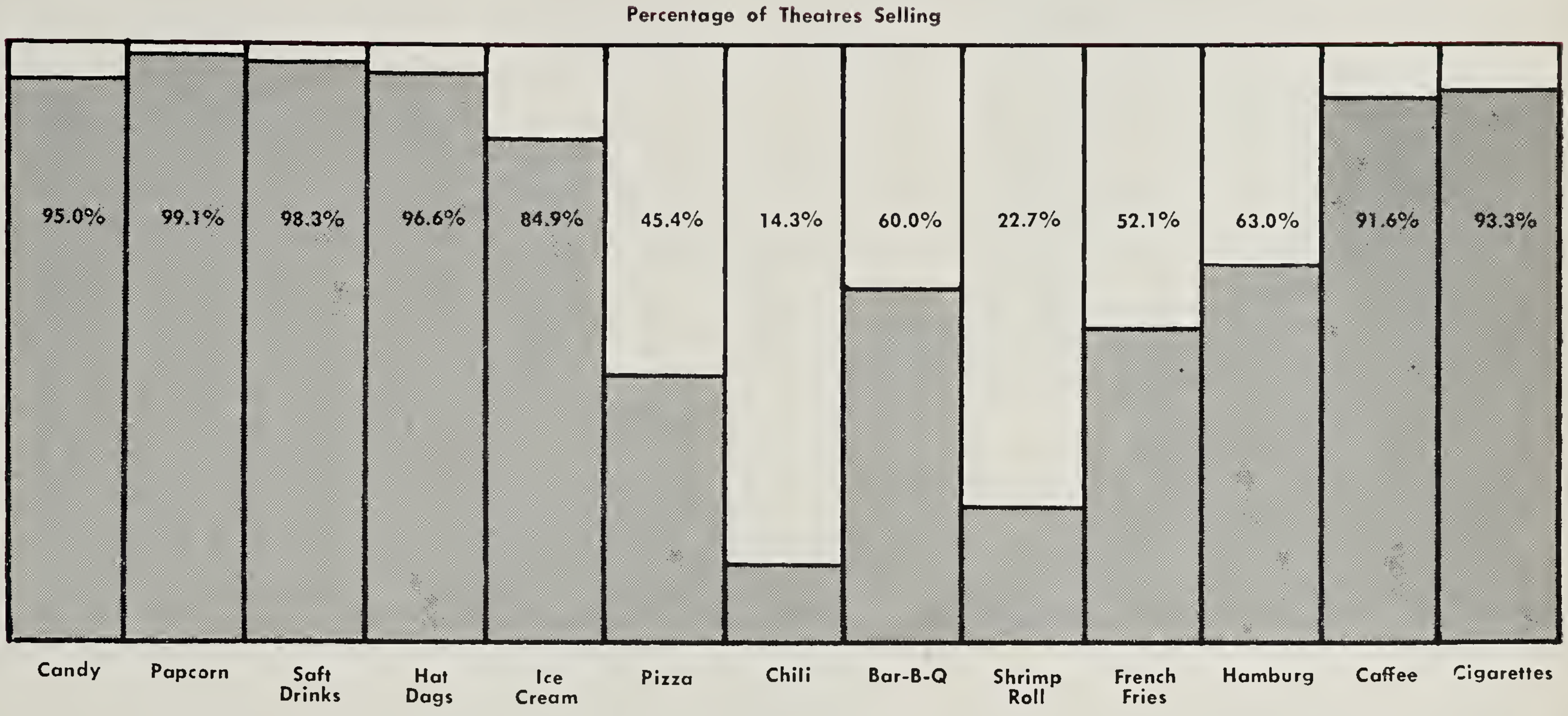
## Gross Sales

Refreshment Sales represent 24% of the indoor theatre gross. Based on admission gross at indoor theatres of $863,000,000, this represents $207,000,000 annually in refreshment sales in U.S. indoor theatres, or $17,250 average annual gross per theatre.

# Drive-In Theatre Refreshment Survey

## Concession Sales For Outdoor Theatres Account For $146,000,000 Annually





### Stand Operation

In drive-in refreshment operations, 82.3% (4,115) of the drive-in concessions are operated by the theatres themselves. The remaining 17.7%, or 885 theatres, are operated by professional concessionaires. This shows a rise in four years of 5% in the number of theatres employing professional concessionaires.

### Theatres Selling

**Candy:** Survey indicates 4,750 of the drive-ins (95%) sell candy, a decrease of only 1% since 1956.

**Popcorn:** The biggest seller. Some 99.1% or 4,955 theatres sell this item continuing its leadership in concession stand sales.

**Soft Drinks:** Here 98.3% (4,915 theatres) offer soft drinks, a rise of 2.7% over the past four years.

**Hot Dogs:** Up 1% in four years, with 96.6% (4,830 theatres) selling this American favorite.

**Ice Cream:** This item sells in 84.9% or 4,245 theatres, indicating a rise of 1.4% in theatres handling the item.

**Pizza:** Almost half (45.4%) of the outdoor houses handle this item just catching on when our 1956 survey was done.

**Chili:** Some 5% fewer theatres (14.3%) sell this item.

**Bar-B-Que:** A surprising 60% (3,000 theatres) sell this item and it appears strongly entrenched.

**Shrimp Rolls:** This item is served by 22.7%, or 1,135 houses.

**French Fries:** A strong 52.1%, or 2,605 Drive-ins serve them.

**Hamburgers:** Another favorite, 63% (3,150) theatres serve 'burgers.'

**Coffee:** Practically all (91.6%) of the outdoor theatres serve coffee.

**Cigarettes:** Via stand or vending machine, 93.3% (4,565 houses) sell cigarettes.

### Season

Of the 5,000 drive-ins, 56.2% (2,810) operate seasonally. A rise of 8% in theatres operating year round since 1956 has increased the number to 2,190.

### Type of Service

**Station:** The station system is used in 2,635 theatres (52.7%) and usually finds favor with the small and medium size operations.

**Cafeteria:** This type of food service is continuing to grow. Cafeteria style is now used by 2,365 theatres (47.3%), showing an increase of 7.7% in the past four years.

### Popcorn Equipment

**Popcorn Warmer:** Of the theatres selling popcorn, 1,586 or 32% use warmers.

**Popcorn Machine:** Some 68% or 3,369 concession owners favor poppers.

### Price Range

*Please note that in some cases, totals exceed 100%, reflecting the fact that theatres often sell items at more than one price.*

**Candy:** This item is sold at 5¢ by 55.6% (2,636 theatres). The most favored candy price is 10¢ with 80.7% (3,833 theatres) selling at this amount. A 15¢ candy is sold by 17.9% or 541 owners; a 25¢ candy by 415, or 9.2%; and a few sell at 30 & 35¢.

**Popcorn:** The price leader is 10¢, with 56.3% or 2,789 theatres selling a 10¢ bag. Some 1,982 theatres or 40% sell a 15¢ popcorn; 11.8% sell at 20¢; 42% sell a 25¢ item, and a small percentage sell packages priced at 30¢ and higher.

**Soft Drinks:** Most favored is the 10¢ drink, with 88.2% (4,335) of the theatres selling 10¢ drinks. Only 10.9% or 536 theatres sell drinks at 15¢. A 20¢ drink is sold by 56.3% or 2,915 of the houses, and a 25¢ drink by 19.3%. Some 1,361 (27.7%) Drive-ins sell drinks at 30¢.

**Ice Cream:** The favored price is 10¢ for this item in 65.5% or 2,780 theatres. Ice cream is sold at 15¢ by 33.6% by the owners, at 20¢ by 10%, and at 25¢ by 12.6% of the Drive-in operations.

**Hot Dogs:** The 10¢ price seems to have disappeared, and 15¢ dogs are sold in less than 2% of the outdoor houses. The 20¢ dog is sold by 40.3%, and the 25¢ frank by 50.4% or 2,434 drive-ins. Some 7.6% sell hot dogs at 30¢.

**Pizza:** A small percentage report selling slices or half portions of this item for 30 & 40¢. Pizza at 50¢ is sold by 227 (10%) outdoor houses, with 60¢ the most favored price for medium sized pies. Some 46% (1,044 houses) sell at this price, with 376 (16.6%) theatres selling at 70¢. An 80¢ pizza is sold by 5.5%, a larger pizza for $1.00 and $1.25 being sold by 497 or 21.9% of these theatres.

**Bar-B-Que:** These are sold at 25¢ by 8.8% (264 theatres), at 30¢ by 33.8% (1,014 theatres), at 35¢ by 44.1% (1,323 theatres), and at 40¢ by 13.2% (396 theatres). A few sell at 50¢.

**Hamburgers:** Some 135 drive-ins sell this item at 20¢ (4.3%). A 25¢ burger is sold by 12.9%, a 30¢ frank by 35.7% (1,124 theatres), and 1,392 sell at 35¢ (44.2%). A few sell at 40 and 50¢.

**Coffee:** Approximately 70% or 3,206 theatres sell coffee at 10¢. Some 8%, or 346 theatres sell coffee at 15¢, and 21% sell at 20¢. A few theatres also sell 25¢ containers.

**Chili, Shrimp Rolls, French Fries:** The favored price for chili is 25 and 30¢, the favored price for french fries is 20 and 25¢, and the favored price for Shrimp rolls, 30 and 35¢.

### Gross Sales

Refreshment Sales at Drive-Ins represent 51% of the theatre gross. This indicates annual drive-in refreshment sales of $146,000,000.

# Concessionaires And Exhibitors

## Join for Chicago

# Convention and Trade Show

The NAC-Allied Convention sessions (Conrad Hilton Hotel, Chicago, Nov. 6-9) will be enlivened with varied and glamorous entertainment for all.

On Monday evening, November 7th, there will be an ice-breaker House of Friendship Cocktail Party held in the Exhibit Hall from six to eight o'clock.

Tuesday evening registrants and their wives are guests of the Pepsi-Cola Company in the fabulous Guildhall of Ambassador West beginning at nine o'clock and continuing with entertainment and dancing until midnight. Pepsi's Internationale Cocktail party was so successful last year that they are repeating this theme.

National Carbon Company will host a Cocktail Party on Wednesday evening preceding the Annual Presidents' Banquet.

Wednesday evening Coca-Cola Company will host the Annual Presidents' Banquet and provide entertainment for the evening. This is the final social event of the convention and trade show and is always very popular.

A Ladies' Hospitality Committee composed of Mrs. Spiro J. Papas, Mrs. Russell Fifer, Mrs. Jack Kirsch and wives of Allied directors are completing plans for the ladies' luncheons and social events. A trip to the Chicago Art Institute combining a luncheon with a visit to the famous current Corot exhibit is being considered as well as luncheon and entertainment at one of Chicago's fashionable hotels.

Men are urged to bring their wives and families to Chicago for the convention. They are assured that a fine program will be offered for their ladies, and Chicago also offers outstanding possibilities for shopping and sight-seeing.

Outstanding speakers on topics of current interest will spark the business sessions but most important will be the opportunity for fellowship and exchange of information in which all will participate during the four days of the convention and trade show.

### NAC PROGRAM OUTLINE

#### MONDAY, NOVEMBER 7

**AFTERNOON:** NAC-Allied Luncheon, 12:30 p.m. to 2:30 p.m. Joint Concession and Popcorn session from 2:30 to 3:00 p.m. Concession Workshop (J. J. Fitzgibbons, Jr., Moderator) from 3:00 to 5:00 p.m. Popcorn session from 3:00 to 5:00 p.m.

**EVENING:** House of Friendship Cocktail Party, 6 p.m. to 8 p.m.

#### TUESDAY, NOVEMBER 8

**AFTERNOON:** NAC-Allied Luncheon with Trade Show Exhibitors as guests. Joint NAC-Allied Concessions Workshop from 4 p.m. to 6 p.m. (Harold Chesler Moderator with expert panel of 4 to 6 "professors").

**EVENING:** Pepsi sponsored Internationale Cocktail Party from 9 p.m. til midnight.

#### WEDNESDAY, NOVEMBER 9

**MORNING:** NAC Breakfast, 9 a.m. to 10 a.m. Pitchman's Forum by Trade Show Exhibitors from 10 a.m. to 11 a.m., moderated by H. E. Chrisman. NAC Annual Meeting from 11:00 a.m. to 12:15 p.m.

**AFTERNOON:** NAC Annual Luncheon, 12:15 to 2 p.m.

**EVENING:** Coca-Cola sponsored Annual President's Banquet.

#### Trade Show Exhibit Hours

**Sunday**, November 6
2 p.m. to 6 p.m.

**Monday**, November 7
9 a.m. to 12:30 p.m.
6 p.m. to 8 p.m.

**Tuesday**, November 8
9 a.m. to 12 noon

**Wednesday**, November 9
2 p.m. to 6 p.m.

### Concessionaires Assured Sell-Out at Chicago Show

A recent spurt of interest and clamor for display space at the 1960 National Concessions Industry's Trade Show insures a complete "sellout" advises Russell Fifer, NAC executive director and Trade Show administrator.

National Association of Concessionaires and National States Association of Motion Picture Exhibitors will hold a joint convention at the Conrad Hilton Hotel, Chicago, November 6-9 in conjunction wih the National Concessions Industry's Trade Show.

The big Trade Show with exhibits of many new products and services will officially open on Sunday, Nov. 6 from 2 to 6 p.m. On Monday, Nov. 7th the exhibits will open at 9 a.m. until 12:30 p.m., and again in the evening with a social event. One evening session has been included in order that the opening House of Friendship Cocktail Party can be held in the exhibit hall from 6 to 8 p.m. on Monday, Nov. 7th. Tuesday, Nov. 8th exhibit hours will be from 9 a.m. until 12 noon at which time Trade Show exhibitors will be guests at a luncheon and program. The final exhibit hall hours will be Wednesday, Nov. 9 from 2 to 6 p.m.

### BOOTH INFORMATION

**The following is a detailed guide to the displays in the Conrad Hilton Hotel, Chicago. This guide should enable visitors to easily locate those exhibits which are of the greatest interest to them. The data is as accurate as possible at press time.**

**THE AMCOIN CORPORATION**—Is occupying booth number 53. Attending the exhibit is Arthur B. Segal.

*(Continued on next page)*

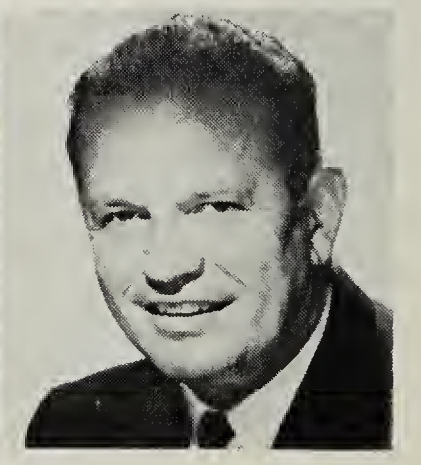
Spiro J. Papas, president of NAC

Harold F. Chesler, NAC first vice-president

Augie J. Schmitt, second vice-president of NAC

Edwin "Pete" Gage, NAC treasurer

Russell Fifer, executive director of NAC



## Booth Information

**AMERICAN TRAMPOLINE COMPANY**—Is occupying booth number 46. Demonstrations on the trampoline will be given. Attending are: Leo Gordon, vice-president; Ted Seela, vice-president; and Don Coffey, representative.

**Shown is trampoline installation by American Trampoline Co., which sells playground equipment.**

**ANDES CANDIES, INC.**—Is occupying booth number 64. Attending the exhibit is C. W. Palmer.

**APCO, INCORPORATED**—Is occupying booth numbers 93-94-95-96. APCO will display its line of beverage and popcorn dispensers. Attending the exhibit are: M. B. Rapp, exec. vice-president; Walter Sherman, secretary; Daniel Gould, divisional manager. Apco is also participating in "Hospitality Suite" at the Conrad Hilton.

POPCORN
HOT
Fresh
POPPED
CORN
15

**Shown in photo is APCO, Inc.'s Popcorn Shoppe, which permits theatremen to cash in on unattended popcorn sales.**

**THE BALLANTYNE CO.**—Is occupying booth number 35. Attending the exhibit, which features their In-Car speakers, and a new deep fat pressure fryer, are: R. S. Ballantyne, chairman of the board; and E. J. Nelson, sound engineer.

**BALLY CASE & COOLER CO.**—Is occupying booth number 49. Shown will be a self-service type lobby display case for ice cream novelties. Attending the exhibit is Joseph Burns, regional sales manager.

**BASTIAN-BLESSING CO.**—Is displaying beverage dispensing equipment in booth number 111. Attending the exhibit is C. Merryman, manager of parts and service division.

**THE SAMUEL BERT MFG. CO.**—Is occupying booth number 119. Bert's newest "Snow Magic" machine affording snow cones and fresh fruit sundaes from the same machine. Attending the exhibit is Samuel Bert, owner.

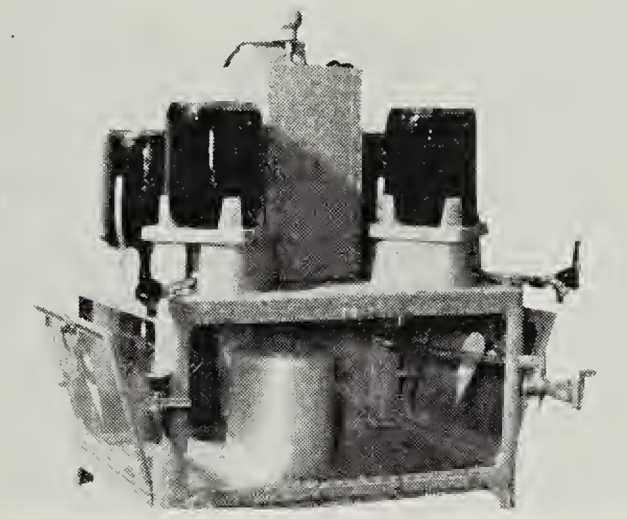
**BLUMENTHAL BROS. CHOCOLATE CO.**—Is occupying booth number 87. Attending is Joseph Blumenthal.

**THE BRUNSWICK CORP.**—Is occupying booth number 110. Attending the exhibit is C. L. Ellison.

**CANADA DRY CORP.**—Is occupying booth numbers 89-90. Attending the exhibit is P. H. Immekus.

**CASTLEBERRY'S FOOD CO.**—Is occupying booth number 81. Pit cooked barbacue products will be featured at the exhibit attended by: John D. Reynolds, general sales manager; and Don Nunamaker, division sales manager.

**THE COCA-COLA CO.**—Is occupying booths numbers 33-34. Charles Bourdelais, Charles Okun, and S. C. Drinkard, will attend the display featuring: the Dole Director, a mechanically refrigerated 3-drink dispenser; the Dole Citation direct ice dispenser for Coca-Cola; and the Selmix Regent direct ice dispenser.



**The above photo shows the Samuel Bert Mfg. Co.'s "Snow Magic" Machine, to be shown at the NAC Trade Show in Chicago.**

Cold Drinks
with

**Photo Shows Cole Products new dispenser "The Iceberg", delivers the right amount of hard ice for different cup sizes.**

**COLE PRODUCTS CORP.**—Is occupying booth number 112. Cole will show its "Iceberg" iced beverage dispenser plus its regular line at the exhibit attended by Stanley Gaines.

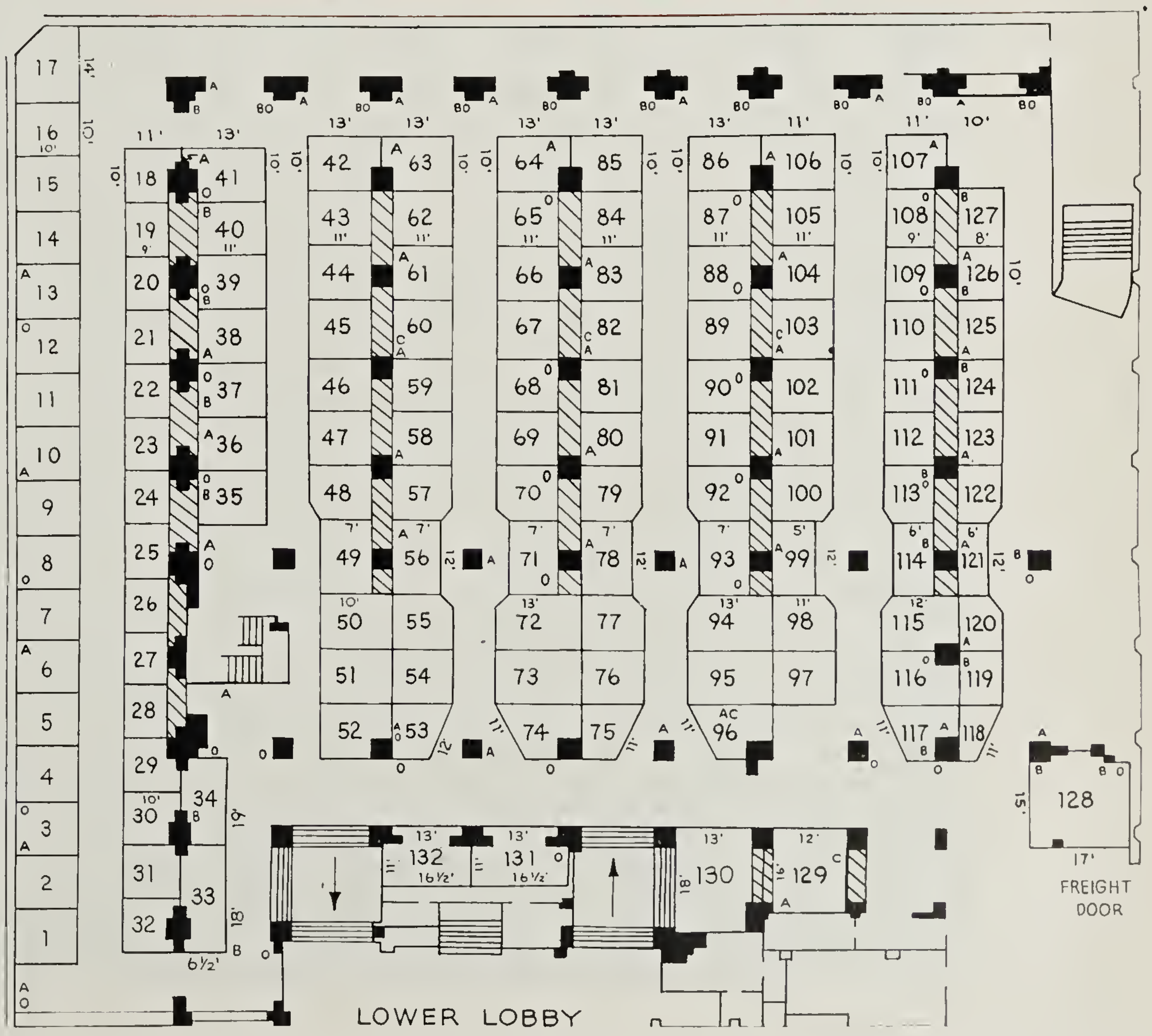
**CONTINENTAL VENDING MACHINE CORP.**—Is occupying booth numbers 91-92. Attending the exhibit is William Danziger.

**THE CORNELIUS CO.**—Is occupying booth number 132. Attending the exhibit is John Bromstad.

**CRETORS AND CO.**—Is occupying booth number 70. The Cretors display will show their new automatic popcorn machine and

(*Continued on page PE-12*)

## TRADE SHOW FLOOR PLAN



. . . another engineering

# The New NRI CURRENCY CHANGER

*the only machine in the industry that makes change for $1.00 and $5.00*

The New NRI Currency Changer discerns both the amount and the authenticity of coins and paper money. With electronic accuracy it gives a complete range of change for genuine currency—while rejecting counterfeits and slugs.

The speed, efficiency, and *dependability* of the New NRI Currency Changer can save you time and money . . . spare valuable personnel for more profitable tasks . . . stimulate impulse buying.

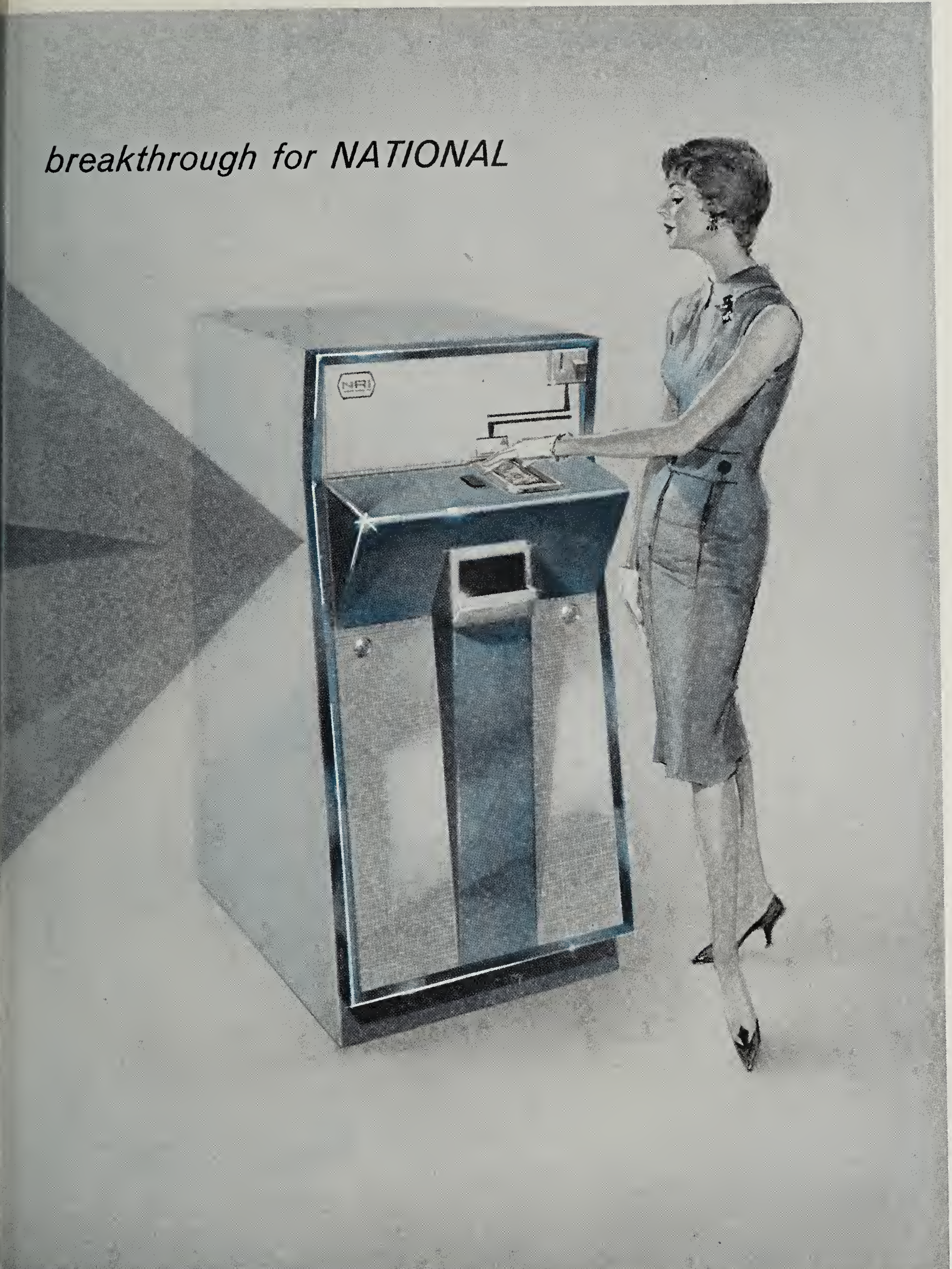
Learn how the New NRI Currency Changer can solve *your* change-making problems. Write for illustrated brochure.

FROM NICKELS TO DOLLARS THROUGH CREATIVE ENGINEERING

NRI
NATIONAL
REJECTORS INC.

*Factories: St. Louis, Mo.—Buxtehude, Germany*

*Branch offices: New York, Chicago, Los Angeles, Dallas, Atlanta, Detroit, Seattle, Richmond, Toronto, Canada and Buxtehude, Germany*


breakthrough for NATIONAL
NRI

## Booth Information

*(Continued from page PE-9)*

carmelcorn machine (Cretor's Mark I popcorn warmer) and the new "Perfection" candy floss machine. The display will be attended by C. J. Cretors, president; Ed Chrisman, vice-president; and Carroll Owen, representative. Cretors and Co. will also hold "Open House" in the Cretor's suite after exhibit hours.

**CRUSH INTERNATIONAL, INC.**—Is occupying booth numbers 97-98. Attending the exhibit is D. W. Stevenson.

**CURTISS CANDY COMPANY**—Is occupying booth numbers 103-104. Attending the exhibit is G. R. Peppet.

**DALASON PRODUCTS MFG CO.**—Is occupying booth number 37. Dalason will display its "4 Star Units" for counter and back bar service including: Bar-B-Frank hot dog warmers; Dala sandwich toaster; and the Lighthouse Super Hot Dog Steamer & Bun Warmer Combination. Attending the exhibit will be: Samuel Abelson, owner; and Sally Abelson.

**A. DALKIN CO.**—Is occupying booth numbers 79-80. Attending the exhibit will be George F. Brummett.

**ARTHUR H. DuGRENIER, INC.**—Is occupying booth number 28. Attending the exhibit is Richard E. Gibbs.

**ELECTROWARE CORP.**—Is occupying booth number 121. Attending the exhibit is Roy Baunach.

**ENCYCLOPAEDIA BRITTANICA**—Is occupying booth number 129A. Attending the exhibit is Ralph Hinckley.

**FLAVO RITE FOODS**—Is occupying booth number 68. Visitors may sample Flavo's shrimp rolls and lobster rolls (favorites in over 1000 drive-ins) at the exhibit attended by Kenneth Fell, president; Larry Blumenthal, vice-president; and Sy Adler, secretary.

**FOUNTAIN PRODUCTS CORP.**—Is occupying booth number 120. Attending the Fountain exhibit (featuring their Scotsman line of crushed ice machines) will be: Joseph J. Keil, James W. Summers, and Fred W. Whitcomb.

**FUNSPOT MAGAZINE**—Is occupying booth number 130. Attending the exhibit is Maynard Reuter.

**GOLD MEDAL CANDY CO.**—Is occupying ½ of booth number 86. Attending the exhibit is Hy Becker.

**GOLDENBERG CANDY CO.**—Is occupying ½ of booth number 86. At the Goldenberg exhibit, showing peanut chews and milk chocolate "Chew-Ets" will be Carl A. Goldenberg and Frank Robbins.

**GOLD MEDAL PRODUCTS CORP.**—Is occoupying booth number 63. Attending will be J. C. Evans.

**GREEN RIVER CORP.**—Is occupying booth number 100. Attending the exhibit is Charles McQuade.

**GREER ENTERPRISES**—Is occupying booth number 99. The Glenray hot dog machine, and Greer's Steamette, a small steam table, will be shown at the booth attended by: Art Greer, president, and Dick Greer, vice-president.

### NAC "Hospitality Suites"

Of the companies participating in the NAC-NAE Convention and Trade Show, many are planning to entertain delegates in suites of the Conrad Hilton. Entertainment plans have not been completely formulated at press time, however, information on the after hours hospitality suites will be available at the Convention.

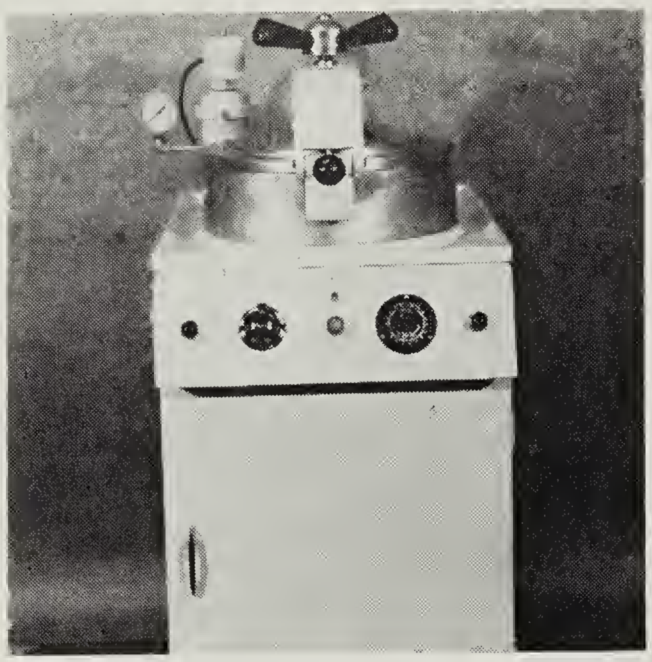


**Photo shows the Ballantyne Co.'s new deep fat pressure frier, to be displayed with the Co.'s in-car speakers.**

**HEAT EXCHANGERS INC.**—Is occupying booth number 107. Introduced at the Convention will be their new Kold Wave Portable air conditioner for areas that cannot be air conditioned by normal means. Dave Snaider, president; Leon Schneider, sales; and D. R. Sickles, service manager, will attend the booth displaying other beverages dispensers in the firms line.

**HENRY HEIDE, INC.**—Is occupying booth number 88. Attending the booth is Eugene E. Sullivan.

**HI-JINX CARAMEL CORN CO.**—Is occupying booth number 48. Attending the booth is Louis Price.

**HOLLYWOOD BRANDS**—Is occupying booth number 115. Attending the booth will be Ronald C. Mortoccio.

**HOLLYWOOD SERVEMASTER CO.**—Is occuping ½ of booth 71. Roto-Grille hot dog warmers and the Servette, Jr. Popcorn Warmer will be displayed at the exhibit attended by: Clarence Bean, Jr., manager; and W. W. Latimer, owner.

**INTERNATIONAL SEAT DIVISION of UNION CITY BODY CO.**—Is occupying booth number 25. Attending the exhibit is W. V. Toney.

**JUMP CENTER MANUFACTURING & SUPPLY COMPANY**—Is occupying booth number 84. Attending the booth is A. Justens.

**MANLEY, INCORPORATED**—Is occupying booth number 51. Arlie E. Beery is attending the booth.

**MARSTAN DISTRIBUTING COMPANY**—Is occupying booth number 58. Daisy Maid Syrups, Dutch Treete Chocolate Drinks, and Daisy Maid Non-Carbonated Drinks will be shown at the booth attended by Maurice Levin, president; and Stanton Levin, vice-president.

**MARYLAND CUP COMPANY**—Is occupying booth number 50. The colorful new Fun Spot cup series developed for use in the entertainment field will be shown at the booth. Attending will be: Henry Shapiro, president, Midwest Div.; Bert Silverman, vice-president, Midwest Div.; Lawrence W. Barber, Corp. vice-president; Richard D. Folkoff, customer service mgr.; and William T. Doty, regional vending mgr.

**MISSION OF CALIFORNIA**—Is occupying booth numbers 101-102. At the Mission booth will be W. G. Stewart, Barney Bencott, and Paul Sportell. Mission Fountain Syrups and the latest models of refrigerated dispensers will be displayed.

**NATIONAL CARBON COMPANY**—Is occupying booth number 57. Attending the booth are: W. C. McCosh, manager, carbon products; V. J. Nolan, manager, sales promotion; J. W. Cosby, sales manager; A. C. Halliday, C. E. Heppberger, and J. C. Naughton, sales representatives. National Carbon will sponsor a cocktail party preceding the annual show banquet.

**NATIONAL VENDERS, INC.**—Is occupying booth numbers 54-55. National will display its cigaret and candy vending machines at the booth attended by: H. J. "Pete" Foster, merchandising director; and M. L. Pierson, marketing director.

**THE NESTLE COMPANY**—Is occupying booth number 113. Attending the booth is Ted Fowler.

**NEWMAN & WEISSMAN ASSOCIATES**—Is occupying booth numbers 66-67. Attending the booth is Ben Newman.

**NISSEN TRAMPOLINE CO.**—Is occupying booth numbers 116-117. Attending the booth are: Don W. Bullard, Wayne Sheley, and Fred Siebel.

**NOPCO CHEMICAL CO.**—Is occupying booth number 45. NOPCO Natural carotenes and Thermfast carotenes (their gov't approved coloring for popcorn & foods) will be shown at the booth attended by John F. Gannon.

**ORIGINAL PIZZA CRISPY CRUST**—Is occupying booth number 56, attended by Nick Ponticelli.

Dr Pepper
frosty man frosty!
Dr Pepper
the friendly Pepper Upper

**DR. PEPPER CO.**—Is occupying booth numbers 60-61. Fountain dispensers will be shown at the booth attended by: Robert L. Stone, vice-president; Jerry Tripod, Midwest regional manager; and Ben Combs, Eastern regional manager.

Dr. Pepper is participating in "Hospitality Suite" at the Hilton.

*(Continued on page PE-14)*

Soda Shoppe
4 Large Drinks . Crushed Ice

*4-DRINK SODASHOPPE*

4-Drink SodaShoppe gives Push-A-Flavor selection of 3 carbonated drinks and 1 non-carbonated. 1,400 cup capacity. Two 5-gallon and one 7-gallon syrup tanks — total 2,230 drink syrup capacity. Optional Ice-Maker unit serves crushed ice in every drink.

## INCREASES GROSSES 150%

***more than TRIPLES "average-cents-per-person"!***

## APCO SODASHOPPES

Certified reports from theatre after theatre, all over the country, prove APCO SodaShoppes with crushed ice more than triple the "average-cents-per-person"! They're in America's top theatres.

*no wonder SodaShoppes are in almost every Times Square theatre and chains all over the U.S.A.!*

**CAPITOL THEATRE, N.Y.C. ■ LOEW'S STATE, N.Y.C. ■ PARAMOUNT THEATRE, N.Y.C. ■ RADIO CITY MUSIC HALL ■ RIVOLI THEATRE, N.Y.C. ■ R.K.O. PALACE, N.Y.C. ■ ROXY THEATRE, N.Y.C. ■ BRANDT THEATRES ■ CENTURY THEATRES ■ INTERSTATE THEATRES ■ LOEW'S THEATRES ■ PARAMOUNT THEATRES ■ RANDFORCE CIRCUIT ■ R.K.O. THEATRE CIRCUIT ■ SKOURAS THEATRES . . . and many, many more.**

LARGE
ICE COLD DRINKS
10
with CRUSHED ICE

*6-DRINK SODASHOPPE*

6-Drink SodaShoppe gives Push-A-Flavor selection of 4 carbonated and 2 non-carbonated drinks. 1,400 cup capacity. Three 5-gallon and one 7-gallon syrup tanks — total 2,630 drink syrup capacity. Optional Ice-Maker unit serves crushed ice in every drink.

*now . . . APCO SodaShoppes serve drinks with*

# CRUSHED ICE AT 15¢!

In theatre after theatre, APCO SodaShoppes with ice and 9-ounce cup are replacing most standard machines with 7-ounce cup at 10¢.

APCO's Ice-Maker unit automatically serves uniformly crushed ice in every drink! Insures outstanding drink quality and extra appeal . . . to pull in extra volume and profits!

*insist that your operator install a SODASHOPPE with Ice Maker . . . and see how your "average-cents-per-person" goes up!*

***DON'T DELAY—MAIL COUPON TODAY!***

**APCO, Inc.**
1740 Broadway, New York 19, N.Y.

Gentlemen: Please send me full particulars about:

☐ SodaShoppes ☐ Ice-Maker Unit
☐ Entire APCO line
☐ Name and address of nearest SodaShoppe operator.

Name________________________________

Address______________________________

City______________Zone____State_________

E-11-60

## APCO INC.

The World's Foremost Pioneers of Beverage Dispensers
A Subsidiary of U. S. Hoffman Machinery Corp.
1740 Broadway (at 56th St.), New York 19, N. Y. • PLaza 7-3123
Regional Sales Representatives Throughout The United States

## Indoor Concession Survey

(*Continued from page PE-6*)

stands and vending machines are making great strides in design and production.

The wide variety of merchandising equipment now on the market no doubt will mean an even larger concession gross in the future.

## Concession Item Popularity

As was the case four years ago, **popcorn, candy** and **soft drinks** are far and away the items with the highest degree of consumer acceptance at the indoor theatre. A short breakdown of what items are being carried shows 97.7% of the theatres sell **candy**, 94.6% of the houses carry **popcorn**, and 85.9% sell **soft drinks**.

A slight drop of 6.4% in the number of theatres selling the old stand-by, **chewing gum**, doesn't mean that the item is on the way down. Some 5,222 houses, or 43.6% of the total now carry gum.

The sale of **ice cream** at roofed theatres continues to grow in popularity, with 6,048 indoor houses (50.4%) handling ice cream. MPE-EP attributed the recent acceptance of ice cream by the patron of the indoor house to a shift from the nickel as the most popular sales price to the dime, some four years ago.

It appears that the public is willing to hazard melting, the chance of spotting clothing, and other drawbacks of ice cream in the theatre, as ice cream sales continue to mount.

## Additional Items

With such obstacles as the need for cooking equipment, the objectionable odors, increased noise levels, and other factors, it seems that the sale of items such as **hot dogs, sandwiches, potato chips, pickles, snow cones,** etc., will continue to play a minor role in overall indoor theatre concession stand business.

Four years ago, it seemed that the **hot dog** was winning an increasingly larger acceptance from indoor patrons, however, present sales depict a reversal for this outdoor favorite, probably due to the reluctance of the indoor theatre-goer to eat a sandwich at an indoor theatre and the traditional after the show trip to a soda fountain or restaurant.

## Sales Price

The survey wasn't necessary to tell theatremen that the 5¢ price at concession stand operations is practically nonexistent. The 6¢ and 12¢ price for candy, with more theatres carrying the higher priced boxes, is predominant.

Since candy, popcorn, and soft drinks dominate the indoor concession market, it was decided to obtain specific price information on this money making trio.

**Candy:** The price scale of candy products has shown a slight rise, with the five and ten cent price almost universally displaced by the 6 & 12¢ combination. Six cent and 12¢ candy sold respectively in 79% (9,232 theatres) and 77% (9,027 theatres) indicating that only two out of ten theatremen are operating on the old profit level.

**Popcorn:** Almost 60% of all popcorn sales at indoor houses is for 10¢, making the 10¢ bag the continued favorite. A growing number of houses, 45% or 5,108 theatres, carry a 15¢ bag, with a small percentage handling 20¢ and 50¢ bags. An in between size, the 25¢ bag is carried by 35% of the hardtops, probably due to the popularity of adding butter and other flavoring to the larger sized bags.

**Soft Drinks:** Far and away, the big favorite here is the 10¢ price, with 85% of the indoor houses selling their beverages for a dime. Only 8% of the theatres carry a 15¢ soft drink, 15% carry 20¢ drinks, and a scant 5% carry a 25¢ drink.

## Concession Operations

Since the majority of the roofed theatres in this country are in the small and medium size range, it is not surprising to learn that almost 80% of the concession operations are handled by theatre owners. Concessionaires operate 20.9% of the indoor stands, mostly in the larger center city locations.

## Summary of Survey Findings

In summing up the findings of this survey, it is apparent that the concession arm of indoor theatre operation has become a major source of profit, providing almost one quarter of the indoor gross during the past year.

The survey also showed that the market is made up of three basic types of products, and the market diversification depicted in the survey four years ago has suffered a reverse trend, with the sale of items such as hot dogs, and sandwiches suffering considerably in the indoor houses.

In addition, the price scale has risen slightly, with the 6 and 12¢ price becoming preferred over the old standards.

The concession stand is still the basic method of selling, although the majority of theatre owners prefer to use a stand-vending machine combination to capture late hour profits.

Finally, there is every indication that the multi-million dollar concession market in indoor houses is growing at a rate fast enough to satisfy all but the most greedy, with gross sales up 27 million in four years. With fewer theatres to split the take, this should provide a very welcome and needed source of extra profits to the theatreman in this fiercely competitive age.

## Booth Information

(*Continued from PE-12*)

**THE PEPSI COLA CO.**—Is occupying booth numbers 76-76-77-78. Pepsi will sponsor the Internationale Cocktail Party at the Ambassador West, Tuesday evening at 9 p.m. Refreshments, entertainment, and dancing will take place at this repeat of one of last years most successful activities. Norm Wasser and Ed Finneran will be at Pepsi's booth displaying Pepsi products.

**PHILLIPS AMUSEMENT CO.**—Is occupying booth number 108. Attending the booth is Kenneth Phillips.

**PRESSWELD, INC.**—Is occupying booth number 114. Thomas Walker is attending the booth.

**PROCTOR & GAMBLE DIST. CO.**—Is occupying booth number 47. Attending the booth is J. M. Eagen.

**QUAKER CITY CHOCOLATE & CONFECTIONARY CO.**—Is occupying booth number 83. Lester Rosskam, Jr. is attending the Quaker booth.

**REX SPECIALTY BAG CORP.**—Is occupying booth number 69. Rex Specialty will display a complete line of paper and polyethylene bags for outdoor and indoor concessions. Attending the exhibit are: David Aldman, president; Irving A. Singer, vice-president; and Leonard C. Gold.

**ROMAR VIDE COMPANY**—Is occupying booth number 34A. Attending the exhibit is LeRoy Roberts.

**ROWE MANUFACTURING CO.**—Is occupying booth numbers 38-39. Robert K. Deutsch will be seen at the Rowe booth.

**ROYAL CROWN COLA CO.**—Is occupying booth numbers 73-74. Selmix heads and animated equipment will be shown by RC at their booth attended by: J. B. Cooper, mgr. syrup sales; Joe E. Harrell, Barney Shearer, Dennis Dooley, Jerry Horan, and Joseph E. Johnson, syrup representatives. Activities for conventioneers will be sponsored by the company at the Royal Crown Cola suite.

**THE SAVON COMPANY**—Is occupying booth numbers 122, 123, 124, 125, 126, and 127. Mrs. Irving Rosenblum will attend the Savon exhibit.

**W. F. SCHRAFFT & SONS CORP.**—Is occupying booth number 65. The booth will be attended by Ben Newman.

**SELMIX DISPENSERS, INC.**—Is occupying booth number 52. The firm will display "Snackart," a mobile snack bar, their "Cascade" carbonated drink dispenser, and other Selmix dispensers at the booth attended by: O. Follon, president; A. B. Segal, chairman of the board; and H. Shillin, sales promotion manager.

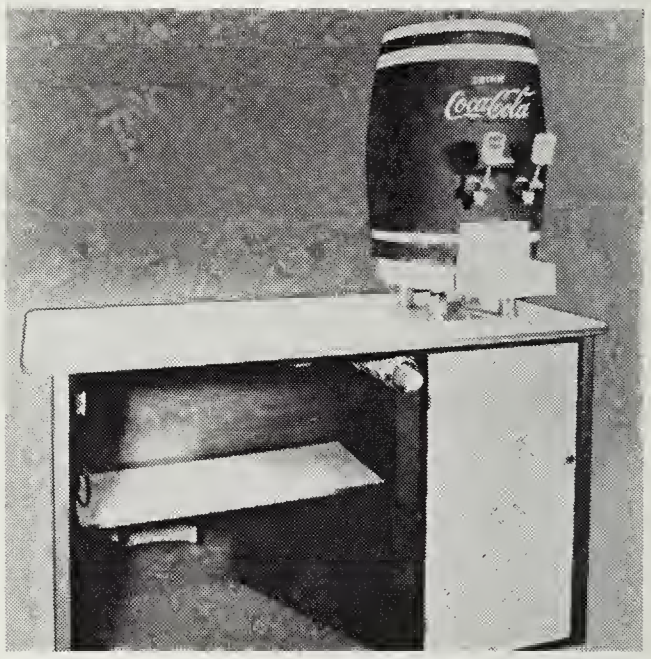


**Photo shows new Selmix Dispensers Inc. "Snackart", a self-contained mobile refreshment stand.**

**SERVER SALES, INC.**—Is occupying booth number 26. Attending the booth is Clifford Lorbeck.

**JOHN SEXTON AND CO.**—Is occupying booth number 105. Attending the booth is J. J. Burke.

(*Continued on page PE-16*)

## NAC To Make Awards For Best Promotions

The National Association of Concessionaires is sending bulletins to their members requesting them to send in menus, sales promotion material, gimmicks or any sales-getting stunt they have employed successfully to increase their concession sales.

Photos of efficiently planned concession operations including both preparation and serving facilities are also sought.

A display of these materials will be a feature of the convention and a $25 Savings Bond prize will be awarded to the one who submits the winning promotion. Judges will be representatives of the trade press attending the Chicago convention.

THE NEW

# CONSTELLATION "170"

## PROJECTION ARC LAMP

Constellation
170

Ventilating system utilizes 70% more air—a complete change 12 times a minute. Lamphouse kept 30 degrees cooler than other high powered lamps. Instantly withdraws smoke and soot which heretofore settled on the mirror. Cold type reflector is cooled by twice as much air as used in other lamps. Heavy duty pure silver carbon contacts.

Fully enclosed single-piece water conducting tube for each contact. No water connections at the contact, no flexible conduit, no welded or clamped joints to break or leak.

25% less height. Easy installation in low-ceiling projection rooms. Uses existing exhaust systems which worked efficiently with arcs operating at 90 amperes or above.

Light expander lens shapes the spot to the exact dimensions of the aperture used, eliminating the light waste of round spots.

Accommodates full 20-inch trim of 13.6 mm positive carbon. Projects one double reel more than lamps which cannot burn this length. The feed control can be set to burn the desired number of inches of carbon per hour from 7 to 22. Both carbons are advanced as consumed by means of separate geared head motors controlled by single adjustment.

Integrated automatic arc position control system maintains a uniform gap length with the crater accurately held at the focal point of the reflector. A screen light of constant intensity and color is automatically maintained. The system need not be reset when the range of the lamp operation is changed, or when changing from 35 mm to 70 mm projection.

The rear door swings open for easy retrimming, and cleaning of the integrated reflector.

NATIONAL
THEATRE SUPPLY

A
GENERAL
PRECISION
COMPANY

**NATIONAL THEATRE SUPPLY COMPANY**

*Branches Coast to Coast*

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

## Booth Information

*(Continued from page PE-14)*

**SIMPLEX MANUFACTURING CO.**—Is occupying booth number 24. Attending the Simplex booth will be Alex Tiliakos.

**SOLO CUP CO.**—Is occupying booth number 35. J. C. Alden will be seen at the Solo booth.

**SPORTSERVICE CORP.**—Is occupying booth number 27. Attending the booth is Jack Zander.

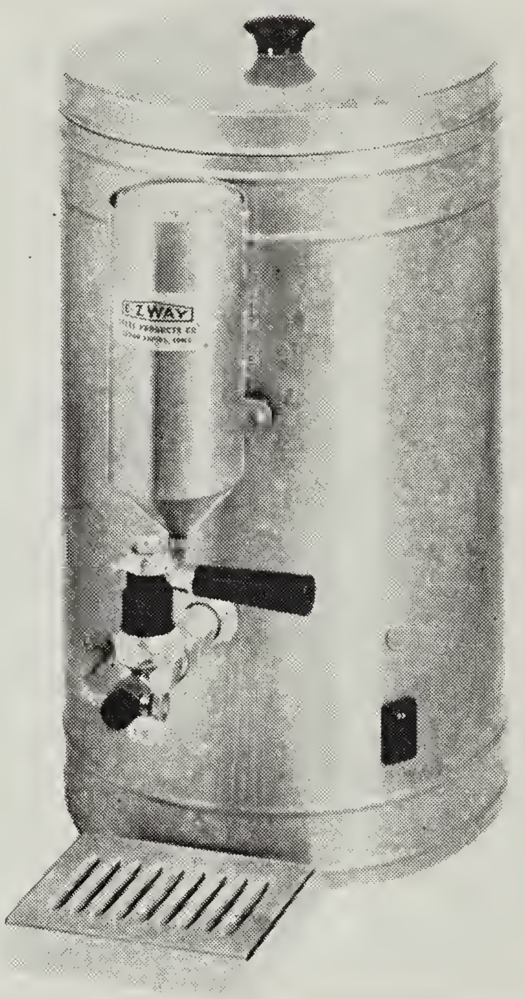
**STANFORD INDUSTRIES**—Is occupying booth number 16. Attending the Stanford booth is Stanford Kohlberg.

fresh-o-matic
WEAR-EVER

**Shown above is the Fresh-O-Matic heater by Wear-Ever Aluminum. It heats cold hamburgers, buns, and pre-cooked meats in seconds.**

**STEEL PRODUCTS CO.**—Is occupying ½ of booth number 71. Attending the exhibit is L. W. Woolfolk.

**Shown in photo is E-Z Way automatic beverage maker that can serve up to 300 cups per hour on a hot water line.**



**SWITZER'S LICORICE CO.**—Is occupying booth number 40. Attending the Switzer booth will be E. F. Aubuchon.

**TEKNI-CRAFT**—Is occupying booth number 82. Charles Shaw will attend the Tekni-Craft booth, where the Taylor Freezer model 666, a soft ice cream and shake freezer, will be displayed with other Tekni-Craft products.

**EMERY THOMPSON MACHINE & SUPPLY CO.**—Is occupying booth number 62. Concession equipment such as the SL-75 model slush making machine will be displayed at the booth attended by: Ted Thompson, president; and R. A. McCluskey, vice-president.

**WEAR-EVER ALUMINUM INC.**—Is occupying booth number 72. Fresh-O-Matic food heaters, Java-Matic 50 cup percolators, Insulated hot liquid carrying Thermo-Cans, and other aluminum products will be displayed. Attending the booth are: A. D. Shupe, assistant sales manager; A. P. Mucha, sales representative, H. H. Pech, Chicago district mgr.; D. F. Buege, R. C. Hanish, and E. H. Mills, sales reps.

**WINCHESTER CARTON CORP.**—Is occupying booth number 118. Attending the exhibit is Henry Winchusen.

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## NTS Vice-President To Head SMPTE

John W. Servies, vice president, National Theatre Supply Company, a unit of General Precision Equipment Corporation, New York, was elected president of the Society of Motion Picture and Television Engineers which sponsored the Fifth Congress.

Mr. Servies succeeds Norwood L. Simmons, manager, West Coast Division, Motion Picture Film Department, Eastman Kodak Company in Hollywood, California.

Hailed by exhibitors as the most successful of them all, the Fifth International Congress on High-Speed Photography ended at the Sheraton-Park Hotel, Washington, D.C., on Oct. 22.

Reid H. Ray, president, Reid H. Ray Film Industries, St. Paul, Minnesota, was elected executive vice-president of SMPTE. He had served as convention vice-president of the Society and had supervised the preparations for the Fifth Congress.

The final registration total was 918 delegates. Spectators at the equipment exhibit totalled 850. The exhibit area was manned by 203 men and women and a staff of 51 was needed to operate the Congress. The delegates came from 20 nations including 11 from Russia.

## Infrared Comfort Heaters Available for Marquees

A new line of electric infrared comfort heaters for use under and near theatre marquees has been introduced by Fostoria Corporation.

In addition to warming patrons, the heaters perform an advertising function as well since the glow from the infrared lamps attracts attention even from a considerable distance.

Where desired, comfort heating systems can be designed to prevent the accumulation of snow or ice on the sidewalk. Since the new infrared heaters transfer energy directly from source to object without costly heating of the air, they are ideal for outdoor heating where large air movements make conventional space heating costly or ineffective. They are also ideal for areas where only occasionl localized or supplemental heating is eequired.

The new Fostoria heaters, known as series CH, are designed for overhead mounting.

TONE Quality
Unsurpassed
TOUGHEST CONSTRUCTION EVER!

Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

Ballantyne

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

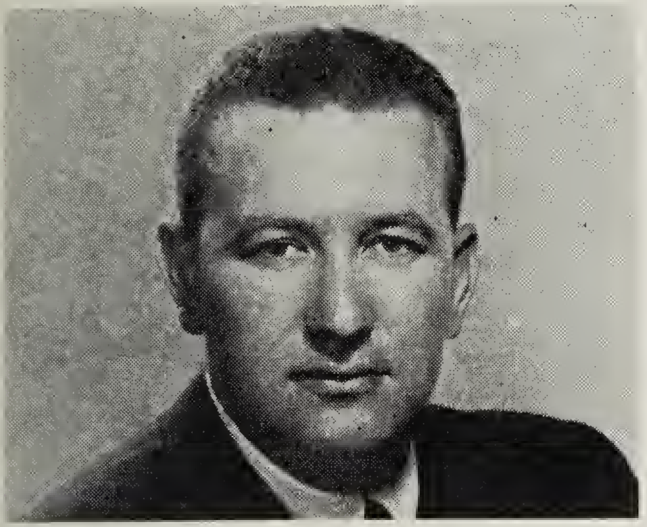
Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

## Pepsi Appoints Wasser Concessionaire Sales Mgr.

Norman Wasser has been appointed Manager, National Sports and Concessionaire Sales, Pepsi-Cola Company, it was announced.

Mr. Wasser will continue to serve as theatre and cup vending sales manager in addition to his new responsibilities, Charles M. Baker, vice-president in charge of national sales, said.



A graduate of the University of Illinois, Mr. Wasser is a former National Collegiate and AAU shot-put champion.

## New Use Found For Haws Partitions

Overflow audiences can now be accommodated by using Haws electric-hydraulic folding partitions as retractable rear walls for auditoriums, and theatres.

The partitions, used nationally for dividing school gymnasiums, are adapted in the new design as a solid, rigid wall between the interior and the corridor or lobby. With the folding wall retracted, the corridor becomes a part of the interior and accommodates chairs or bleachers for extra seating at overflow shows.

Due to the hydraulic floor sealing and sound-abating construction of the Haws partition, corridor and interior activity can function separately with minimum distraction or interference.

Robert Haws Company, 23241 Fenkell Ave., Detroit 23, Mich. has recently completed the first such partition in the Hazel Park, Mich. High School auditorium.

According to the architects, Jahr-Anderson-Machida, retraction of the wall permits expansion of the auditorium to seat an extra 400 people. A black and gold embossed vinyl finish lends interest to both corridor and auditorium.

## Nylon "Shoes" Added To RCA Projectors

Motion picture projectors produced by the Radio Corporation of America have been fitted with nylon "shoes" for longer life and gentler film handling, A. J. Platt, manager, RCA audio products marketing, announced.

"By using pressure shoes made of nylon rather than metal, two compatible materials —nylon and film—are brought into the necessary close and high-speed contact," Platt said. "The result is considerably less film wear and an increase of between two and three times in the life of the shoe itself."

Use of nylon pressure shoes, which hold the film in place and assure proper frame alignment, also provides quieter projector operation, he added.

Increase your popcorn sales as much as 50%

JUMBO POPCORN
Manley

...with Manley's Merchandising Program

Theaters using our program have increased their sale of popcorn up to 50% over previous performance records!

This kind of a sales increase is obtained through the use of new Manley Vistapop machines, Manley supplies and Manley Point-of-Purchase sales promotion material.

**The New Manley VISTAPOP® SETS NEW SALES RECORDS BECAUSE IT...**

- **HAS MORE EYE APPEAL.** Customers can see the corn popping in the famous Vistapop transparent kettle. Nothing else stimulates the sale of popcorn like a visual demonstration. Customers see its mouth watering goodness and they buy. You get **more** impulse sales.
- **CONTROLS PROFITS** with controlled popping volume. You are sure of getting the **maximum** volume inherent in the corn itself. Its controlled heat feature does it...eliminates all guesswork on the part of the operator.
- **PRODUCES A TASTIER PRODUCT.** "Hot air conditioned" warming pan keeps corn fresh, hot and crisp, even in humid areas.

Let a Manley representative show you how you can do more business than ever before . . . or if you prefer, write us direct . . . but either way, take action today

**MANLEY, INC.**
1920 Wyandotte St.
Kansas City 8, Mo.

**TEAR OUT AND MAIL NOW!**

Manley, Inc. Dept. MPE 1160
1920 Wyandotte St.
Kansas City 8, Mo.

☐ O.K. Show me how to make more money with a Manley Vistapop and your Merchandising Program.
☐ Please have a representative call.
☐ Please send more information by return mail.

Name__________
Firm__________
Street__________
City__________Zone_____State_____

## Drive-In Survey

*(Continued from page PE-7)*

Popcorn, soft drinks and hot dogs have remained the popularity leaders over the four-year period. This year's survey shows that popcorn is sold by 99.1% (or 4,955) of the theatres and continues to be the most favored concession item.

Soft drinks have enjoyed a popularity increase of 2.7% since the 1956 study and are now dispensed at 98.3% (or 4,915) of the locations.

The American favorite, the hot dog, up 1% over the four-year period, is offered at 4,830 (96.6%) theatres.

The hamburger, almost as traditional as the hot dog is now being sold by 3,150 (63%) locations.

Candy remains a popular item at the drive-in although a 1% drop in four years was recorded by this survey. This item is now carried by 4,750 (95%) theatres.

High on the list of favorite items is coffee. The survey shows that this traditional outdoor drink has enjoyed a 4.1% increase in the four-year period and is now being offered by 4,580 (91.6%) of the drive-in locations.

Another outdoor favorite, ice cream, is being sold at 4,245 theatres, or 84.9% of the total market. This figure represents a 1.4% increase in popularity of the item since the 1956 survey.

### Additional Items

Deterrants, such as cooking odors, increased noise level, space limitations, and the like, which prohibit the hardtop owner from appreciably expanding his refreshment line, are not of particular importance to the drive-in owner. Consumer demand appears to be the primary factor in determining what items will be offered drive-in patrons.

### Sales Price

Please note that in some cases the total is greater than 100%. This is due to the fact that many items are sold at more than one price.

**Candy:** This item is sold at 5¢ by 55.5% of the drive-ins but 80.7%, or 3,833 theatres favor the 10¢ item in this line. A 15¢ candy is sold at 17.9% of the outdoor locations with 9.2% offering a 25¢ item. A few situations handle candy at 30¢ and 35¢.

**Popcorn:** The price leader on this, the most popular item, is 10¢ in 56.3% of the locations while 40% of the theatres offer a 15¢ popcorn. Some 585 drive-ins, or 11.8% of the theatres sell the item at 20¢ while 42% offer a 25¢ package. A very small percentage of the theatres sell the item at 30¢ and 35¢.

**Soft Drinks:** The 10¢ drink is favored by 88.2%, or 4,335 theatres. The survey shows that only 10.9% sell the drinks at 15¢. Some 2,767 theatres, 56.3% of the total, sell a 20¢ soft drink while 19.3% sell a 25¢ item. Soft drinks are offered at 30¢ by 27.7% of the theatres.

**Ice Cream:** The favored price for this item is 10¢ in 65.5% of the drive-ins (2,780 theatres) while 33.6% offer ice cream at 15¢. Only 10% offer a 20¢ ice cream while 12.6% sell a 25¢ item.

**Hot Dogs:** The 10¢ price on this item seems to have completely disappeared and the 15¢ dog is rapidly moving toward extinction with only 2% of the theatres selling the dogs at that price. The 20¢ frank is offered by 40.3% of the outdoor locations and the item is sold for 25¢ by 50.4%, or 2,434 drive-ins. Some 7.6% sell the hot dog at 30¢.

**Pizza:** A small percentage of drive-in operators report they sell slices or half portions of this item for 30¢ and 40¢ while 10% of the situations offer the item for 50¢. The favored price is 60¢ for a medium-sized pizza, sold by 46% or 1,044 theatres. Some 16.6 percent offer the item at 70¢ while 5.5% sell an 80¢ pizza. A large pie is offered by 21.9% of the theatres at prices ranging from 90¢ to $1.25.

**Bar-B-Que:** This item is sold at 25¢ by 8.8% of the locations handling it. The favored price is 35¢, commanded by the item at 44.1% of the 3,000 theatres. Some 1,014 theatres (33.8%) offer bar-b-ques at 30¢ while 13.2% sell the item at a 40¢ price. A few theatres sell the item for 50¢ and 60¢.

**Hamburgers:** Some 135 drive-ins (4.3%) sell this item at 20¢ while 12.9% sell the product at 25¢. The favored price is 35¢, asked by 44.2% of the situations, while 35.7% sell the item at 30¢. A few locations, 2.9%, sell the hamburger for 40¢ and even fewer offer the item a 50¢.

**Coffee:** Approximately 70%, or 3,206 theatres, sell coffee at 10¢ while 8% sell the item at 15¢. Coffee is offered for 20¢ at 21% of the outdoor locations and a few operators offer a 25¢ coffee.

**Chili, Shrimp Rolls, French Fried Potatoes:** The favored price for chili is 25¢ to 35¢. Shrimp rolls are sold at a 30¢ and 35¢ price, and the favored price for french fried potatoes is 20¢ and 25¢ with some theatres selling large portions for 50¢.

**French fried potatoes** are now being handled by 2,605 (52.1%) drive-ins.

**Bar-B-Que** sandwiches seem strongly entrenched in the drivein concession market and are now being carried by 3,000 (60%) theatres.

The **pizza pie**, Italy's gift to the United States, continues to grow in popularity. This item, which four years ago was just catching on, is now being offered by 2,270 (45.4%) outdoor situations.

**Chili Con Carne**, thought four years ago to be on the rise, showed a loss in popularity of 5% and is now being carried by 715 (14.3%) theatres.

**Shrimp Roll**, another item just catching on when the 1956 survey was taken, is now being offered at 1,135 outdoor locations, representing 22.7% of the total market.

**Cigarettes** are sold by 4,565 theatres (93.3%) and are either dispensed through vending machines or sold at the counter.

## National Rejectors Opens Three New District Offices

To provide greater service to the company's customers, both manufacturers and operators, National Rejectors, Inc., has recently established three district sales and service offices across the country.

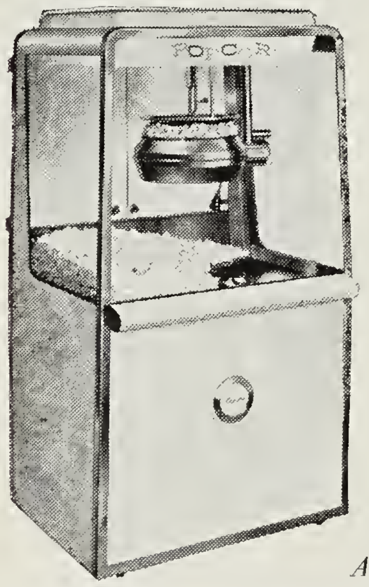
NRI, a subsidiary of the Universal Match Corporation, is the developer of the revolutionary currency-handling mechanism that has opened vast new potential operations for the vending industry. The company is a leader in the development and manufacture of coin devices and equipment for vending machines.

Under the new organizational alignment, the NRI district headquarters—located in Detroit, Atlanta, and San Francisco—supervise the operations of the company's various branches in the respective districts, A. A. Hauser, NRI general sales manager, explained. At the same time, as a primary function, they serve as a direct service agency to NRI's manufacturer customers.

Directing activities of the three offices in the newly-created posts of district sales managers are: Russ Penly, eastern district; Clarence W. Cuker, central district; and Vance Popelka, western district. They are in charge of service of equipment and sales, both for manufacturing customers and operators, in the areas which they oversee. All three new district managers are veterans of long service with NRI in various capacities.

GROSS $20^00 MORE

per 100 lbs. Raw Corn



*Our 75th Anniversary*

If your present popcorn machine is 5 or more years old, then the championship production of this Cretors Ambassador will increase your gross up to $20 per 100 lbs. of raw corn.

The Cretors AMBASSADOR
Sets the Pace for the Industry
Here's Why

**Championship Production** has been proven in "side-by-side" tests. The "Extra-Heavy-Gauge steel kettle bottom, lighter gauge steel kettle walls" design of the Cretors 18 oz. kettle concentrates the heat under the corn for maximum popping efficiency and minimum heat loss.

**Trouble-Free Agitator** thoroughly mixes each charge of corn, oil and seasoning so each kernel is uniformly seasoned. Heating elements are arranged off-center in relation to the agitator so that the entire charge of raw corn gets proper uniform heat.

**Cretors Exclusive Cornditioner** heat circulation keeps popped corn like your customers like it — crisp and hot! The big capacity electric blower filters heated air through the popped corn. Controls the quality of your product, regardless of weather or moisture conditions.

Cretors — SINCE 1885
POPCORN VILLAGE NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.

## Fire Guard Gets New Rating

**Through recent tests conducted by Underwriters' Laboratories, Inc., Armstrong Acoustical Fire Guard has been granted one- and four-hour fire-retardant time-design ratings to supplement the two-hour rating it held when the product was introduced in January, 1959. In addition to offering rated fire protection to the structural components of a building, Fire Guard has excellent sound-absorption and appreciably saves construction time and costs.**

Extensive research and development of Armstrong Acoustical Fire Guard during the past twelve months have resulted in several noteworthy product improvements and two additional fire-retardant time-design ratings proved through official tests conducted by Underwriters' Laboratories, Inc.

Armstrong introduced Acoustical Fire Guard in January, 1959, as the first acoustical ceiling tile to be granted a rating. The product, it was found, appreciably saved construction time as well as providing a simplified procedure for protecting structural steel members and floor assemblies for two hours against the ravages of fire and the dangerous transmission of heat.

Through recent tests, Underwriters' Laboratories has tested and passed a four-hour system with ceiling "penetrations," a one-hour system used with a wood floor-ceiling assembly, and a more economical two-hour system.

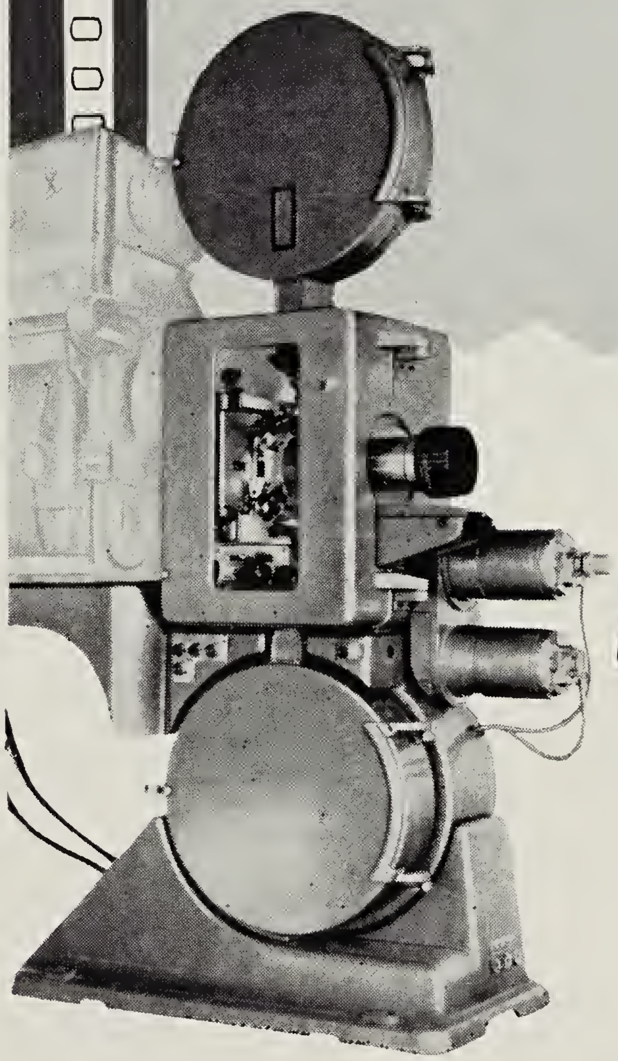
The UL report for the four-hour rating revealed that the Acoustical Fire Guard ceiling, when combined with a cellular steel deck and a 2½" concrete floor assembly, provides four-hour protection against flame and the transmission of heat, and that sufficient protection is afforded the structural "I" beams in the assembly for them to carry their prescribed loads for more than five hours in a fire.

This system further passed the rigid Underwriters' Laboratories testing procedure with a full complement of ceiling penetrations, including recessed lighting fixtures, air conditioning ducts, and additional elements which are normally found in ceilings of commercial buildings.

The one-hour rating was granted Fire Guard following its test with a floor and ceiling assembly consisting of wood joists and a wood floor. As in the case of the four-hour test, the assembly in the one-hour test carried its prescribed load until it was removed approximately 16 hours after the flame was extinguished.

Possessing a noise-reduction coefficient of .70, Acoustical Fire Guard has the same high sound-absorption as regular incombustible acoustical tiles which are installed by mechanical suspension. Fire Guard is available in three attractive surface designs: Fissured Classic, and Full Random.

Projectionists' Choice



Norelco®
*Serving Science and Industry*

**UNIVERSAL**
**70/35mm**
**PROJECTORS**

The only projector designed especially for 70/35mm . . . time-tested and proven in over 200 theatres . . . trouble-free . . . long print life—runs as high as 1500 per print . . . change from 70mm to 35mm in less than 4 minutes . . . most advanced features for years ahead quality performance. For these, and many other reasons, more projectionists prefer the Norelco 70/35 to any other projector!

*Norelco projection equipment is now available*
*through your favorite theatre supply dealer*

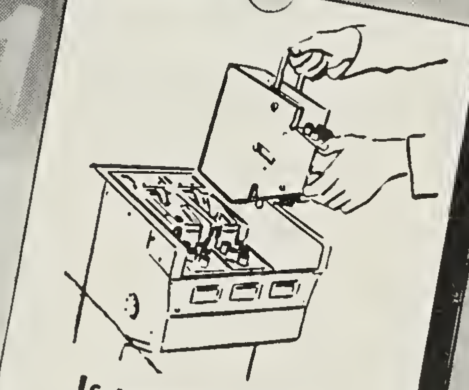
**NORTH AMERICAN PHILIPS COMPANY, INC.**
MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N. Y. • OX 7-3600

The Admission
Control System
that means
*Good Business*
*Good Showmanship*

**AUTOMATICKET**

*is*
*made only by*

**General**
**Register**
**Corporation**



*Is your machine*
**UNITIZED?**
*This feature permits instant interchange and replacement of ticket-issuing units. Write for information!*

**General Register Corp.**
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

## Smithfield Promotion Ups Over-All Attendance, Sales

A new bicycle promotion being conducted by drive-in and regular theater managers with the help of The Smithfield Ham and Products Co., Inc., Smithfield, Va., has resulted in substantial increases in concession stand barbeque sales.

Glenn Schrader, general manager, Columbia Amusements, Paducah, Ky., has already used the promotion with outstanding success in his theaters. Schrader offered entry blanks (a ticket on a free English bicycle) to every customer who purchased a Smithfield barbeque sandwich. Smithfield Ham and Products supplied the display materials and a Smithfield representative helped Schrader set up the materials and secure publicity. Barbeque sales and theater attendance went up immediately.

Schrader's story is just one of many. Other theater managers who have tried the promotion have been impressed with its profitable results and the interest created among the patrons. It is a simple, economical way to promote barbeque sales.

## American Playground Device Features Various See-Saws To Meet Individual Needs

Whenever you watch children on a playground, you'll usually see them taking frequent turns on the see-saw, one of the traditional pieces of play equipment that has retained its popularity with youngsters throughout the years.

The American Playground Device Company manufactures several models of see-saws to meet various playground needs. One type has a board 10 feet long and 10 inches wide, and the other has a board 12 feet long and 12 inches wide. Each American see-saw board is equipped with two malleable type safety handles and with three-way adjustable fulcrums complete with holding chains.

The American Playground Device Company also manufactures a portable two-board see-saw unit which can be moved from one location to another. It also offers a portable see-saw with rocker-type frame designed especially for indoor kindergarten and nursery school use.

## Washex Corp. Introduces High Speed Hand Dryer

A new electric warm air hand dryer, Jiffy-Dry, has been introduced by the Washex Corp., Santa Monica, Calif. Advantages claimed for the 110 volt unit are high efficiency, quick drying, small size and low cost.

Jiffy-Dry comes in two types; an in-the-wall unit with face flush with the wall and an on-the-wall unit, which fastens to the wall surface, projecting only four inches. The face of the unit is 4x10 inches.

The small size is due to its extremely high efficiency. Warm air, at more than mile-a-minute velocity, blows moisture from hands and completes the drying operation in less than 30 seconds. A pushbutton activated motor-driven timing switch starts the cycle. Repeated pushing has no effect on the completion of the cycle.

No special wiring is required and power consumption is less than 400 watts.

Jiffy-Dry comes in six colors and plain white. Colors are overlaid with a gold or silver laminated plastic. The cover is made of impact resistant plastic, which can be easily cleaned by wiping.

## Sherman Forecasts Growth For Automatic Vending

Despite the enormous increase in numbers of vending machines, from perhaps 50,000 in 1925 to more than 4 million in 1959, the industry still has its period of greatest growth before it, Benjamin Sherman, chairman of the board of ABC Vending Corporation, recently told a security analysts' forum.

In fact, the ABC chairman said, vending is the "take-off" stage, of rapid expansion, soaring employment, and great advances in technique. He credited these opportunities to the perfection of carbonated beverage machines, hot soup machines, and machines for serving both instant coffee and fresh-brewed coffee.

Within the last two years, Sherman recalled, machines have been developed to vend full-course hot meals, packaged foods, and a host of other consumer items. He credited advances in product, in packaging, in containers and cups for the major gains, together with the greater reliability of vending machines, and the increase in labor costs for rival systems of retail merchandising.

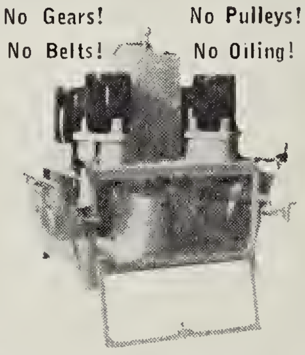
The forum, which took place under the auspices of the New York Society of Security Analysts, was also addressed by Harold Roth, president, Continental Industries.

**NEW DE LUXE MODEL NO. 3-R**

Contains four spigots, choice of four syrups for snow cones, or two syrups and fresh fruit for snow cone sundaes. Stainless steel pans for fresh fruit.

**PROFITS with "SNOW MAGIC"**

No Gears! No Pulleys!
No Belts! No Oiling!



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SAMUEL BERT MFG. CO.
Fair Park Station
Box 7803, DALLAS, TEXAS

THE NEW SNOW CONE MACHINE

Capacity: 50 cones every 30 seconds.

The Bert's "SNOW MAGIC" machine combines eye-appealing beauty with perfect mechanical performance and large capacity. "Snow Magic" is easy to operate and is Fully Automatic. A Snow Cone costs 1¼ to 1½¢ and usually sells for 10¢ . . . that's profit!

F.O.B. Dallas
Eight models available

**DIAMOND**
TRADEMARK
**PROJECTOR CARBONS**

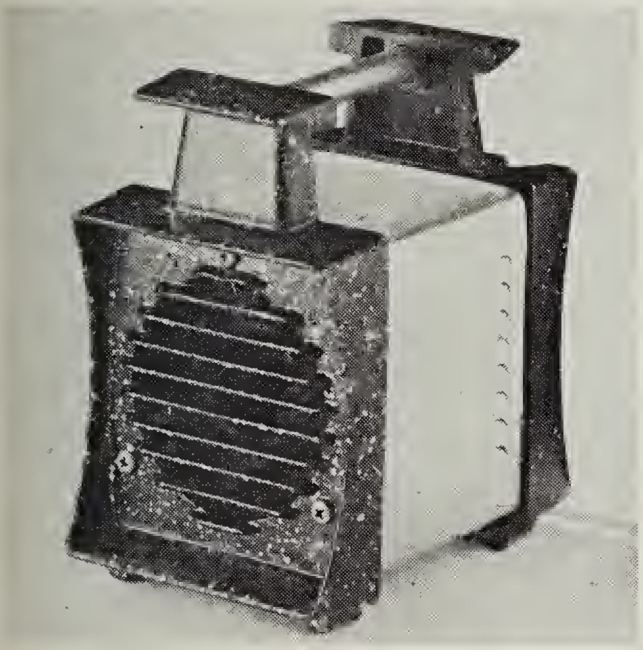
Better Light!
Lower Costs!

**RINGSDORFF CARBON CORP.** East McKeesport, Pa.

## Eprad Introduces Heater With New Design, Parts

A new electric in-car heater called the "Golden Hot-Shot" is now available for drive-in theatres, according to Jim McSorley, marketing manager of Eprad, Inc., Toledo, Ohio.

The Golden Hot-Shot is the grandchild of the Hot-Shot heater which has been on the market for several years, he said. Although somewhat similar in appearance to the Hot-Shot heater, the Golden Hot-Shot is completely different since it has new end castings, cage, motor, thermostat and heating element and fan design.



The Golden Hot-Shot, according to McSorley, heats quicker and circulates more air faster than any heater available, yet the cage remains cool to the touch.

The term "Golden" was applied to the new Hot-Shot because of its color design. "We wanted some showmanship in this new heater and we believe we have it," he said, "with the gold anodized aluminum cage and handle and the aluminum end castings painted in black with gold speckle."

Underwriters Laboratories approved, the Golden Hot-Spot is completely weatherproof and measures only 4½ inches by 7 inches by 7½ inches in size. It is available in wattages and voltages to fit any need and is being sold by theatre supply dealers.

## SMPTE Raises Fourteen To Fellow Membership

The Society of Motion Picture and Television Engineers (SMPTE) raised fourteen of its members to Fellow Membership status during the Fifth International Congress on High-Speed Photography. The Congress was attended by more than 1000 delegates from 20 nations including 11 from the Soviet Union.

## Sales And Earnings Up For Eastman Kodak Co.

Sales of Eastman Kodak Company for the first three quarters of 1960 were moderately higher than a year ago while earnings were fractionally above the 1959 three quarters, Thomas J. Hargrave, chairman, and William S. Vaughn, president, reported.

Consolidated sales of the company's establishments in the United States for the first three quarters ending Sept. 4 were $646,944-829, about 4 percent higher than sales for the similar period in 1959.

Net earnings were $87,719,053, representing $2.27 per common share on the 38,382,246 shares outstanding.

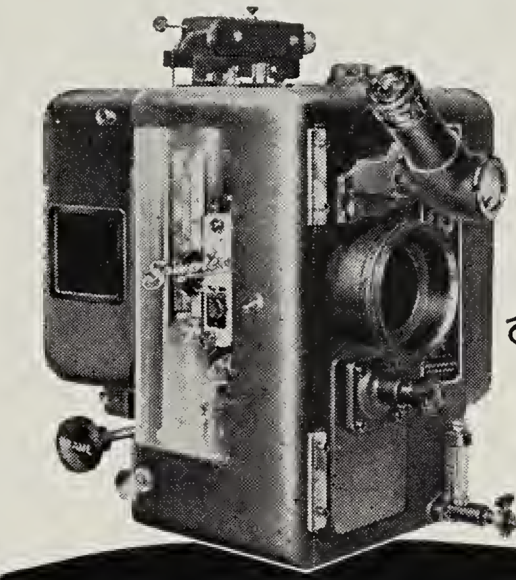
## Sales Reach All-Time High

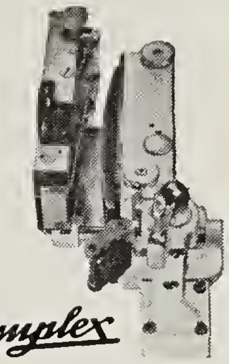
Earnings of Royal Crown Cola Co. for the six months ended June 30, 1960, amounted to $554,802. While sales of the company's products reached an all time high for the first six months period of 1960, expenditures for expansion developments and sales promotions were unusually large, W. H. Glenn, company president, reported.

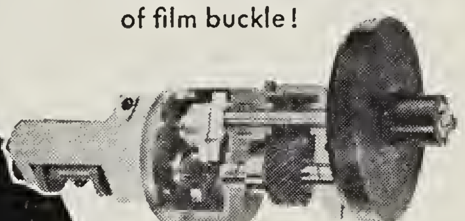
## General Manager Appointed By Westrex of London

Appointment of Peter E. M. Sharp as general manager of Westrex Company Ltd., London, England, has been announced by managing director H. L. Marsterson.

The company is a wholly-owned subsidiary of the Westrex Corporation of New York City, a division of Litton Industries.







Simplex X-L
...the finest projector mechanism ever built!

Simplex CURVED FILM GATE
...solves the problem of film buckle!

The right combination for Perfect Projection!

Simplex HI-SPEED MOVEMENT
...the new Geneva-type intermittent movement that gives more light at less cost!

Simplex
PROJECTION and SOUND SYSTEMS

NATIONAL THEATRE SUPPLY | GPE GENERAL PRECISION EQUIPMENT CORPORATION

NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST TO COAST

The ENCORE
luxurious comfort invites them back

Available with your choice of coil spring, arch spring or formed rubber cushion seat, the "Encore" has a generously padded back protected by an all-steel edge around the top and sides. The steel back pan gives full protection to the seat in both raised and lowered positions.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profit picture.

*Write for new Theatre Seating catalog*

HEYWOOD-WAKEFIELD HW EST. 1826 *Theatre Seating Division*, Menominee, Mich.

## World Wide Expansion Set By Universal Match Corp.

Arrangements for the world-wide expansion of vending machine operations by Universal Match Corporation were recently announced by John L. Wilson, president.

In making the announcement, Wilson said that National Vendors, a wholly owned subsidiary of Universal Match, had just concluded arrangements with a subsidiary of Societe Generale de Belgique of Brussels, Belgium, through its Vice-Gouverneur Georges Devillez, and Fischer-Ludlow of England, a wholly owned subsidiary of British Motors Corporation.

The Belgian agreement is a partnership arrangement between National Vendors and the Belgium company to assemble, manufacture and distribute vending machines in all of the common markets of Europe.

The British agreement calls for a similar arrangement for the assembly, manufacture, and distribution of National Vendors' machines in seven other countries, as well as parts of Africa. Other negotiations are currently under way for similar vending-machine sales arrangements in other parts of the world, Wilson said.

National Rejectors, a wholly owned subsidiary of Universal Match, already has a manufacturing plant in Hamburg, Germany.

"We are keenly aware of the very rapid progress being made in automatic merchandising in foreign countries, through the increasing demands for coin changing mechanisms being manufactured by our plant in Hamburg, West Germany. Europe offers a vastly new and expanding market in this field, and Universal is prepared to enter and become part of that market. Our new arrangements with the British and Belgian firms for machines and parts should result in sales of about $500,000 for the last six months of 1960. In 1961, we expect these overseas vending machine sales to reach $1,500,000," Wilson said.

In addition to the vending machine agreements with the European firms, Wilson also announced that another subsidiary of Universal Match, Ferguson Machine Corp., makers of rolling gears and automation equipment, had signed a joint venture with the Belgian firm covering all of France in the sale and distribution of Ferguson Machine Corp.'s products.

## New Bausch and Lomb Lens Available For 35mm

B&L
E.F. 63.5 mm
SAMPLE

**Shown above is the new Bausch and Lomb 35mm lens used in the West Coast premiere of Bryna's "Spartacus," on Oct. 19. This new B&L design permits the exhibitor to take full advantage of the high quality production achieved on the film.**

**The system provides excellent depth of focus, extreme flatness of field, and uniform screen illumination, in a lens smaller than most for professional 35mm work.**

## Dunhill Offers Complete Line Of Ice Cream Cabinets

Theatres that plan to enlarge their ice cream service facilities can choose from a wide range of cabinets and equipment manufactured by Dunhill Food Equipment Corp., Brooklyn, N. Y.

Ranging in capacity from 10 through 60 gallons, Dunhill ice cream cabinets come in back bar and under counter models. Pure vegetable corkboard insulation throughout and vapor proofing under pressure assure maintenance of desired temperature even during the hottest weather.

Heavy-gauge all-steel construction, electrically welded joints for maximum strength, top and front with stainless steel ends and enameled back and bottom, are features on all Dunhill cabinets. Top capping and back splash are formed from a single piece of stainless steel while die stamped raised edges prevent spillage of liquids into ice cream compartments. Circuit breakers between top and lining of ice cream compartments to keep temperatures throughout at proper levels.

*WANT FURTHER INFORMATION ON*

**PRODUCTS**

*ADVERTISED IN THIS ISSUE*

**Please Check:**

- ☐ **APCO, INC.,** Soda Shoppes
- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **SAMUEL BERT MFG. CO.,** Snow Cone Machines
- ☐ **CARBONS, INC.** Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **CRETORS CORP.,** Ambassador Popcorn Machines
- ☐ **GENERAL REGISTER CORP.,** Automatic Ticket Admission Control Systems
- ☐ **HEYER-SHULTZ CORP.,** Unbreakable Metal Reflectors
- ☐ **HEYWOOD-WAKEFIELD,** Encore Theatre Chairs
- ☐ **MANLEY, INC.,** Vistapop Machines
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL REJECTORS, INC.,** Currency Changers
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound systems
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **STRONG ELECTRIC CORP., THE,** "35/70 Special" Projection Lamps

WANT FURTHER INFORMATION ON

**NEW PRODUCTS**

SHOWN IN THIS ISSUE?

LIST ITEMS____________________

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ISSUE OF NOVEMBER 2, 1960

NAME ..............................

THEATRE ...........................

ADDRESS ...........................

CITY, STATE .......................

**MOTION PICTURE EXHIBITOR**

**246-48 N. Clarion St., Philadelphia 7, Pa.**

## National Chain Will Update Key Theatres

BEVERLY HILLS, CALIF. — Plans for an extensive modernization program of its key theatres throughout the country are being drawn up by National Theatres & Television, Inc., it was announced by B. Gerald Cantor, president.

M. Spencer Leve, vice-president of theatre operations, and J. Walter Bantau, construction and purchasing director, are presently active in conducting a survey of the circuit's houses which will be remodeled.

The renovation program will include new floors, seats, spacing of seats to assure greater patron comfort, lenses, and installation of 70mm projection equipment in many theatres.

7 Why HEYER-SHULTZ UNBREAKABLE METAL REFLECTORS *Are Your Best Buy For ECONOMY and TOP QUALITY PERFORMANCE*

5 YEAR GUARANTEE

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2. WILL NOT BREAK PIT OR TARNISH
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4. PRECISION WORKMANSHIP
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CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT • LESS ATTENTION • PERFECT COLOR BALANCE *Free Carbon Chart*

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR

**Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.**

**Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.**

**Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.**

NOVEMBER 2, 1960

SECTION TWO
VOL. 64, NO. 23

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

### ALLIED ARTISTS

**DISTRIBUTED DURING THE PAST 12 MONTHS**

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jergens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade

**COMING FEATURES IN ORDER OF RELEASE**

Aug. **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
Sept. **CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
Sept. **TORMENTED, THE**—Richard Carlson, Susan Gordon
Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **PLUNDERERS, THE**—Jeff Chandler, Dolores Hart, John Saxon
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian -made

**COMING**

**BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
**BRIDGE, THE**—German-Made
**DONDI**—David Janssen, Patti Page
**HEROD, THE GREAT**—(Totalscope, EC)—Edmund Purdom, Sylvia Lopez
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol

### AMERICAN INTERNATIONAL

**DISTRIBUTED DURING THE PAST 12 MONTHS**

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC; Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

**TO BE REVIEWED**

**GOLIATH AND THE DRAGON**—(C)—Mark Forrest
**IMMORAL MISS HANSEN, THE**—Nadja Tiller, Tony Britton
**JOURNEY TO THE LOST CITY**—(C)—Debra Paget, Paul Christian
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**MASTER OF THE WORLD**—(C)—Vincent Price
**REPTILICUS**—(C)—Bodil Miller

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn | A1 | MGM |
| Alamo | A1 | UA |
| •All In A Night's Work | | Par. |
| All The Fine Young Cannibals | A3 | MGM |
| All the Young Men | A2 | Col. |
| Amazing Transparent Man | | A-I |
| And Quiet Flows The Don | B | UA |
| Angle Wore Red, The | A3 | MGM |
| Angry Island | | For. |
| Angry Red Planet | A2 | A-I |
| Aparajito | A1 | For. |
| Apartment, The | A3 | UA |
| Aren't We Wonderful | | For. |
| As The Sea Rages | A2 | Col. |
| •Atlantis, The Lost Continent | | MGM |
| Atomic Submarine | A2 | AA |

# PLEASE NOTE . . .

**This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.**

**Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.**

**THE EDITORIAL STAFF**

## B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| •Back Street | | U-I |
| Barefoot Mailman, The—RE | A1 | Col. |
| •Battle At Austerlitz | | Fox |
| Battle In Outer Space | A1 | Col. |
| Battle of Blood Island | | Misc. |
| Battle Of The Sexes, The | A2 | For. |
| Beast From Haunted Cave | | Misc. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Between Time and Eternity | B | U-I |
| Beyond The Time Barrier | | A-I |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| •Big Wave, The | | AA |
| Black Orpheus | A3 | For. |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Bluebeard's Ten Honeymoons | B | AA |
| •Blueprint For Robbery | | Par. |
| Bobbikins | A1 | Fox |
| Boy and the Laughing Dog, The—RE | A1 | WB |
| Boy and the Pirates, The | A1 | UA |
| Boy Who Stole A Million, The | A1 | Par. |
| Bramble Bush, The | B | WB |
| •Breakfast At Tiffany's | | Par. |
| Breakout | | For. |
| Breath of Scandal, A | B | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| Butterfield 8 | | MGM |

## C

| | | |
|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| •Canadians, The | | Fox |
| Captain's Table | A3 | Fox |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For. |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderella | | Par. |
| Circus of Horrors | B | A-I |
| •Circle of Deception | | Fox |
| Circus Stars (U.S.S.R.) | A1 | Par. |
| •Cleopatra | | Fox |
| College Confidential | A3 | U-I |
| •Colossus Of Rhodes, The | | MGM |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| •Come September | | U-I |
| Conspiracy Of Hearts | A1 | Par. |
| Cossacks, The | A1 | U-I |
| Counterfeit Traitor, The | | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack in the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

## D

| | | |
|---|---|---|
| Dark At The Top Of The Stairs, The | A3 | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| Defend My Love | | For. |
| •Desert Attack | | Fox |
| Desire In The Dust | B | Fox |
| •Devil At 4 O'clock, The | | Col. |
| Dinosaurus | A1 | U-I |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| •Double Trouble | | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

## E

| | | |
|---|---|---|
| Edge of Eternity | A1 | Col. |
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| End of Innocence | A3 | For. |
| Enemy General, The | A2 | Col. |
| Entertainer, The | | For. |
| •Esther And The King | | Fox |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

## F

| | | |
|---|---|---|
| •Facts Of Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

414 **EDGE OF ETERNITY**—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

418 **GENE KRUPA STORY, THE**—D-100m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England

512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502013 **GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

413 **WARRIOR AND THE SLAVE GIRL, THE**—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

### COMING FEATURES IN ORDER OF RELEASE

Nov. **JAZZ BOAT**—(CS)—Anthony Newley, Anne Aubrey

Dec. **THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow

Dec. **WACKIEST SHIP IN THE ARMY, THE**—(CS; C)—Jack Lemmon, Patricia Driscoll

### COMING

**CRY FOR HAPPY**—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor

**DEVIL AT 4 O'CLOCK, THE**—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna

**GREENGAGE SUMMER, THE**—(C)—Kenneth More, Danielle Darrieux—French-made

**GUNS OF NAVARONE, THE**—(CS; C)—Gregory Peck, Gia Scala

**MAD DOG COLL**—John Chandler, Ray Doubleday

**MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood

**PEPE**—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones

**RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil

**SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing

**TWO RODE TOGETHER**—(C)—James Stewart, Shirley Jones

**UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn

**WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

**BEN-HUR**—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

**VILLAGE OF THE DAMNED**—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

### COMING FEATURES IN ORDER OF RELEASE

Dec. **MAGIC BOY**—(EC)—Japanese Animated Cartoon
Dec. **CIMARRON**—(CS; MC)—Glenn Ford, Maria Schell
Jan. **GORGO**—(Automation; TC)—William Travers, Vincent Winters—England

### COMING

**ATLANTIS, THE LOST CONTINENT**—(MC)—Anthony Hall, Joyce Taylor
**COLOSSUS OF RHODES, THE**—(CS; C)—Rory Calhoun, Lea Massari
**GO NAKED IN THE WORLD**—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
**KING OF KINGS**—(TECH. 70; TC)—Jeff Hunter, Siobhann McKenna
**RING OF FIRE**—(CS; MC)—David Janssen, Joyce Taylor
**WHERE THE BOYS ARE**—(CS; MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Soain
**BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
**G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
**SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

### COMING FEATURES IN ORDER OF RELEASE

Dec. **CINDERFELLA**—(TC)—Jerry Lewis, Ed Wynn

### COMING

**ALL IN A NIGHT'S WORK**—(TC)—Dean Martin, Shirley MacLaine
**BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim
**BLUEPRINT FOR ROBBERY**—Jay Barney, Sherwood Peppard
**BREAKFAST AT TIFFANY'S**—(TC)—Audrey Hepburn, George Peppard
**COUNTERFEIT TRAITOR**—(TC)—William Holden, Lilli Palmer
**HATARI**—(TC)—John Wayne, Valentine DeVargas
**ONE-EYED JACKS**—(VV; TC)—Marlon Brando, Katy Jurado
**PLEASURE OF HIS COMPANY, THE**—(T)—Fred Astaire, Debbie Reynolds
**SUMMER AND SMOKE**—Laurence Harvey, Geraldine Page
**WORLD OF SUZIE WONG**—(TC)—William Holden, Sylvia Syms, Nancy Kwan

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
937 **BLOOD AND STEEL**—D-63m.—John Luoton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
**CAN-CAN**—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
**CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
**DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 **DOG OF FLANDERS, A**—D-96m.—(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
**FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
**IDIOT, THE**—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.—(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
**SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience In suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

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|---|---|---|
| •Fanny | | WB |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc. |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| •Fiercest Heart, Tne | | Fox |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Flame Over India | A1 | Fox |
| •Flaming Star | | Fox |
| Flying Fontaines, The | A2 | Col. |
| For the Love Of Mike | A1 | Fox |
| For Members Only | | For. |
| Four Fast Guns | A3 | U-I |
| Freckles | A1 | Fox |
| From The Terrace | B | Fox |
| Fugitive Kind, The | B | VA |

### G

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|---|---|---|
| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| G. I. Blues | | Par. |
| Giant Leeches | | A-I |
| Giant of Marathon, The | A2 | MGM |
| Girl in Lovers' Lane, The | | Misc. |
| Girl Of The Night | | WB |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| •Goddess of Love, The | | Fox |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Goliath and the Dragon | | A-I |
| •Gorgo | | MGM |
| •Grass Is Greener, The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| •Greengage Summer, The | | Col. |
| Green Carnation, The—See The Trials of Oscar Wilde | | |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

### H

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|---|---|---|
| Hannibal | A2 | WB |
| Happy Anniversary | B | UA |
| •Hatari | | Par. |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Heaven On Earth | | For. |
| Hell Bent for Leather | A2 | U-I |
| Heller in Pink Tights | A3 | Par. |
| Hell Is A City | A3 | Col. |
| Hell To Eternity | B | AA |
| Hercules Unchained | B | WB |
| •Herod, The Great | | AA |
| Hidden Fortress, The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| High Time | A1 | Fox |
| Hiroshima, Mon Amour | B | For. |
| Home from the Hill | A3 | MGM |
| •Hoodlum Priest, The | | UA |
| Hound Dog Man | A1 | Fox |
| Hound That Thought He Was A Racoon, The | A1 | Misc. |
| House of Intrigue, The | A3 | AA |
| House of the Seven Hawks, The | A2 | MGM |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

### I

| | | |
|---|---|---|
| I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | A3 | Fox |
| 11 Gonerale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| •Immoral Miss Hansen, The | | A-I |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| It Started in Naples | A3 | Par. |
| Ivan The Terrible Part II | | For. |

### J

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|---|---|---|
| Jack the Ripper | B | Par. |
| Jailbreakers, The | A2 | AI |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| •Jet Over the Atlantic | | Misc. |
| Journey Into Danger | | Fox |
| Journey to the Center of the Earth, A | A1 | Fox |
| •Journey To The Lost City | | A-I |
| Jungle Cat | A1 | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | M.sc. |

### K

| | | |
|---|---|---|
| Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col. |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

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|---|---|---|
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage, The | A1 | MGM |
| Leech Woman, The | B | U-I |
| •Leg.ons Of The Nile | | Fox |
| Lesson in Love, A | | For. |
| Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | B | Fox |
| Li'l Abner | B | Par. |
| •Little Shepherd of Kingdom Come, The | | Fox |
| •Look in Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Lovers, The | C | For. |
| Love Specialist, The | | For. |
| •Loves Of Salammbo, The | | Fox |
| Lowest Crime, The | | For. |

### M

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|---|---|---|
| Macumba Love | B | UA |
| •Mad Dog Coll | | Col. |
| •Magic Boy, The | A1 | MGM |
| Magnificent Seven, The | | UA |
| Man in A Cocked Hat | A2 | For. |
| Man on a String | A1 | Col. |
| Man Who Died Twice, The | A2 | Misc. |
| Marie Octobre | | For. |
| •Marriage-Go-Round | | Fox |
| •Master of the World | | A-I |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See the Bridal Path | | |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | A1 | For. |
| Midnight Lace | A2 | U-I |
| •Misfits, The | | UA |
| •Misty | | Fox |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

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|---|---|---|
| •Naked Edge, The | | UA |
| Natchez Trace | | Misc. |
| Nature's Paradise | | For. |
| Never On Sunday | C | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| Nightfighters, The | A2 | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Morals | | For. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| •North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | A3 | WB |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| On The Waterfront—RE | A2 | Col. |
| Once More with Feeling | A3 | Col. |

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
**WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

#### COMING FEATURES IN ORDER OF RELEASE

Sept. **GODDESS OF LOVE, THE**—(CS; DC)—Belinda Lee, Jacques Sernas
Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar
Oct. **BATTLE AT AUSTERLITZ**—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
Nov. **DOUBLE TROUBLE**—(CS; DC)—Tommy Noonan, Pete Marshall
Nov. **NORTH TO ALASKA**—(CS; DC)—John Wayne, Capucine, Fabian
Nov. **TESS OF THE STORM COUNTRY**—(CS; C)—Diane Baker, Lee Philips

#### COMING

**BIG GAMBLE, THE**—(CS; DC)—Stephen Boyd, Juliette Grecco
**CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
**CIRCLE OF DECEPTION**—(CS)—Bradford Dillman, Suzy Parker
**CLEOPATRA**—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
**DESERT ATTACK**—John Mills. Sylvia Syms—England
**ESTHER AND THE KING**—(CS, C)—Joan Collins, Richard Egan
**FIERCEST HEART, THE**—(CS; DC)—Stuart Whitman, Juliet Prowse
**FERRY TO HONG KONG**—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
**FLAMING STAR**—(CS; DC)—Elvis Presley, Dolores Del Rio
**JOURNEY INTO DANGER**—(CS; DC)—Stuart Whitman, Juliet Prowse
**LEGIONS OF THE NILE**—(WC; EC)—Linda Cristal. Ettore Manni
**LITTLE SHEPHERD OF KINGDOM COME, THE**—(CS; DC)—Jimmie Rodgers, Luana Patten
**LOVES OF SALAMMBO, THE**—(DC)—Jeanne Valerie, Jacques Sernas
**MARRIAGE-GO-ROUND**—(CS; DC)—Susan Hayward, James Mason
**MISTY**—(CS; DC)—David Ladd, Anne Seymour
**QUEEN'S GUARD, THE**—(CS)—Raymond Massey, Robert Stevens—England
**ROYAL CANADIAN MOUNTIES**—(CS; DC)—Robert Ryan, John Dehner
**SANCTUARY**—(CS)—Lee Remick, Yves Montand
**UPSTAIRS AND DOWNSTAIRS**—(EC)—Michael Craig, Mylene Demongeot—England
**WALK TALL**—(CS; DC)—Willard Parker, Joyce Meadows
**WIZARD OF BAGHDAD**—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

**ALAMO, THE**—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
**AND QUIET FLOWS THE DON**—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
6001 **HAPPY ANNIVERSARY**—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
**INHERIT THE WIND**—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
**MAGNIFICENT SEVEN, THE**—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6003 **ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m. (Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 **TAKE A GIANT STEP**—D-100m.—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

#### COMING FEATURES IN ORDER OF RELEASE

Dec. **EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
Dec. **FACTS OF LIFE, THE**—Bob Hope, Lucille Ball—Parkwood

#### COMING

**HOODLUM PRIEST, THE**—Don Murray, Cindi Wood—Murray-Wood
**MATTER OF CONVICTION, A**—Burt Lancaster, Shelley Winters—Contemporary
**MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts
**NAKED EDGE, THE**—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
**REVOLT OF THE SLAVES**—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
**SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus
**SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
**TIME ON HER HANDS**—Ingrid Bergman, Yves Montand—Argus
**WEST SIDE STORY**—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audio Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like boxoffice winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantino, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
**SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Jan. **GRASS IS GREENER, THE**—(TE; C)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

### COMING

**BACK STREET**—(C)—Susan Hayward, John Gavin, Vera Miles
**COME SEPTEMBER**—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
**DAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone
**GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann
**SIXTH MAN, THE**—Tony Curtis, Miriam Colon

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
**CRANES ARE FLYING, THE**—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller
904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

### COMING

Dec. **SUNDOWNERS, THE**—(TC)—Deborah Kerr, Robert Mitchum

### COMING FEATURES IN ORDER OF RELEASE

**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty

## FOREIGN

### DISTRIBUTED DURING THE PAST 12 MONTHS

**ARGENTINE**

**END OF INNOCENCE**—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

**ENGLISH**

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor
**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
**ENTERTAINER, THE**—D-97m.—Sir Laurence Olivior, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental
**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
**FOR MEMBERS ONLY**—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union
**GREEN CARNATION, THE**—See the Trials of Oscar Wilde
**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank-Lopert
**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America
**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

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| One-Eyed Jacks | | Par. |
| One Foot in Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Oscar Wilde | C | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

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| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| •Pharaoh's Woman | | U-I |
| Platinum High School | B | MGM |
| Please Turn Over | A3 | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| •Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| Pretty Boy Floyd | B | Misc. |
| Prime Time, The | | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve, The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

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| •Queen s Guard, The | | Fox |

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| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| Raymie | A1 | AA |
| •Reptilicus | | A-I |
| Rest Is Silence, The | | For. |
| •Revolt of the Slaves | | UA |
| •Ring Of Fire | | MGM |
| Rise and Fall of Legs Diamond, The | B | WB |
| Ritual Of Love | | For. |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| Royal Ballet, The | | For. |
| •Royal Canadian Mounties | | Fox |

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| •Sanctuary | | Fox |
| Santa Claus | A1 | For. |
| Savage Eye, The | C | Misc. |
| Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | A2 | For. |
| Secret of the Purple Reef | | Fox |
| •Secret Ways, The | | U-I |
| September Storm | B | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutledge | A2 | WB |
| Seven Thieves | A3 | Fox |
| Seven Ways From Sundown | A2 | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sign of Zorro | | Misc. |
| Sink the Bismarck | A1 | Fox |
| Sin and Desire | | For. |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| •Sixth Man, The | | U-I |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | A1 | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| S. O. S. Pacific | A2 | U-I |
| Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Squad Car | B | Fox |
| Stop, Look and Laugh | A1 | Col. |
| Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer and Smoke | | Par. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| Sunrise at Campobollo | A2 | WB |
| Surprise Package | B | Col. |
| Swan Lake—USSR | A1 | Col. |
| Sword and the Cross, The | | For. |
| •Sword of Sherwood Forest | | Col. |

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| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan The Magnificent | A2 | Par. |
| Teenage Zombies | | Misc. |
| Ten Who Dared | A1 | Misc. |
| Terror Is A Man | | Misc. |
| •Tess of the Storm Country | | Fox |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | A1 | Col. |
| —30— | A1 | WB |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| •Time On Her Hands | | UA |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | A2 | AA |
| Touch of Larceny | A3 | Par. |
| Trapped in Tangiers | A2 | Fox |
| Tread Softly Stranger | | For. |
| Trials Of Oscar Wilde, The (Green Carnation, The) | C | For. |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |
| •Two Rode Together | | Col. |

### U

| | | |
|---|---|---|
| Under Ten Flags | A1 | Par. |
| •Underworld, U.S.A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

### V

| | | |
|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| Village Of The Damned, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

### W

| | | |
|---|---|---|
| •Wackiest Ship in The Army, The | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| Walk Tall | A1 | Fox |
| Walking Target | A2 | UA |
| Warrior and the Slave Girl | A1 | Col. |
| •Warrior Empress, The | | Col. |
| Wasp Woman, The | | Misc. |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | | MGM |
| Where The Hot Wind Blows | B | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | B | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Youth | | Misc. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| World of Apu, The | A2 | For. |
| •World Of Suzie Wong, The | | Par. |
| Would-Be Gentleman, The | A1 | For. |
| Wreck of the Mary Deare, The | A1 | MGM |

### Z

| | | |
|---|---|---|
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is Interesting war story—(Rank)—Lopert

**ROYAL BALLET, THE**—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

**TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)**—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

**DANISH**

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

**FRENCH**

**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

**LOVERS, THE**—D-90m.—Jeanne Moreau, Alain Cuny—4651 (11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

**LOWEST CRIME, THE**—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

**MARIE OCTOBRE**—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

**NO MORALS**—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

**RITUAL OF LOVE**—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

**SEXPOT**—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

**SIN AND DESIRE**—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

**WOULD-BE GENTLEMAN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

**GERMAN**

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

**REST IS SILENCE, THE**—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

**SHE WALKS BY NIGHT**—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

**GREEK**

**NEVER ON SUNDAY**—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

**INDIAN**

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

**IRISH**

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

**ISRAELI**

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

**ITALIAN**

**DEFEND MY LOVE**—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

**HEAVEN ON EARTH**—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

**Il GENERALE DELLA ROVERE**—D-85m.—Vittoria DeSica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and De Sica—English titles—Zebra Films S.P.A.

**LOVE SPECIALIST, THE**—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

**JAPANESE**

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

**PAYOFF WITH LOVE**—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

**MEXICAN**

**SANTA CLAUS**—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

**POLISH**

**LOTNA**—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

**RUSSIAN**

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

**SPANISH**

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

**SWEDISH**

**BRINK OF LIFE**—D-82m.—Eva Dahlbek, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

**YUGOSLAVIAN**

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

**NON-SCHEDULED TRAIN, A**—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

## MISCELLANEOUS

**DISTRIBUTED DURING THE PAST 12 MONTHS**

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
**BEAST FROM HAUNTED CAVE**—MD-65m.—Michael Forest, Sheila Carel—4651 (11-4-59)—Horror entry for lower half—Filmgroup
**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
**BEHIND THE GREAT WALL**—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
**CAREER GIRL**—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
**FIVE BOLD WOMEN**—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
**GIRL IN LOVERS' LANE, THE**—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
**HIDEOUT IN THE SUN**—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
**JAZZ ON A SUMMER'S DAY**—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter-Continent
**JUNGLE CAT**—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
**KIDNAPPED**—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
**MAN WHO DIED TWICE, THE**—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
**NATCHEZ TRACE**—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
**PRIME TIME, THE**—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent
**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation
**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
**ROAD TO HELL, THE ("The Desperate Women")**—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley
**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
**SCENT OF MYSTERY**—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista
**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
**TEN WHO DARED**—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista
**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco
**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
**WASP WOMAN, THE**—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup
**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup
**WILD YOUTH**—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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# FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

## Allied Artists

| | | |
|---|---|---|
| 5915 | Crime and Punishment, U. S. A. | Nov. |
| 5918 | The House of Intrigue | Nov. |
| | Atomic Submarine | Dec. |
| 5919 | The Purple Gang | Dec. |
| 6001 | The Hypnotic Eye | Jan. |
| 6002 | Bluebeard's Ten Honeymoons | April |
| 6003 | Sex Kittens Go To College | Aug. |
| 6004 | Pay or Die | June |
| 6005 | I Passed For White | Mar. |
| 6006 | Raymie | July |
| 6007 | Hell to Eternity | Sept. |
| 6009 | Caltiki, The Immortal Monster | Sept. |
| 6010 | The Tormented | Sept. |
| 6011 | Time Bomb | Oct. |
| 6012 | Bloody Brood | Oct. |
| 6013 | Serengeti Shall Not Die | Oct. |
| 6101 | Look In Any Window | Jan |
| 6008 | The Plunderers | Nov. |
| 6014 | Heroes Die Young | Nov |
| 6015 | The Unfaithfuls | Nov |
| 6016 | Herod The Great | Dec. |
| 6017 | Dondi | Dec |

## American-International

| | | |
|---|---|---|
| 408 | Jailbreakers | May |
| | The Killer Shrews | Nov. |
| | Giant Gila Monster | Nov |
| | Goliath and The Barbarians | Dec. |
| 501 | Angry Red Planet | Feb |
| 502 | The House Of Usher | July |
| 503 | Circus of Horrors | April |
| 504 | Why Must I Die? | June |
| 505 | Beyond the Time Barrier | Aug. |
| 506 | Amazing Transparent Man | Aug. |
| | Konga | Nov. |
| 507 | The Immoral Miss Hansen | Nov. |
| 508 | Journey to the Lost City | Oct. |
| | Reptilicus | Dec. |
| | Goliath and the Dragon | Dec |

## Columbia

| | | |
|---|---|---|
| 410 | The Last Angry Man | Nov. |
| 411 | Battle of the Coral Sea | Nov. |
| 412 | Yesterday's Enemy | Nov. |
| 413 | The Warrior and the Slave Girl | Nov. |
| 414 | Edge of Eternity | Dec. |
| 415 | 1,001 Arabian Nights | Dec. |
| 416 | Flying Fontaines | Dec. |
| 417 | Suddenly, Last Summer | Jan. |
| 418 | Who Was That Lady | Jan. |
| 419 | Gene Krupa Story | Jan |
| 420 | Our Man In Havana | Feb. |
| 421 | Once More With Feeling | Feb. |
| 422 | Comanche Station | Mar. |
| 423 | Babette Goes To War | April |
| 424 | Because They're Young | April |
| 425 | Killers of Kilimanjaro | May |
| 426 | Man On A String | May |
| 427 | The Stranglers of Bombay | May |
| 428 | The Electronic Monster | May |
| 429 | The Mountain Road | June |
| 430 | Battle In Outer Space | June |
| 431 | 12 To The Moon | June |
| 449 | Barefoot Mailman—RE | |
| 450 | My Dog, Buddy | June |
| 470 | Swan Lake | Dec. |
| 501 | Strangers When We Meet | July |
| 502 | Thirteen Ghosts | July |
| 503 | Stop, Look, Laugh | July |
| 504 | Nights of Lucretia Borgia | Aug. |
| 505 | The Enemy General | Sept. |
| 506 | All The Young Men | Sept. |
| 507 | Fast and Sexy | Sept. |
| 508 | As The Sea Rages | Sept. |
| 509 | The Wild One—RE | Oct. |
| 510 | On The Waterfront—RE | Oct. |
| 511 | Song Without End | July |
| 512 | I Aim At The Stars | Oct. |
| 513 | Let No Man Write My Epitaph | Oct. |
| 514 | Surprise Package | Nov. |
| 515 | I'm All Right, Jack | Oct. |
| 516 | Hell Is A City | Nov. |
| 517 | The 3 Worlds Of Gulliver | Dec. |
| 518 | Please Turn Over | Dec. |
| 519 | Jazz Boat | Nov. |
| | The Wackiest Ship In The Army | Dec. |

## MGM

| | | |
|---|---|---|
| 6 | The House of the Seven Hawks | Nov. |
| 7 | Wreck of the Mary Deare | Dec. |
| 8 | Never So Few | Dec. |
| 9 | The Time Machine | Aug. |
| 10 | The Gazabo | Jan. |
| 11 | The Last Voyage | Feb. |
| 12 | Home From The Hill | Mar. |
| 13 | Please Don't Eat The Daisies | April |
| 14 | Platinum High School | May |
| 15 | The Giant Of Marathon | May |
| 16 | The Adventures Of Huckleberry Finn | June |
| 17 | Bells Are Ringing | July |
| 19 | The Day They Robbed The Bank Of England | July |
| | Don Quixote—USSR | May |
| 20 | All the Fine Young Cannibals | Aug. |
| 101 | The Angel Wore Red | Sept. |
| 102 | The Subterraneans | Sept. |
| 103 | The Key Witness | Oct. |
| 104 | Where The Hot Wind Blows | Oct. |
| 105 | Gorgo | Jan. |
| 106 | Butterfield 8 | Nov. |
| 107 | Magic Boy | Dec. |
| 108 | Cimarron | Dec. |

## Paramount

| | | |
|---|---|---|
| R5905 | The Country Girl—RE | Feb. |
| R5906 | The Bridges at Toko-Ri—RE | Feb. |
| 5907 | Career | Nov. |
| 5908 | Li'l Abner | Dec. |
| R5909 | Ulysses—RE | Dec. |
| 5910 | Jack The Ripper | Feb. |
| 5911 | A Touch of Larceny | Jan |
| 5912 | The Big Night | Feb |
| 5913 | Circus Stars (U. S. S. R.) | Feb. |
| 5914 | Chance Meeting | Mar. |
| 5915 | Heller In Pink Tights | Mar |
| 5916 | Five Branded Women | May |
| 5917 | Visit To A Small Planet | April |
| 5918 | The Greatest Show On Earth—RE | May |
| 5919 | Conspiracy of Hearts | April |
| 5920 | In The Wake Of A Stranger | April |
| 5921 | Prisoner Of The Volga | June |
| 5922 | Walk Like A Dragon | June |
| 5923 | The Rat Race | July |
| 5924 | The Bell Boy | July |
| 5925 | Tarzan The Magnificent | July |
| 5926 | Psycho | Aug. |
| 5927 | It Started In Naples | Sept. |
| 6001 | The Boy Who Stole A Million | Sept. |
| 6002 | Under 10 Flags | Sept. |
| | The Savage Innocents | Oct. |

## 20th-Fox

| | | |
|---|---|---|
| 933 | Hound Dog Man | Nov. |
| 934 | Journey to the Center of the Earth | Nov. |
| 935 | A Dog of Flanders | Dec. |
| 936 | Beloved Infidel | Dec. |
| 937 | Blood and Steel | Dec. |
| 001 | Story on Page One | Jan. |
| 002 | Seven Thieves | Jan. |
| 003 | The Rookie | Jan. |
| 004 | Bobbikins | June |
| 005 | Sink The Bismarck | Feb. |
| 006 | The Third Voice | Mar. |
| 007 | Three Murderesses | Feb. |
| 008 | When Comedy Was King | Feb. |
| 009 | Wild River | June |
| 010 | Wake Me When It's Over | April |
| 011 | Dog Of Flanders | Mar. |
| 012 | Masters Of The Congo Jungle | Apri. |
| 013 | 13 Fighting Men | May |
| 014 | The Wind Cannot Read | Feb. |
| 015 | Operation Amsterdam | June |
| 016 | Valley of the Redwoods | April |
| 017 | Flame Over India | April |
| 018 | Crack In The Mirror | May |
| 021 | The Story Of Ruth | July |
| 022 | 12 Hours To Kill | June |
| 023 | South Pacific | |
| 024 | David and Bathsheba—RE | May |
| | The Idiot—USSR | Aug. |
| | Captain's Table, The | |
| 025 | September Storm | Oct. |
| 026 | The Lost World | July |
| 027 | Trapped In Tangiers | July |
| 028 | From The Terrace | July |
| 029 | High Powered Rifle | July |
| | One Foot In Hell | Aug. |
| 030 | For the Love of Mike | Aug. |
| 031 | Murder, Inc. | July |
| 032 | The 39 Steps | Aug. |
| 033 | Young Jesse James | Aug. |
| 034 | Let's Make Love | Sept |
| 035 | Sons and Lovers | Aug. |
| | Aphrodite | Sept. |
| | Freckles | Sept. |
| | Squad Car | Sept. |
| 036 | High Time | Oct. |
| | Desire In The Dust | Oct. |
| | Walk Tall | Oct. |
| 037 | Legions of the Nile | |
| | Secret of the Purple Reef | Oct. |
| | The Battle Of Austerlitz | Oct. |

## United Artists

| | | |
|---|---|---|
| 5937 | Dog's Best Friend | Jan. |
| | Odds Against Tomorrow | Nov. |
| | Subway In the Sky | Nov. |
| 6001 | Happy Anniversary | Dec. |
| 6002 | Vice Raid | Feb. |
| 6003 | On The Beach | Feb. |
| 6004 | Gunfighters of Abilene | Jan. |
| 6005 | Solomon and Sheba | Jan. |
| 6006 | The Pusher | Feb. |
| 6007 | Oklahoma Territory | Mar. |
| 6008 | Take A Giant Step | Mar. |
| 6009 | Three Came to Kill | April |
| 6010 | The Unforgiven | April |
| 6011 | The Boy and the Pirate | April |
| 6012 | The Fugitive Kind | May |
| 6013 | Noose For A Gunman | May |
| | Quiet Flows the Don—USSR | May |
| 6014 | The Gallant Hours | May |
| 6015 | Music Box Kid | June |
| 6016 | Macumba Love | June |
| 6017 | The Apartment | July |
| 6018 | Cage Of Evil | July |
| 6019 | Studs Lonigan | Sept. |
| 6020 | Last Days of Pompeii | July |
| 6023 | Elmer Gantry | Aug. |
| 6024 | Walking Target | Aug. |
| 6025 | The Night Fighters | Sept |
| | The Magnificent Seven | Oct. |
| | The Alamo | Nov. |
| | Exodus | Dec. |
| | The Facts Of Life | Dec. |

## Universal

| | | |
|---|---|---|
| 6001 | 4-D Man | Nov. |
| 6002 | Sapphire | Nov. |
| 6003 | Operation Petticoat | Dec. |
| 6004 | Private Lives Of Adam and Eve | |
| 6005 | Othello (U.S.S.R.) | Jan. |
| 6006 | Hell Bent For Leather | Feb. |
| 6007 | Four Fast Guns | Feb. |
| 6008 | Head of the Tyrant | April |
| 6009 | Too Soon To Love | Mar. |
| 6010 | The Glenn Miller Story—RE | Mar. |
| 6011 | The Snow Queen | Aprl |
| 6012 | The Cossacks | May |
| 6013 | The Brides Of Dracula | June |
| 6014 | The Leech Woman | June |
| | The Great Imposter | |
| 6015 | Portrait In Black | July |
| 6016 | Dinosaurus | July |
| 6017 | SOS Pacific | Aug. |
| 6018 | College Confidential | Aug. |
| 6019 | Chartroose Caboose | Aug. |
| 6020 | Seven Ways From Sundown | Oct. |
| 6021 | Between Time and Eternity | Sept. |
| 6101 | Midnight Lace | Nov. |
| 6102 | Private Lives Of Adam And Eve | Dec. |
| 6103 | The Grass Is Greener | Jan. |
| 6104 | The Great Imposter | Feb. |
| 6106 | Romanoff And Juliet | Mar. |
| 6109 | The Secret Ways | Apri. |

## Warners

| | | |
|---|---|---|
| 904 | —30 | Nov. |
| 905 | A Summer Place | Nov. |
| 906 | The Boy And The Laughing Dog—RE | Nov. |
| | The Cranes Are Flying | Nov. |
| 907 | The Miracle | Dec. |
| 908 | Cash McCall | Jan. |
| 909 | The Bramble Bush | Feb |
| 910 | Rise And Fall Of Legs Diamond | Feb. |
| 911 | Guns Of The Timberland | Mar. |
| 912 | This Rebel Breed | Mar. |
| 913 | The Threat | Mar. |
| 914 | Tall Story | April |
| 917 | Sergeant Rutledge | May |
| 918 | Hannibal | June |
| 919 | Ice Palace | July |
| 920 | Hercules Unchained | July |
| 921 | Ocean's Eleven | Aug. |
| 001 | The Crowded Sky | Sept. |
| 002 | Sunrise At Campobello | Oct. |
| 004 | Girl Of The Night | Oct. |
| 005 | The Dark At The Top Of The Stairs | Oct |
| 007 | The Sundowners | Dec |

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COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

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THEATRES REQUIRED and for Sale in America. BOVILSKY, 34 Batson Street, Glasgow.

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OPERATING MOTION PICTURE THEATRES wanted in New York City. To purchase for operator. BRENER & LEWIS CO., 11 E. 48th St., N.Y.C. MU 8-3171.

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BEST DEALS! Vidoscope anamorphic lenses, $225.00 pair; RCA MI-9030 soundheads, brand new, $595.00 pair; E7 Intermittents, rebuilt, $79.50; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

***Specially designed for Theatre-Man use***
***"AT-A-GLANCE BOOKKEEPING SYSTEM ($1.75 per book)***

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**DRIVE-IN OR INDOOR** Theatre Manager (or both) would like position in or near Los Angeles. Now on East Coast. Excellent on promotions, exploitation. 12 years experience, married, 39. **BOX A1019, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER**, presently employed, desires change, preferably the south or west coast. Family man, sober, reliable. Experienced, all phases of theatre operations, also first class projectionist. **BOX B1019, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER OR PROJECTIONIST** with 25 years experience in indoor or drive-in theatres. Can do anything and everything pertaining to running a theatre. Sober, hard-working, reliable and honest. **B. W. MEADOWS, 1904 Flatrock St., Winston Salem, N.C.** (1019)

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**PROJECTIONIST**, experienced, N.Y.C. license, non-union, desires full time position preferably N.Y.C. area. However, will relocate for any decent offer. **BOX B112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**BUSINESS POOR? THEATRE RUN DOWN?** Manager with imagination can build profitable operation. Available immediately. New York City only. **BOX C112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**TOP SHOWMAN.** Improve sad grosses. 40. Formerly New York Roxy, Philadelphia and West Coast; management, exploitation, booking. 25 years experience. Will relocate for security and decent salary. **BOX D112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**WANTED**: Managing or projection, hardtop or drive-in. Over 30 years experience in both. 45 years old. References available from former employers. Make offer. **W. W. FRAZIER, 423½ Shawnee, Leavenworth, Kansas.** (112)

***Address all correspondence to—*** ***The A-MAN Corner*** **Motion Picture Exhibitor**
**246 North Clarion St., Phila. 7, Pa.**

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THE FUNDAMENTALS OF SALESMANSHIP IN PRINT

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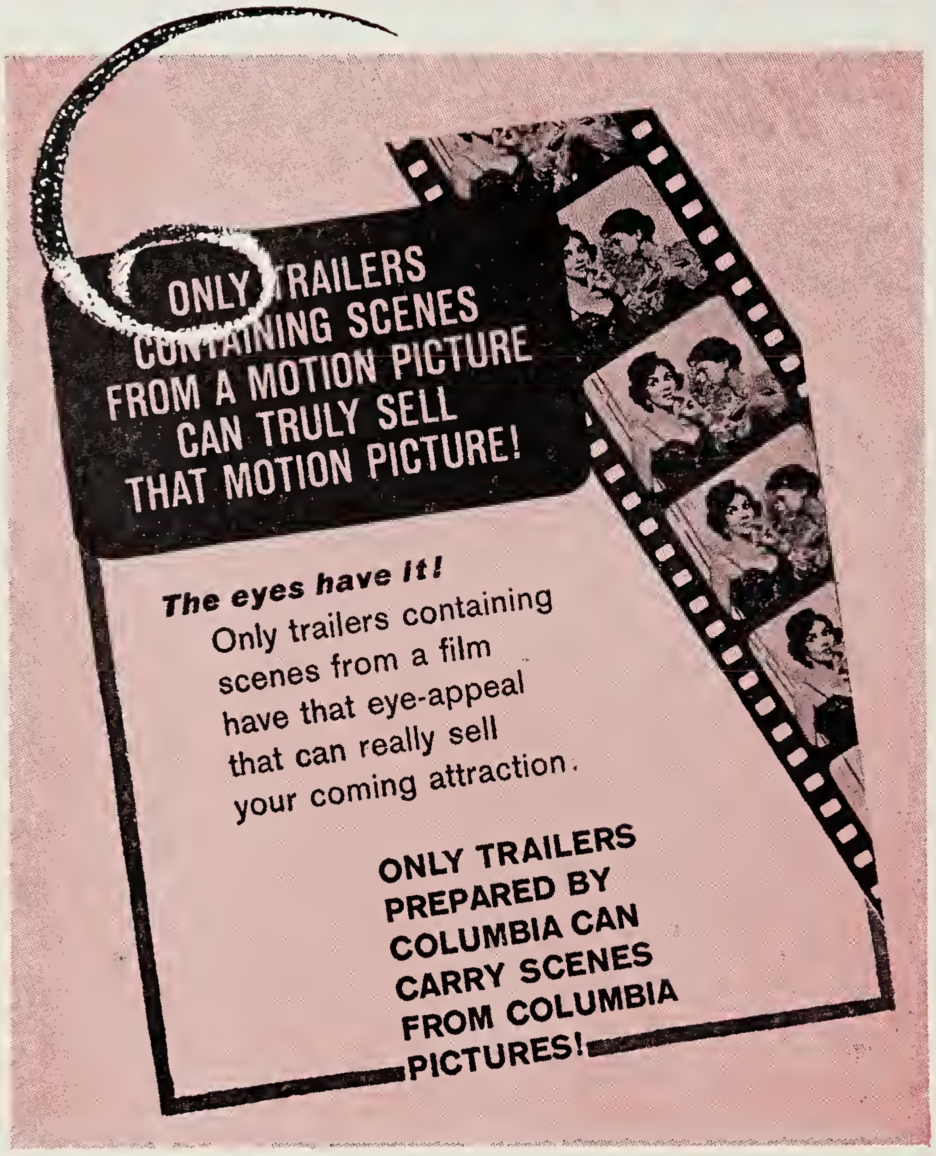


ONLY TRAILERS CONTAINING SCENES FROM A MOTION PICTURE CAN TRULY SELL THAT MOTION PICTURE!

***The eyes have it!***
Only trailers containing scenes from a film have that eye-appeal that can really sell your coming attraction.

**ONLY TRAILERS PREPARED BY COLUMBIA CAN CARRY SCENES FROM COLUMBIA PICTURES!**

## ...Or has someone stopped the Showmanship Clock?

Nobody, but Nobody has a greater respect for the seat-selling value of "Scenes from a motion picture" than NATIONAL SCREEN SERVICE!

We *should* have. We *invented* this method of selling motion pictures... and we have used it *effectively* for most of our Forty Years of service to the industry. In fact, we're using *"scenes"* most successfully *today* in more than ninety per cent of the trailers we produce ... BUT... even though we are the largest producer of *"scene"* trailers in the world... we'd never deny that *some* trailers might be produced effectively in *another* manner... utilizing, instead of scenes, such components as *animation, celebrities, special photography, ingenuity, talent* and SHOWMANSHIP!

If you'd like to see a few instances where *ingenuity* has successfully replaced *scenes*... be sure to see National Screen's effective *change-of-pace* trailers on Columbia Pictures.

They help to *prove* that the limitations of *"ONLY"* have no place in the *SHOWMAN'S* vocabulary. They also prove that when *BETTER* trailers are produced, NATIONAL SCREEN SERVICE will produce them!

That's one of the reason why our seat-selling contributions to the industry's efforts for bigger box-office receipts, are known as

# National Screen SHOWMANSHIP!

MOTION PICTURE
EXHIBITOR

*Plus...*
SHOWMEN'S
TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 9, 1960
Volume 64 Number 24
IN THREE SECTIONS • THIS IS SECTION ONE

# Allied Letter Raps Distrib Policies

*(See Page 7)*

# Soviet Feature Tops S.F. Festival

*(See Page 12)*

**Milton Rackmil will be honored as the industry's man of the year at the current National Allied convention in Chicago. MOTION PICTURE EXHIBITOR, in its recent International Laurel Awards poll, called the turn on this event, and the Universal president is seen here admiring his Laurel plaque.**

*There are over 11,000 SUBSCRIBERS to this issue... and 8,186 are U.S. THEATREMEN*

# "DAMNED" GOOD BIZ

## "VILLAGE OF THE DAMNED" GREATEST GROSSIN MULTIPLE OPENING IN M-G-M's HISTORY!

**DAYTON, OHIO** — *first three days*
More than double Labor Day business on BELLS ARE RINGING. Beats NORTH BY NORTHWEST, HOME FROM HILL.

**HUNTINGTON, W. VA.** — *six days*
Beats HOME FROM THE HILL, BELLS ARE RINGING. Equals business of PLEASE DON'T EAT THE DAISIES.

**CHARLESTON, W. VA.** — *five days*
Doing the same business as DAISIES. Substantially beats HOME FROM THE HILL, BELLS ARE RINGING.

**PORTSMOUTH, OHIO** — *four days*
Tops PLEASE DON'T EAT THE DAISIES by 42%.

**INDIANAPOLIS, IND.** — *four days*
Running well ahead of HOME FROM THE HILL, BELLS.

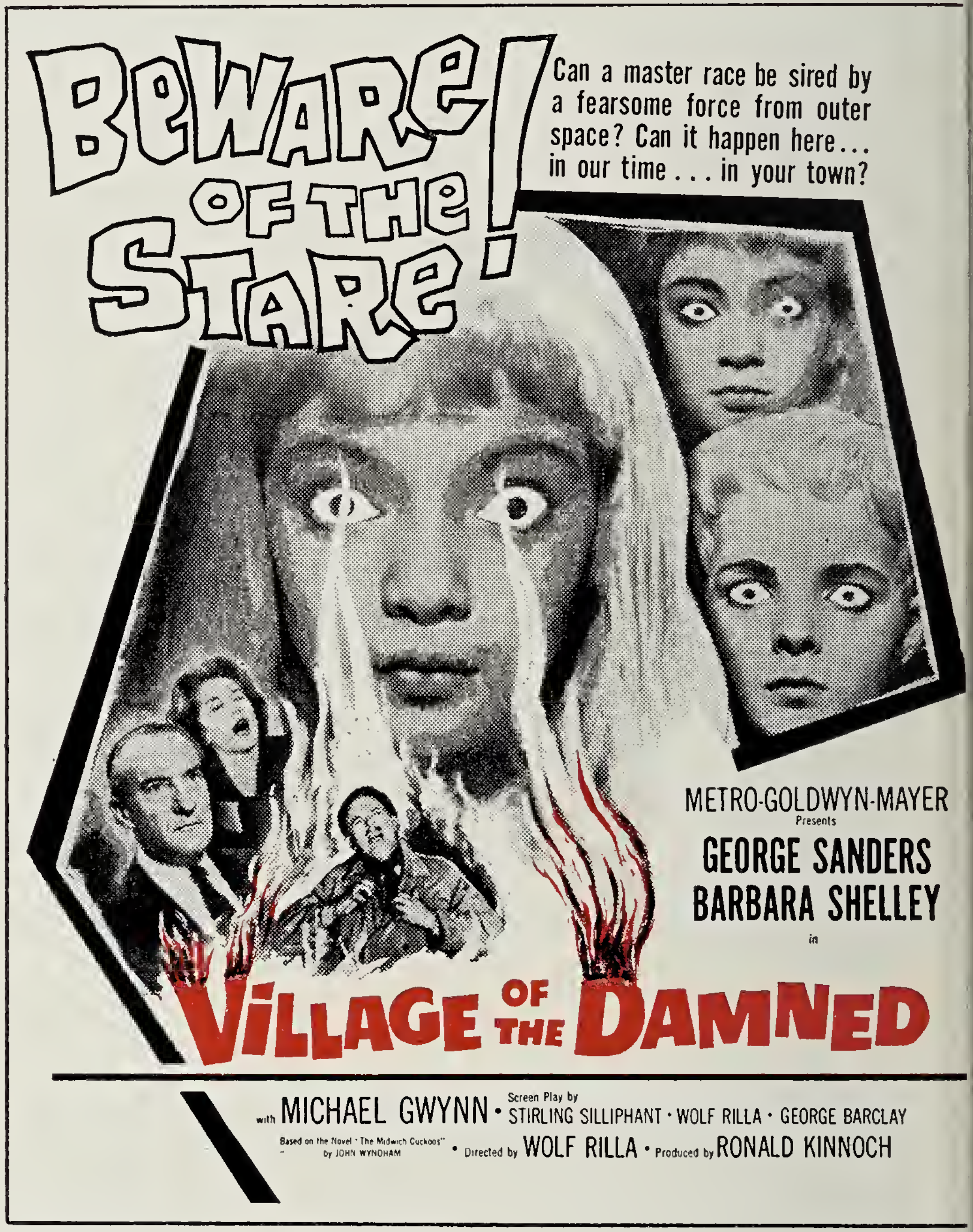
**EVANSVILLE, IND.** — *four days*
Equals NORTH BY NORTHWEST. Tops by far HOME FROM THE HILL, DAISIES, BELLS.

**FORT WAYNE, IND.** — *first four days*
Tops BELLS ARE RINGING.

**MUNCIE, IND.** — *four days*
Beats NORTH BY NORTHWEST, HOME FROM THE HILL. Tops Labor Day business on IT STARTED WITH A KISS.

**LOGANSPORT, IND.** — *four-day engagement*
Beats DAISIES, NORTH BY NORTHWEST. Is more than double the business on BELLS, HOME FROM THE HILL.

**TERRE HAUTE, IND.** —
Opening day tops Easter sum of DAISIES, in addition to BELLS ARE RINGING, HOME FROM THE HILL.



BEWARE OF THE STARE!

Can a master race be sired by a fearsome force from outer space? Can it happen here... in our time... in your town?

METRO-GOLDWYN-MAYER
Presents
GEORGE SANDERS
BARBARA SHELLEY
in

VILLAGE OF THE DAMNED

with MICHAEL GWYNN • Screen Play by STIRLING SILLIPHANT • WOLF RILLA • GEORGE BARCLAY
Based on the Novel "The Midwich Cuckoos" by JOHN WYNDHAM • Directed by WOLF RILLA • Produced by RONALD KINNOCH

*Typical Ad from Sock Campaign!*

**BACKED BY GIANT TV, RADIO AND NEWSPAPER CAMPAIGNS! Additional saturation bookings now being set for Los Angeles, Dallas, Charlotte and New York territories. More to follow!**

**42 Years of Service to the Theatre Industry**

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregar, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 64 • No. 24

NOVEMBER 9, 1960

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

## THE THEATRE THAT DID EVERYTHING WRONG

Some years back, a couple of young brothers opened a suburban theatre and, by industry standards, did everything wrong.

In the foyer they put ice-water, with free paper cups.

While there were no laws against Sunday operation, they figured that was a day for Church, and stayed closed.

The entire week before Christmas, they put a sign on their marquee announcing that their employees were home with their families, and stayed closed.

They called personally on every clergyman, of every faith, for a mile around, and assured him of their desire to run only moral movies — invited his comment and offered to specially screen in advance any "problem" pictures.

And they charged $1.25 per adult admission when theatres all around them charged 65 to 85 cents.

The industry grinned — and different executives vied with one another over who would get the theatre when the brothers failed. But, somehow or another, they didn't fail. Their public liked those free paper cups, and those Sunday and Christmas policies. They liked the comfort and the cleanliness of the theatre and they liked the careful selectivity that was obvious in its weekly programs. Night after night, after the last show, the brothers screened many more pictures than they played in order to maintain a high quality average. Night after night they were in the theatre, talking to their patrons. They worked.

Some kind of a "crowning achievement" was awarded the other night, and one of the brothers reported it with a pleased grin.

A patron approached him in the lobby and asked if he could purchase $25 worth of tickets to be used at later times? He agreed that this was not a reserved-seat or hard-ticket theatre, but cited his need as: *"You see, I have a 17-year-old son. He's just as regular as the rest of his crowd and I don't want to throw too tight a curb on him. He has spending money and he is sure to spend some of it on movies. I just reason that if he is carrying five or 10 tickets to your theatre in his pocket, so he can come here for nothing, there is less possibility of his buying tickets to some of that sex junk that I see advertised."*

So this odd little theatre is adding another new policy. They're advertising a new "pre-sale" strip ticket, exchangeable free on the night of use — and they're giving plenty of uses for it in an attractive screen trailer.

Wanna bet they don't build a tremendous "advance sale" that would do credit to a hard-ticket blockbuster?

## BIG-TIME NEWSPAPER OPERATION

An alert from Eddie Seguin, ad-pub head of B & K in Chicago, points to a step-up in the attention of Chicago newspapers to movie news and features. In recent years it seems that all value tests have indicated high readership and as a result there has been no diminishment, but actually an increase, in allotted space.

An outstanding example is the current use of all circulation trucks of the CHICAGO DAILY NEWS for huge display banners promoting interest in the daily reportings of its movie critic, Sam Lesner. The banners scream: *"What's good at the movies? Follow Sam Lesner in the DAILY NEWS!"*

On Saturday, Oct. 22, they also moved Mr. Lesner from his usual by-lined spot on the movie page, to the front page of the second news section, where he by-lined a picture-and-feature reporting on the new "blockbusters," that took up virtually the whole page.

Such is big-time newspaper operation, where they need to stay closely attuned to public tastes due to competition forces. The "pea-brained" newspaper operation, where movie news and movie cooperation seems to be resented, is most often found in the smaller one-newspaper or newspaper monopoly spots, where *"a strong letter from Miss Mulcahy on Main Street,"* or *"a burn by Mr. Orlowsky out RD #1,"* is a deluge of mail.

## IT'S THAT TIME OF YEAR AGAIN

Just as the last falling leaves, the chill winds, the whine of snowtires, and the billboards illustrating turkey dinners remind everyone that winter is near, there is an industry reminder in the northern states that is equally inevitable and still more pragmatic.

Across our desk the other day came a notice to all bookers of film, from Jim Clark of Clark Transfer, Inc. Busy as he was trying to get Kennedy elected, Mr. Clark found time to say: *"We are writing to call your attention to the fact that during the winter months we are likely to run into snow, ice, or fog, which could result in our not getting the film to the theatres in time for their scheduled exhibition. Will you please cooperate by not booking your prints too closely, and by giving us as much film in advance as you can, during November, December, January, February and March?"*

So the word is out! And winter is now official!

## ADULTS ONLY

There is an interesting rubber stamp affixed to all United Artists contracts on "ELMER GANTRY" that could very well serve as a model on all other pictures with preponderantly "adult" themes. It reads:

*"Exhibitor agrees to advertise: 'ADULTS ONLY. ALL PERSONS UNDER 16 YEARS OF AGE MUST BE ACCOMPANIED BY AN ADULT.'"* And space is provided for the signature or initialed agreement of both the exhibitor and United Artists.

In any future discussions this is certainly evidence of good faith by the distributor. The "baby" is now squarely on the doorstep of the exhibitor himself.

It's The Merriest Go-Round in Years!

SUSAN
**Hayward**

THE WIFE WITH
A PROBLEM!

JAMES
**Mason**

THE HUSBAND WITH
A PROBLEM!

JULIE
**Newmar**

THE PROBLEM!!!

20th Century-Fox presents

# THE MARRIAGE GO-ROUND

*when you climb aboard "The Marriage-Go-Round" you won't have any problems!*

CINEMASCOPE
COLOR by DE LUXE

PRODUCED AND WRITTEN BY **LESLIE STEVENS**/ DIRECTED BY **WALTER LANG**

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

### From CAMDEN, S. C.

(Via Wire) Would like permission to use in local press editorial titled "ON OUTRAGED LETTERWRITERS" from MOTION PICTURE EXHIBITOR issue of Oct. 26.

T. L. LITTLE, Jr.
Little Theatre

*EDITOR'S NOTE: Permission was granted immediately. We are always glad to be of help in anything that will serve our industry or its men.*

### From CINCINNATI, O.

To keep faith with a young patron of ours, who recently moved to another city, I am asking MOTION PICTURE EXHIBITOR to use its good influences in seeing that he will get the birthday treat that he has probably been looking forward to.

We at Mt. Lookout have a birthday club for the kiddies. We mail them "Birthday Greetings," invite them and a friend to be our guests at the Saturday matinee of their choice, and when they present their invitations we give them their free tickets and a bag of popcorn each. I am enclosing a letter that indicates the value that little David Gow has placed on the annual "party."

Might it be possible to locate the theatre nearest to his new neighborhood (20 Grandies Road, Brook Forest, South Toms River, N. J.) and have them extend this usual birthday treat? I would be happy to defray the expenses. Or, in view of the fact that David has some brothers and sisters, maybe his new theatre manager would be happy to make the contact—or might like to use it to start a Birthday Club of his own.

THURMAN E. THOMPSON, President
The Mt. Lookout Theatre Co.

*EDITOR'S NOTE: We are alerting Iz Hirshblond, the manager of the Community Theatre, Toms River, N. J. and a good friend of ours. It's smart thinking on Mr. Thompson's part to pass this along.*

### From DALLAS, TEX.

Having been on the job since 1908, I have seen stores grow into Palaces—and air-dromes into drive-ins. I will soon celebrate my 25th year as review projectionist at this exchange. I enjoy reading your editorial observations and news coverage.

R. R. PENGILLY, Projectionist
Paramount Pictures Corp.

### From MERCEDES, TEX.

Why doesn't MOTION PICTURE EXHIBITOR carry Buena Vista's short subjects along with the others? You have no listing for them at all in the SERVISECTION dated September 21.

LEW BRAY, Owner
Wes-Mer D.I. Theatre

*EDITOR'S NOTE: As explained in its heading the SERVISECTION is a checklist "of all Features and Short Subjects as reviewed and compiled during the past 12 months." We are not aware of any* new *Disney shorts having been released during the past year except "HOUND THAT THOUGHT, etc." that was 46 minutes long and received a feature review. Neither have there been any* official *reissues that would encourage re-listing. We just can't continue to list every short subject, from every source, that was ever made in the entire history of the industry, can we?*

### From BURBANK, CAL.

Why no Los Angeles area news in your local chatter columns? Why no Los Angeles grosses in the every-second-week "THE TIP-OFF on Business"? At least publish the showcase soft-ticket grosses. Please!

MERVYN VINER, Manager
Magnolia Theatre

*EDITOR'S NOTE: Repeated difficulties in getting and training a Los Angeles correspondent is the cause of our admitted local news shortcomings, but we've been working on it—so watch future issues. This same answer applies to your second question, although your multiple-dating system out there poses a gigantic problem not present in other listening posts.*

### From CINCINNATI, O.

I would appreciate a copy of that reprint of your survey, as originally reprinted in the April 15, 1959 issue of MOTION PICTURE EXHIBITOR, titled "THE SLIDING SCALE METHOD . . . of Arriving at a Fair Film-Pricing Formula."

MURRAY BAKER
Paramount Film Exchange

*EDITOR'S NOTE: Happy to oblige!*

### From COBLESKILL, N.Y.

I am interested in obtaining heralds and programs from motion picture theatres prior to 1935. This is a hobby with me. Can you suggest any sources?

ALLEN E. JONES, Manager
Park Theatre

*EDITOR'S NOTE: Here at MOTION PICTURE EXHIBITOR we have bound back-files, recording trade paper ads back to 1918, that might be photostated. And James S. Maurer, Shoemakersville, Pa., has a Motion Picture Library of old press books that he is willing to loan. Anyone know of other sources?*

### From PORT HENRY, N. Y.

Don't make any changes in MOTION PICTURE EXHIBITOR. Stay as you are in every department. It is absolutely tops.

JOHN A. ROSSI, Partner, Manager
Essex Theatre

### From LONGMONT, COLO.

Let's see some news of Colorado and Denver.

DAN KEHN ELECTRIC

*EDITOR'S NOTE: A Denver column is now a regular feature of our territorial coverage.*

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## *Are you going to play . . .*

# "BUTTERFIELD 8" ?

**IN THIS ISSUE** ***you will find a three-page informal chat on the saleable angles of this picture . . . with greatest emphasis on how he intends to sell it in Washington, D.C. . . . by JACK FOXE***

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

**Arch Levy**, box-office treasurer, Radio City Music Hall, New York City, announced the birth of his first grandson, **Michael Lawrence Roth**, born to his daughter, **Mrs. Robert Roth**, at Royal Hospital, The Bronx, New York City. The baby is Levy's fourth grandchild.

### Gold Bands

**Harold (Bud) Rose**, Allied Artists Milwaukee exchange manager, married the former **Mrs. Claire Baum**, of Milwaukee. **Nat Nathanson**, Allied Artists Chicago branch manager, was the best man at the ceremony performed in Waukegan, Ill.

### Obituaries

**Joseph W. Baringhaus**, 52, Warner Brothers Detroit branch manager, died of a heart attack in Detroit. He joined the company in 1929, and served in several executive positions in the Detroit office.

**James Biondo**, publicist with 20th Century-Fox International Corporation, died in Brooklyn Veteran's Hospital after a protracted illness.

**Ward Bond**, 55, well known motion picture and television actor, died last week. He was a native of Denver, Colo.

**David Cherman**, 77, owner of the Lawrence Theatre and formerly owner of the Howard Theatre, now a bowling alley, both in New Haven, Conn., died recently after a short illness. Had been in exhibition for past 40 years.

**Mack Sennett**, 80, movie pioneer whose Keystone Cops and Sennett Bathing Beauties provided entertainment from another film era, died of an apparent heart attack following an operation. Once the biggest producer in young Hollywood, Sennett, a bachelor, lived in Hollywood, and since last January had been in the Motion Picture Country Home. He was master of the custard pie school of comedy and the discoverer of many comedy stars. Born in Quebec, Canada, he was first an actor but soon turned to directing the comedies which made him famous.

## Loew's Ups Kurtzman

NEW YORK—In a realignment of out-of-town theatre operations, Eugene Picker, president, Loew's Theatres, Inc., announced the appointment of Charles E. Kurtzman as executive in charge of Loew's out-of-town theatres.

William Elder will be eastern division manager, supervising Boston, Bridgeport, Hartford, New Haven, Norfolk, Providence, Reading, Richmond, Springfield, Waterbury, Wilmington, and Worcester.

Frank Murphy will supervise the central division of Akron, Buffalo, Canton, Chicago, Cleveland, Columbus, Dayton, Indianapolis, Niagara Falls, Rochester, South Bend, Syracuse, and Toledo.

Martin Burnett will supervise the southern division of Atlanta, Evansville, Houston, Jacksonville, Memphis, Nashville, New Orleans, North Miami, and South Miami.

City manager in Washington is Orville Crouch; Russell Bovim, St. Louis; and Jack H. Clarke, supervisor of Loew's Canadian Theatres.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 7**

## MPEAA Considers West Africa Activity

NEW YORK—In response to a suggestion by Eric Johnston, the MPEAA board authorized the appointment of a committee to consider the establishment of a West African Development Company.

The MPAA president made this recommendation as a result of a personal survey of the African film market earlier this year.

The purpose of the new Development Company would be to develop new theatres, to provide direct distribution of American films in the area, and to promote and protect the general interests of American motion pictures in the new nations.

The project would encompass all West African countries from Senegal down to Angola. This area has a population of more than a hundred million. There are only 240 theatres. The returns to U. S. distributors is less than $500,000.

The proposed Development Company would be organized under the Webb-Pomerene Act and participated in by such MPEAA companies as wish to join. The company would be separate from the MPEAA, but Johnston would serve as its top executive. Its directors should be representatives of the New York offices of the participating companies, and its home office in New York City.

## Solomon Is Embassy V-P

NEW YORK—Eddie Solomon has been named executive vice-president of Embassy Pictures Corporation, it was announced by Joseph E. Levine, president.

Solomon, who has been serving as Embassy's vice-president in charge of advertising, publicity and exploitation, will oversee the administrative operation of the company encompassing the areas of production, sales, and merchandising.

VARIETY CLUB
CHARITY CAMPAIGN
15,000.00

Columbia star James Darren in Philadelphia doing advance publicity for "Let No Man Write My Epitaph" is seen buying a ticket in Variety Club Tent 13's charity campaign from Mrs. Jack Engel, president, Ladies Auxiliary, as newly elected chief barker and chairman of the Heart Fund Drive Lester H. Wurtele looks on at a booth outside of the SW Stanton.

## BROADWAY GROSSES

### "G.I. Blues" Only Newcomer

NEW YORK—Paramount's "G.I. Blues" proved a strong entry as the week's only newcomer, and hard ticket attractions garnered most of the other Broadway attention.

According to usually reliable sources, the breakdown was as follows:

**"SEPTEMBER STORM"** (20th-Fox). Paramount reported $18,500 for the last six days of the second week on the 3-D feature.

**"MIDNIGHT LACE"** (U-I). Radio City Music Hall claimed $86,000 for Thursday through Sunday, with the fourth and last week headed for $127,000. Stage show.

**"HELL TO ETERNITY"** (AA). Capitol reported $17,000 for the fourth session.

**"BEN-HUR"** (MGM). Loew's State, with hard ticket policy, reported $34,000 for the 50th week.

**"SPARTACUS"** (U-I). DeMille announced the fourth week of the hard ticket engagement, with extra performances, at $33,000.

**"G.I. BLUES"** (Para.). Victoria indicated that the opening week would hit $30,000.

**"INHERIT THE WIND"** (UA). Astor reported the fourth week as $19,000.

**"I AIM AT THE STARS"** (Col.). Forum stated the last eight days, including the fourth week, would hit $7,000.

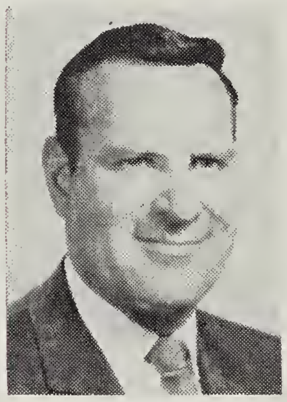
**"SURPRISE PACKAGE"** (Col.). Criterion expected the fourth and last week to reach $18,000.

**"THE ALAMO"** (UA). Rivoli announced the second week of the hard ticket engagement as $32,000.

## Loew's Hotel Now Summit

NEW YORK—The name of the new 21-story 800-room luxury hotel being built by Loew's Hotels, Inc., at Lexington Avenue and 51st Street, will be changed from the Americana East to The Summit, according to an announcement by Preston R. Tisch, president of Loew's Hotels, Inc.

"Since we decided to call our latest project, the 50-story hotel now being built on the east side of 7th Avenue between 52nd and 53rd Streets, The Americana," explains Tisch, "I and my associates feel that a great deal of confusion might result from the similarity of names."



P. TISCH

## RKO Sells Minn. Theatres

NEW YORK—It was announced today by Sol Schwartz, president of RKO Theatres, that RKO Theatres had entered into a contract to dispose of its properties and leases in St. Paul and Minneapolis to Ted Mann, one of the leading exhibitors in the northwest. The theatres involved include the 2800-seat Orpheum and the 1800-seat Pan in Minneapolis and the 1400-seat Orpheum in downtown St. Paul. The St. Paul transaction also includes the transfer to Mann of the 200-room Capri Hotel and other properties which are part of the block long RKO holdings. The sale price was not disclosed.

# Allied Protests Distributor Policies

## Myrick Asks Presidents To Examine List Of Woes And Correct Practices Which Hurt Small Exhibs

LAKE PARK, IOWA — Al Myrick, president of Allied States Association of Motion Picture Exhibitors, made public via a letter circulated to presidents of the leading film companies, unanimous disapproval by Allied of marketing policies and practices listed below:

**Blind bidding and/or selling; i.e. without prior screening.**

**Demanding unreasonable terms for the ulterior purpose of slowing down the flow of product.**

**Conspiring with favored prior-run exhibitors and others to withdraw pictures from orderly release.**

**Conditioning the licensing of one picture upon the licensing of another.**

**Holding back pictures for preferred playing time.**

**Demanding uniform terms for pictures regardless of runs.**

**Attempting to increase terms regardless of gross.**

**Unrealistic classification of pictures as regards price categories.**

**Encouraging and promoting competitive bidding.**

**Supplying poor and uninspected prints.**

**Failing to provide an even flow of product.**

**Over emphasis on roadshows and mechanical gimmicks.**

**Failure to solicit accounts and sacrifice of millions in revenue in the guise of "policy."**

**Restricting the booking of pictures when an exhibitor wishes to strengthen a weak show.**

**Restricting branch manager authority so that they can't sell product properly.**

**Requiring extended playing time when not warranted.**

**Refusing to realistically realign expense units as set up in scale deals.**

**Refusing to grant sub-run theatres cooperative advertising allowance.**

This letter was sent to film company presidents including Jack L. Warner and Charles Boasberg, Warner Bros.; Milton R. Rackmil, Universal; Arthur B. Krim, United Artists; Barney Balaban, Paramount; Spyros P. Skouras, 20th-Fox; Joseph R. Vogel, MGM; A. Schneider, Columbia; and Steve Broidy, Allied Artists.

Myrick added, "While each of the policies and practices mentioned is indulged in by some of the companies, it is recognized that certain criticisms may apply more to some companies than to others."

The letter suggested that the presidents examine the list with regard to those practices indulged in by the particular company, and take remedial action to correct them.

The letter was made public prior to the organization's meeting in Chicago for the combined NAC and Allied Convention.

## Col. Stockholders To Meet

NEW YORK—The board of directors of Columbia set Tuesday, Dec. 27, as the date for the meeting of the stockholders of the company in lieu of the annual meeting. The meeting will start at 10 a.m. at the company's home office at 711 Fifth Avenue. The record date for stockholders eligible to participate will be the close of business on Nov. 29.

## Comedians To Entertain At Pioneer Fete For Levine

**NEW YORK—Night club and television stars Alan King and Jonathan Winters have accepted invitations to perform at the Motion Picture Pioneers' Nov. 21 dinner at the Waldorf-Astoria, honoring Joseph E. Levine as Pioneer of the Year.**

**Their appearance at the 22nd annual Pioneer dinner was announced by S. H. Fabian, president of the Pioneers.**

**Both performers will be introduced by George Jessel, the toastmaster for the affair which benefits the Motion Picture Pioneer Foundation.**

**Eddie Solomon, vice-president of Embassy Pictures, has been named chairman of the dinner committee. Marvin Kirsch, vice-president of the Pioneers, will serve as co-chairman.**

## MPI Stock Value Up

KANSAS CITY—According to the report of Motion Picture Investors for the first half of the new fiscal year, the net asset value of stock stood at $9.58 per share at Sept. 30, an increase of 21 cents from that at the close of the fiscal year on March 31, and investments in securities of unaffiliated issuers amounted to $393,248 at market quotations.

It was explained that the increase in the per share value of the stock "has been accomplished in spite of a general decline in stock market prices during the same period, testifying to the sound judgment of the directors responsible for investment decisions."

On a cost and tax basis, the investment in securities was figured at $369,392 as of Sept. 30.

Net assets applicable to outstanding shares were $397,051, which worked out to $9.58 per share on 41,463 shares outstanding. Net assets were $366,635 at the beginning of the six-month period. The company sustained a net loss of $6,712 in the half year.

The aggregate cost of investment securities sold during the six-month period was $20,867.

## Sternburg Elected To Head N.E. Exhibs

BOSTON—Robert M. Sternburg, president of New England Theatres, Inc., was elected president of Allied Theatres of New England, trade organization consisting of 200 theatres in the five upper New England states. Samuel Pinanski, president of American Theatres Corp., was named national representative of the organization. John J. Ford, Maine and New Hampshire Theatres, continues as chairman of the board. Frank C. Lydon, Milton, was reappointed executive secretary for the ensuing year.

Other officers elected were vice-presidents Edward S. Canter, American Theatres Corp.; William H. Elder, northeastern division manager, Loew's Theatres; Jay Golden, RKO Theatres; Pinanski; James Totman, Stanley Warner; and Theodore Fleisher, Interstate Theatres. Stanley Sumner was reelected treasurer. Board of directors includes Walter A. Brown, president of Boston Garden; James Bracken, Stanley Warner; Richard Dobbyn, Maine and New Hampshire Theatres; Benjamin Domingo, RKO Theatres; Max I. Hoffman, B & Q Theatres; Winthrop Knox, Jr., Middlesex Theatres; Chester L. Stoddard, New England Theatres; Philip J. Smith, Smith Management; Frank C. Lydon.

During the meeting a citation was awarded to Martin J. Mullin, outgoing president, for his inspiring leadership of the organization.

## Kaufman Joins Valiant

NEW YORK—Ben Kaufman has joined Valiant Films Corp. as director of publicity, it was announced jointly by Fred Schwartz, president, and Sig Shore, president of Vitalite Film Corp., which owns the domestic rights to the feature motion pictures distributed by Valiant. He will also supervise special publicity for the Vitalite-owned product.

A former newspaperman, Kaufman has resigned from The Hollywood Reporter, which he first joined in 1945, to assume his post. Specializing in motion pictures and television, he has also worked for Metro-Goldwyn-Mayer, United Artists, and Universal.

# FCC Commissions Study Of Toll-TV In Canada To Learn Effect On Free

WASHINGTON—It was learned that the Broadcast Bureau of the Federal Communications Commission will commission an independent survey of the effect on free television of Paramount Telemeter's Etobicoke, Canada, toll-TV setup, and will enter the results into the record of the Hartford Phonevision proceedings.

According to Bureau counsel Louis C. Stephens, results of this survey in the Toronto suburb will be due Dec. 1 when the hearing record will be closed.

Stephens indicated that the Bureau is not satisfied with testimony by either side on the effect of toll video on free TV.

All counsel agreed to forego final summations.

Exhibitor counsel Marcus Cohen said the Hartford test would be meaningless because it would not reach a cross-section of the Hartford public and would not be scientific. He asserted the test was aimed at only the higher income people, leaving those with lower income to do without. He spoke of "the fancy and free wheeling manner in which the applicant has treated the public in Hartford on the one hand and the Commission on the other." He said the proposed Zenith 25 per cent profit on decoders was much over the average profit of the electronics industry on all its products, and that this would force RKO to "gouge" subscribers. Cohen accused Zenith subsidiary, Teco, Inc., of siphoning off the "great talent" of Leland Hayward through signing him as a consultant for one year.

The next step after the official closing of the record will be submissions by the counsel involved of their "proposed findings," which will amount to the arguments they passed up presenting in oral summaries, but in written form.

# TOA, Academy Committees Cooperate In Promotion Of "Oscar" Ceremonies

NEW YORK—A new liaison program, designed to effect a closer relationship and greater cooperation between the nation's theatres and the annual "Oscar" Award Program, was announced jointly by the Academy of Motion Picture Arts and Sciences in Hollywood, and the Theatre Owners of America, in New York.

Valentine Davies, president of the Academy, and Albert M. Pickus, president of TOA, announced the appointment of liaison committees for their organizations, and indicated meetings would be scheduled shortly to further the joint program.

They also disclosed for the first time that while TOA was in Los Angeles in September for its annual convention, a small TOA committee held an informal exploratory meeting with Academy executives, and found an immediate acceptance of the closer liaison proposal. Appointment of the committees was the first result of this initial session.

The TOA committee will consist of M. Spencer Leve, assistant to the president, and executive vice-president of National Theatres and Television Company of Los Angeles as chairman; E. D. Martin, a past president, and president of Martin Theatres of Columbus, Ga.; Walter Reade, Jr., also a past president, and president of Walter Reade, Inc., of Oakhurst, N.J.; and Roy Cooper, president of West Side Valley Theatres of San Francisco and chairman of the executive committee of TOA.

The Academy committee includes Davies; Steve Broidy, chairman of the Academy's Awards Program committee; Jack Diamond and John Flinn, representatives of the public relations branch on the Academy Board of Governors; and Dan Baer and Archie Lee of Harshe-Rotman, Inc., public relations counsel for the Academy. Diamond is chairman of the committee.

The new liaison was jointly hailed by Pickus and Mr. Davies as beneficial not only to the two organizations, but the entire industry.

"We of TOA have long believed," Pickus said, "that best results can be achieved by sitting down with people and discussing mutual endeavors candidly and in a businesslike manner. This has been a most beneficial procedure for us in our new relationship with the Screen Producers Guild. We expect it to be equally helpful in our new contract with the Academy of Motion Picture Arts and Sciences.

"We know there is much we can do, working in close cooperation with the Academy, to increase public interest in the Academy's already widely accepted annual presentation program. We also have ideas that we feel will enable the American theatre operator to achieve greater benefit and impact from the 'Oscar' telecasts. These we intend to explore with the Academy, and in the light of the Academy's program and policies, and problems, work towards a mutually helpful solution.

"Our new liaison could also lead, on a long range basis, to an eventual return of the Academy Award program to industry sponsorship. We think this would be desirable, and want to study the problem carefully with the Academy. But regardless of the solution to this problem, we know that our face-to-face, cooperative work with the Academy must have beneficial results."

Pickus also disclosed that TOA was cooperating with the Reuben Donnelley Agency in the setting up of a "Spot the Stars" Sweepstakes, to be conducted in conjunction with the Academy Awards on April 17. The Donnelley Agency aims to distribute some 22,000,000 "Spot the Stars" entry blanks in major American markets, in which up to $100,000 in prizes will be awarded to the persons naming the winners of the "Best Actress," "Best Actor," and "Best Picture" awards.

For the Academy, Davies said:

"We welcome the support of the Theatre Owners of America in promoting the Academy Awards telecast. We have always done our best to cooperate fully with members of the TOA.

"That is why we have scheduled the 'Oscar' telecast on Monday nights, so as to have a minimum effect on motion picture theater attendance, even though this increases the Academy's Show expenses because of heavy overtime charges for weekend rehearsals."

## Shupert Resigns MGM-TV Post; Burns Named Sales Head

**NEW YORK—John B. Burns, director of national sales for MGM-TV, has been elevated to the newly-created position of general sales manager, it was announced by Joseph R. Vogel, president of MGM.**

**The announcement was made simultaneously with the disclosure that George Shupert, vice-president of MGM-TV since early 1959, had resigned due to differing opinions on policy.**

**In his new executive position, Burns will supervise all MGM-TV sales divisions.**

**Major changes in the MGM-TV staff came at the conclusion of a meeting held at the studio between Vogel; Sol C. Siegel, vice-president in charge of MGM production; Robert O'Brien, vice-president and treasurer; Robert Weitman, vice-president in charge of TV production; Burns; and Shupert.**

## Minn. Houses Change Hands

ALEXANDRIA, MINN.—Tentelino Enterprises has purchased all the physical properties of Mrs. Eva Baehr, including the Andria and State, Alexandria; Paramount, Brainerd; Ely, Ely; Border and Grand, International Falls; and Park, Park Rapids, Minn.

The houses were formerly leased from Mrs. Baehr by Tentelino.

## Nizer To Be Feted

NEW YORK—Louis Nizer will be honored for his outstanding contributions to the Children's Asthma Research Institute on Dec. 14 at an affair scheduled for the Waldorf-Astoria Hotel.

Max E. Youngstein is honorary chairman of the affair.

## Fox Promotes Goldstein

NEW HAVEN—Bennett Goldstein is the new manager of the 20th-Fox New Haven exchange, it was disclosed by C. Glenn Norris, general sales manager. Goldstein's appointment is effective immediately and he transfers from his present post of sales manager of the company's Philadelphia branch.

## "Deadly Companions" To Be Alpha's First

NEW YORK—"The Deadly Companions," starring Maureen O'Hara, will be the first picture on the production schedule of the Pathe-Alpha Distributing Company, it was announced jointly by Albert M. Pickus, president of Theatre Owners of America, and Budd Rogers, president of Pathe-Alpha.

Pickus said the movie, which is budgeted at over a million dollars, will be produced by Charles B. FitzSimons, from A. S. Fleischman's novel, "Yellowleg," and has been approved by TOA's production review committee.

Rogers said the picture is scheduled to go before the cameras in late December or early January, and should be ready for release in the April-May period.

Pathe-Alpha has announced plans to produce from 12 to 14 pictures a year, as a means of easing the current product shortage. TOA's committee will review each script, approving those it considers would be playable in any commercial theatre, and contain the ingredients to make them successful at the boxoffice. Pathe-Alpha will wholly finance and produce each approved film; TOA will urge its members to play these approved films.

Rogers said the story concerns three desperate men and a defiant woman who are thrown together in the backwash of the Civil War, and who are forced to become reluctant companions on a harrowing trek to bury the woman's child.

He said that the director, the other members of the cast, and the production staff, will be announced shortly.

"Deadly Companions" was approved as Pathe-Alpha's first production under the TOA-cooperative program, by a TOA committee which consists of George G. Kerasotes, Springfield, Ill.; Samuel Pinanski, Boston; E. D. Martin, Columbus, Ga.; and Walter Reade, Jr., Oakhurst, N.J., all past presidents of TOA- and M. Spencer Love, an assistant to the president of TOA, of Los Angeles. Pickus is serving ex-officio.

## AIP Growth Brings Shift

HOLLYWOOD — American International Pictures toppers James H. Nicholson and Samuel Z. Arkoff announced that negotiations have been finalized for the purchase of a lot at 7127 Sunset Boulevard for the future site of American International's home office.

Construction on the new building will start shortly after the first of the year with occupancy expected the latter part of 1961. Nicholson and Arkoff state that the construction of a new building was necessitated by the rapid growth of AIP within the last two years with a personnel increase of 200 per cent in that period. The new home-office building will allow all phases of the company's operation to be housed under one roof including American International Records. American International is presently located at Skelton Studios.

## T-L Sets Dividends

NEW YORK—Percival E. Furber, chairman of the board of Trans-Lux Corporation, announced that an annual dividend of 30 cents per share was declared on the capital stock of the corporation, plus an extra five per cent stock dividend. The cash dividend is payable Dec. 16 to stockholders of record on Nov. 21; the stock dividend is payable on Jan. 17, 1961, to stockholders of record on Dec. 16.

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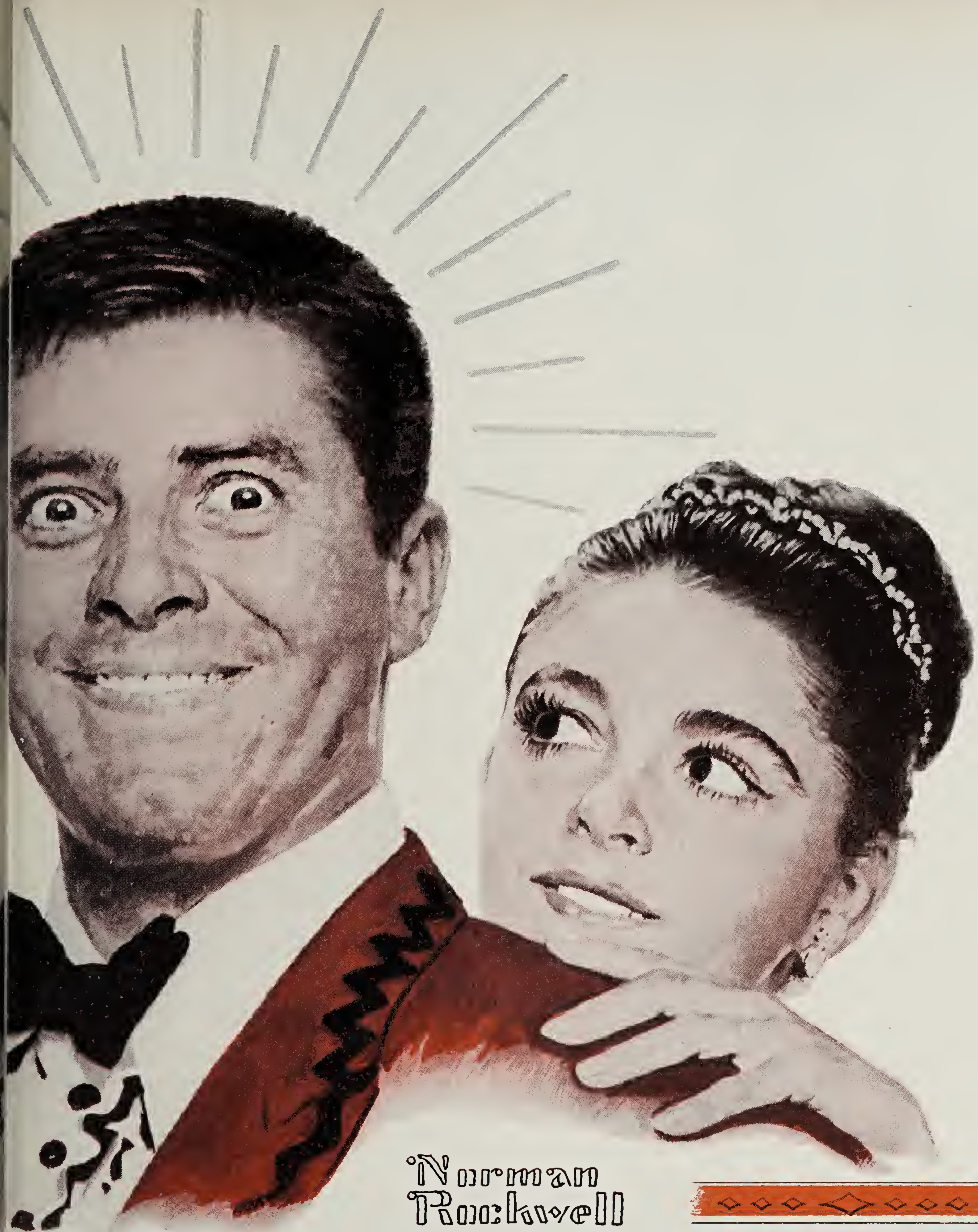

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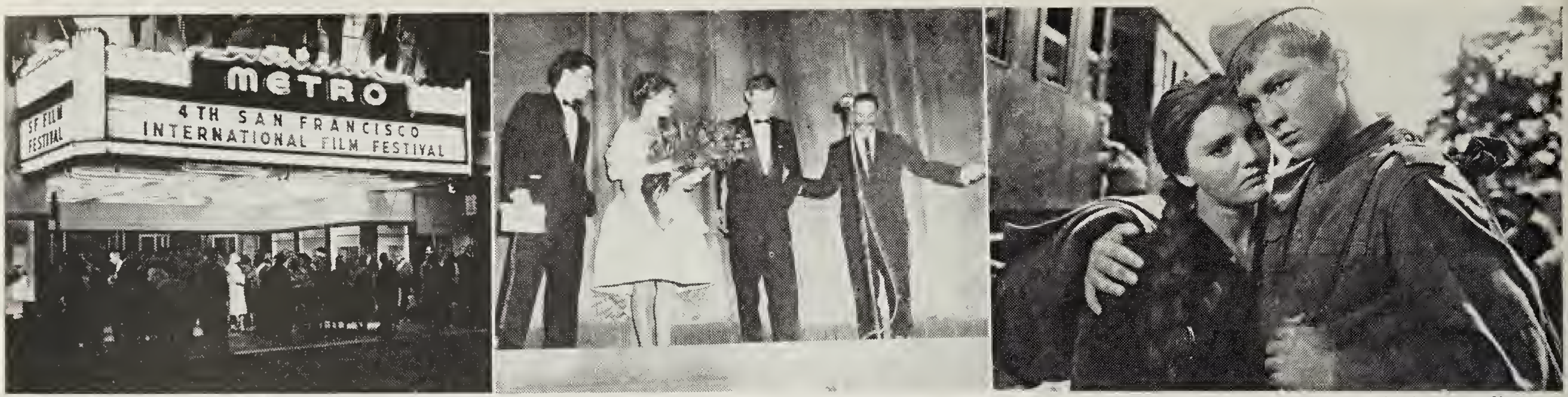

METRO
4TH SAN FRANCISCO INTERNATIONAL FILM FESTIVAL
SF FILM FESTIVAL

**Seen are crowds at the Metro, San Francisco, scene of the fourth annual and most successful San Francisco Film Festival. Center, Irving Levin, Festival director, presents the young stars of the prize-winning film, the U.S.S.R.'s "Ballad For A Soldier" to the appreciative audience. Right, a scene from the Russian film, also honored at the Cannes Festival. Hollywood again was not officially represented.**

# *Soviet "Ballad For Soldier" Tops Fourth Annual San Francisco Fete*

**By MARK GIBBONS**

SAN FRANCISCO—The fourth annual San Francisco International Film Festival was won by the U.S.S.R.'s "Ballad Of A Soldier," which placed second last spring at the Cannes Festival. Its director, Grigori Tchukhray, won the "Golden Gate" award for best director.

Giovanna Ralli in Italy's "Night Over Rome" was named best actress, and Mexico's Lopez Tarso in "Marcario" was named best actor. Best supporting actress honors went to Tanie Kitabayashi in Japan's "Diary Of Sueko," and best supporting actor efforts went to Memmo Carotenuto for Spain's "Little Guide Of Toemes."

Sweden's "Mein Kampf," documentary on the rise and fall of Hitler, was named best documentary and was also given a special award for "revealing the face of fascism" and for its "salutory warning to humanity."

Juvenile honorable mentions went to Laci Toth in Hungary's "Be Good Or Your Life"; Akiko Maeda in Japan's "Diary of Sueko"; and Susan Kian in Korea's "Unheeded Cries."

Czechoslovakia won the top award for the best screen play for "Romeo, Juliet and Darkness," and the U.S. "Pow Wow," produced by Allen Downs and Jerome Liebling, won honors as the best creative-experimental film.

The U.S.S.R. and the U.S. tied for best fiction short subject. Russia won with "Revenge," a Chekhov story, and the U.S. won with "Day Of The Painter," written and directed by Robert Davis.

"Immortality," Hungarian, was judged best art film at the Festival.

Animated honors went to Rumania's "Homo Sapiens" and Yugoslavia's "Concerto For Sub-machine Gun." France's "Deracinements" was named best documentary short, and Canada's "Roughnecks" the best industrial film.

Artistically and financially, the festival was, to lapse into Hollywoodese, colossal and stupendous. Parenthetically, as in the past, Hollywood had nothing to do with it.

Single-handed and starting four years ago on the proverbial shoestring, its founder and executive director, Irving M. "Bud" Levin has brought global cinema prestige to the city by the Golden Gate and bestowed on the coast metropolis a status on a par with Cannes, Venice, Berlin, and San Sebastian. Twenty-seven nations participated with 20 feature films and more than two score short subjects.

The city fathers, from Mayor George Christopher on down, are vociferous in their applause for Bud Levin who literally lost his shirt with the first festival in 1957. But even that initial international competition created a global excitement to the extent that the local Art Commission not only sponsors the non-profit annual affair but also provides substantial financial support.

"This is only the start," Levin told MOTION PICTURE EXHIBITOR after revealing the box office gross this year was slightly better than 80 per cent over the previous three years. "We have the reputation, the funds and the international interest now to forge ahead to even bigger and better annual festivals."

To this observer, it is difficult to believe how future festivals could improve on the 1960 event that closed last week after a two-week session that saw 19 of the 30 performances completely sold out. Oddly enough, it was the late matinee repeat showings that bolstered the box office. The day after a film's premiere there would be a 6 p.m. showing the next day of the same film. Typical of the success of these late matinees was the Danish entry, "A Stranger Knocks." An excellent picture, its premiere played to a house less than three quarters full. Yet at 6 p.m. the next day, more than 100 were turned away from the 1,018-seat Metro.

This paradox also occurred with Japan's "Diary of Sueko," Mexico's "Macario," and the U.S. independently-produced "Shadows." Premieres which sold out with subsequent full houses for the matinees were France's "The Love Game," Italy's "Night Over Rome," Russia's "Ballad of a Soldier," (the Soviet entry turned away about 200 for the premiere and more than 700 on the repeat); Germany's "A Man Goes Through The Wall," Sweden's "Mein Kampf," (200 were disappointed at the repeat showing); Czechoslovakia's "Romeo, Juliet and Darkness," and Holland's "Symphony of the Tropics." Spain's closing night performance of "Little Guide of Tormes" was sold out a week in advance, but this was to be expected because of the

(*Continued on page 17*)

# LONDON Observations

## *by Jock MacGregor*

THERE ARE NO MORE glittering affairs than Royal film premieres. Crowds line the pavements irrespective of the weather. In the foyers there is an air of anticipation. The stars, technicians, executives, and organizers who are to be presented stand around generally rather overawed, making small talk nervously. The press and newsreel cameramen are snatching their photos. The lights blaze down, and as the temperature rises, managers and ushers try to get the unauthorized to take their seats and Miss Smith, who has become a sort of official marshaller of celebrities, lines up the presentees.

As the roar of the crowd in the street rises, the hush that falls over the foyer is such that one will hear the Queen quietly talking to her escort as she ascends the stairs to the circle foyer. First she meets the charity organizers, followed by the show people. Some she will question. Some child will present a bouquet. There will be a fanfare of trumpets as she enters the auditorium, followed by the National Anthem. A short pause follows to allow all to be seated, and then it is on with the show.

The ceremony rarely alters, and though I have been priviliged to be in the Royal enclosure on many occasions, the magic never fades. One can never be but impressed with the Royal family's intimate knowledge of the industry and its personnel. The Queen attended the world premiere of Rank's "Man in the Moon" at the Odeon, and what a happy evening it proved. After the heavy, pompous, and often unsuitable pictures that have been so honored, what a joy this comedy proved to be—and what a stroke of imagination it was to get star Kenneth More to go on the stage and warn the audience not to take the story too seriously. It is a delightful romp.

**A few nights earlier, Princess Margaret attended the Variety Club's premiere of "The Alamo" at the Astoria, and was presented by John Wayne with a magnificent western saddle. She was fascinated by it and spent several minutes discussing its various features. Incidentally, I noticed that when Her Royal Highness approached the saddle, Gary Cooper, who had been standing nearby, withdrew into the shadow of a doorway. It was his great friend Wayne's night, and he was leaving the limelight to him. I got a shock in the auditorium when I was suddenly hailed by William Holden, who I had not realized was attending though I was on the organizing committee. He had slipped into the theatre unnoticed.**

*#48 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

## *"How I Would Sell . . .*

# BUTTERFIELD 8

## MGM's Provocative Adult Drama Loaded With Names, Angles

*An Exclusive* **SHOWMANALYSIS** *Prepared by—*

**JACK FOXE, Director of Advertising and Publicity**
**Loew's Theatres, Washington, D. C.**

**ABOUT THE AUTHOR • Jack Foxe, director of advertising and publicity of Loew's Washington Theatres since 1947, has been employed by Loew's Theatres since January, 1930. He started as an usher for the company in Baltimore, and gradually progressed to assistant manager and manager in Baltimore, Springfield, Mass., New Haven, Conn., Norfolk, and Richmond, Va., and Washington, D. C. He is a member of the National Press Club in Washington, and Variety Club Tent 11.**

Washington, D. C., is considered a key city in the distribution of important motion pictures, and although it is a metropolitan area there are many people residing here who come from smaller cities, villages, and farms all over the United States to work for the government. A great many of these are our potential patrons. Therefore, ideas that are workable in Washington can be adapted to both large and small situations.

In order to make this engagement of "BUTTERFIELD 8" the finest anywhere, I met with Loew's eastern division manager Orville Crouch; MGM field man Ed Gallner, and ad artist John Smithson immediately upon notification of the booking to get the wheels of progress in motion. Plenty of activity is assured, most of which is already under way. Following are 25 ideas we worked out to give "BUTTERFIELD 8" banner advance promotion:

1. A private advance screening was planned with a select audience of newsmen and their wives, drama editors of the three Washington papers, Marjorie Merriwether Post May, socialite mother of star Dina Merrill, key radio and television people, and other *opinion makers* who saw "BUTTERFIELD 8" at the Motion Picture Association's Academia Theatre. Also included in this group were King Features' George Dixon, Scripps-Howard's Ed Koterba, President of the National Press Club Ed Edstrom, the board of governors of the Press Club, and others of equal note.

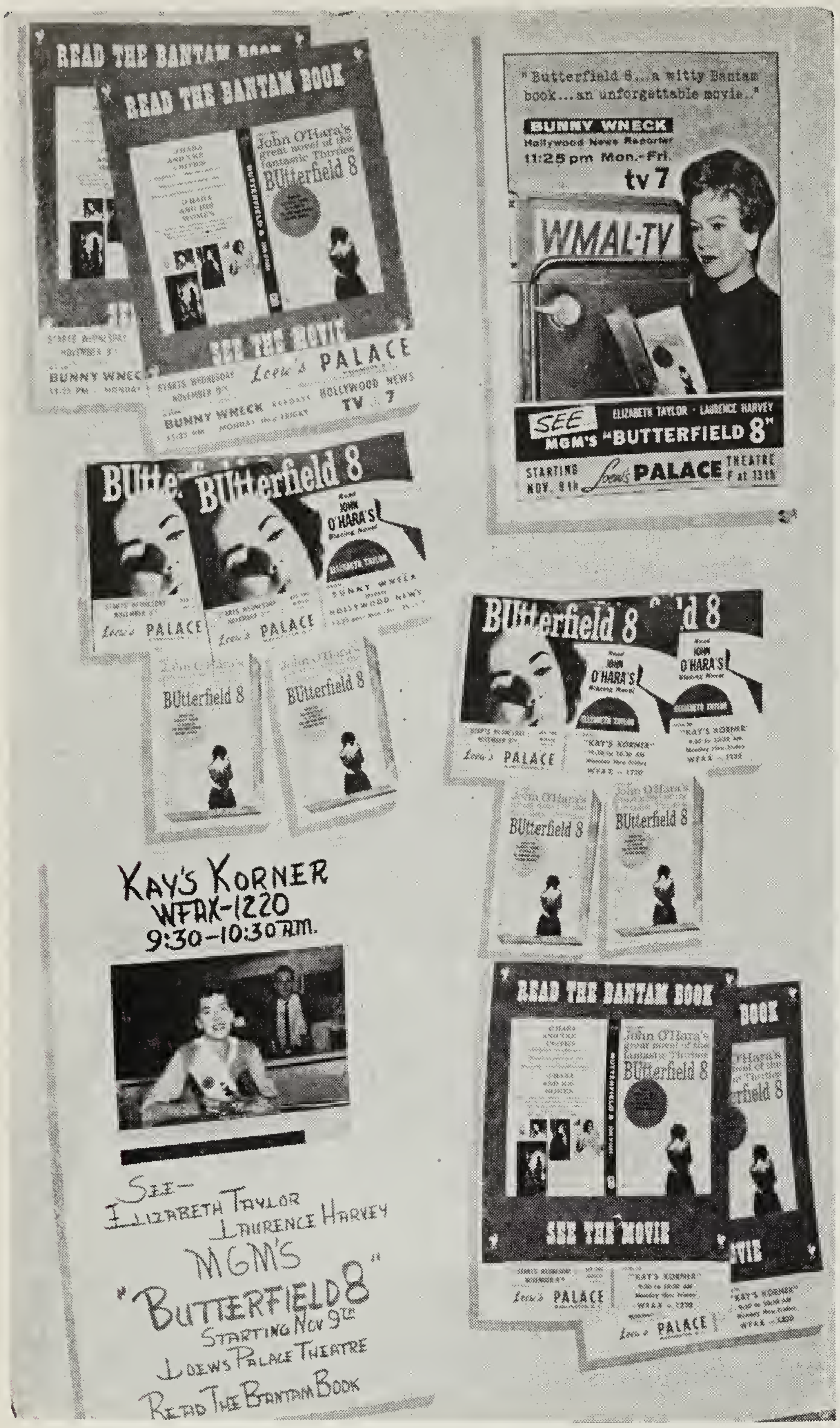
2. Color art on Elizabeth Taylor and Laurence Harvey was planted with the Washington Post Times-Herald drama editor Richard L. Coe. As a result, this will break two Sundays in advance of the opening.

3. Of particular appeal to editors is the specially prepared art work that MGM is furnishing all engagements. This different kind of art has already been personally handed to the Washington Post-Times Herald and will break in advance of the opening.

4. Unusual Elizabeth Taylor "waking up" strip of pictures was turned over to the managing editor of the Washington Daily News and will run before opening.

5. MGM has outdone itself in turning out special material to be supplied to local newspapers. This material, made available to me weeks ahead of playdate, in kit form, has been

**THIS PROVOCATIVE set of stills featuring lovely Elizabeth Taylor is a natural to attract newspaper reader attention.**


READ THE BANTAM BOOK
SEE THE MOVIE
Loew's PALACE
BUNNY WNECK
HOLLYWOOD NEWS
TV 7
"Butterfield 8...a witty Bantam book...an unforgettable movie."
BUNNY WNECK
Hollywood News Reporter
11:25 pm Mon.-Fri.
tv 7
WMAL-TV
SEE
ELIZABETH TAYLOR · LAURENCE HARVEY
MGM's "BUTTERFIELD 8"
STARTING NOV. 9th
Loew's PALACE THEATRE F at 13th
BUtterfield 8
O'HARA'S
KAY'S KORNER
WFAX-1220
Kay's Korner
WFAX-1220
9:30-10:30 AM.
See—
Elizabeth Taylor
Laurence Harvey
MGM's
"Butterfield 8"
Starting Nov 9th
Loews Palace Theatre
Read The Bantam Book

**THIS DISPLAY** shows many of the ways in which an ingenious exhibitor can tie in with the Bantam Book of "Butterfield 8." It has been proved in the past that cooperation with various retail book outlets can do much to promote advance interest in a film based on a novel.

given to each of the three Washington papers and will undoubtedly be used.

6. We have promoted a tie-up with WMAL-TV on the News-Sports-Drama half-hour for 10 nights in advance of the opening of the picture. Female commentator will plug "BUTTERFIELD 8" with a contest. In addition, we will get a 10 second station break spot announcement each night following this show. The spot announcements alone would have cost us $1000.

7. WWDC contest has been arranged with leading disc-jockey Fred Fiske, who will make daily calls during his program and will offer guest ticket prizes on "BUTTERFIELD 8."

8. WEAM, the number one radio station that appeals to teen agers, will go all out not only to run radio spots but also to help us find a local look-alike for Elizabeth Taylor. This has been done before and always creates a great deal of interest.

9. WPIK and WFAX Radio will promote "BUTTERFIELD 8" on the Kay Ferrell show for 10 days in advance of the opening. This will tie in with the Bantam Book promotion.

10. A tie-up has been made with the District News Co. for their 38 trucks to carry 22x28 cards posted on both sides, plugging the picture with theatre credit and the Bantam Book.

11. 108 Peoples' Drug Stores in the Greater Washington area will place 22x28 cards inside their stores in prominent locations. Many stores will have 40x60's in their windows featuring the picture with theatre credit, and plugging the Bantam Book.

12. 48 Drug Fair stores in the Greater Washington area have 22x28 cards inside their stores in prominent spots. Ten of these stores have window displays, plugging the picture with theatre credit, and featuring the Bantam Book. (These drug chains are the largest here.)

13. 270 independent news stands in the Greater Washington area will post 22x28 cards featuring the picture, with theatre credit, and plugging the book.

14. Julius Garfinckel & Co., finest department store in Washington, handles the Helen Rose creations, and has been contacted for a possible co-op ad and window display. This ties in the fashions worn by Elizabeth Taylor.

15. The Chesapeake & Potomac Telephone Co. has been contacted for the installation of three lines for the personal phone call gimmick on "BUTTERFIELD 8." Small ads will be run on the amusement page reading "*ELIZABETH TAYLOR HAS SOMETHING IMPORTANT TO SAY TO YOU. PHONE HER NOW – BU. 8-8888.*"

16. A huge attractive 40 foot display on "BUTTERFIELD 8" has been attracting the eyes of Loew's Capitol patrons for over a month now. (Crossplug display.)

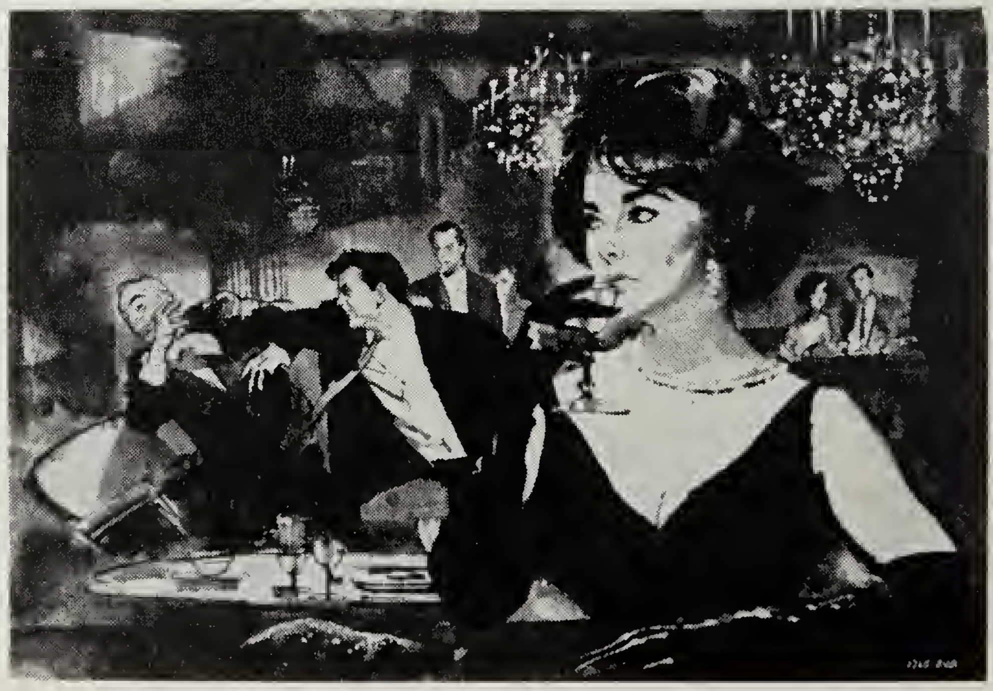
17. Hairdress co-op ads on ELIZABETH TAYLOR have already started running in the three Washington papers. By the time the picture opens, we will have had more than 25 ads breaking.

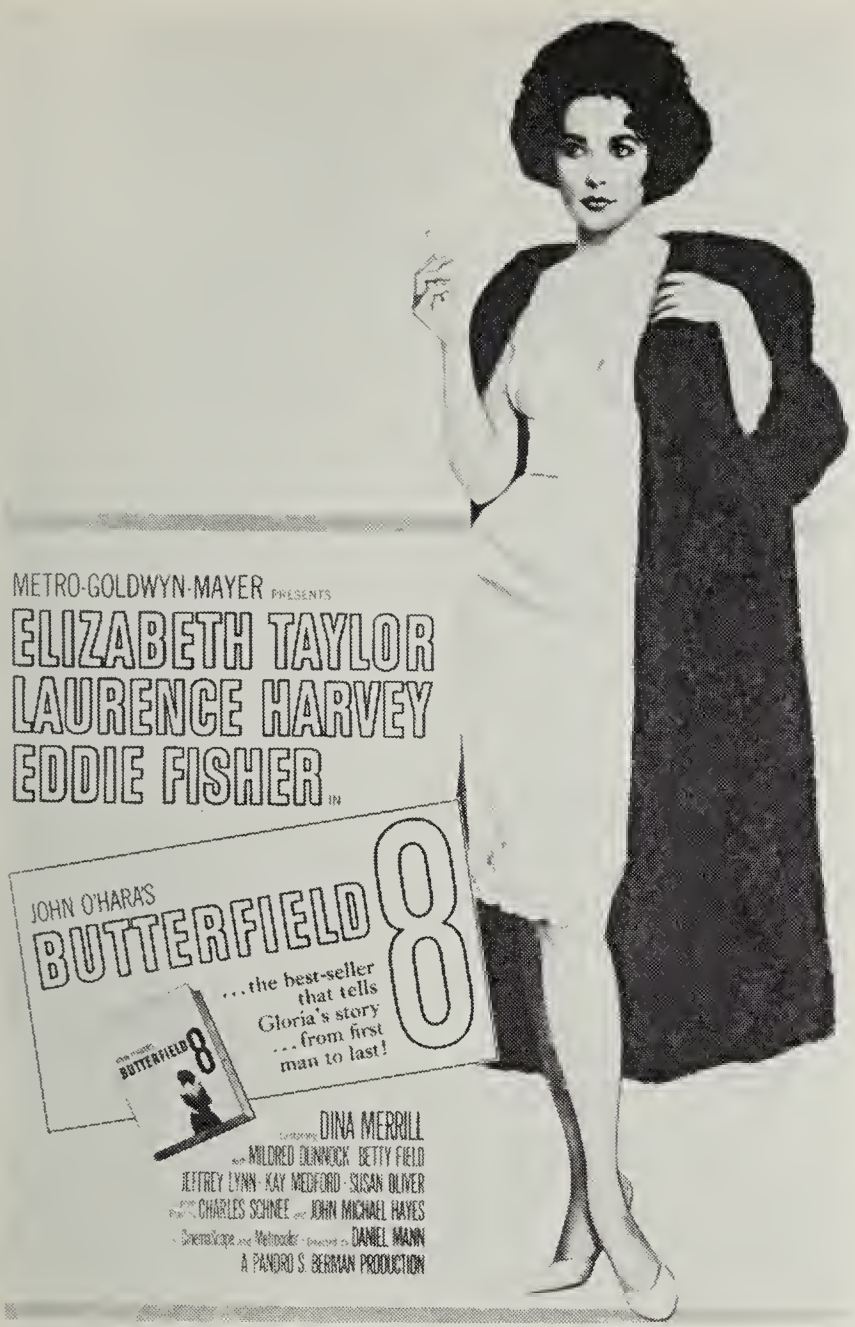
18. Three weeks in advance of the opening, Dina Merrill came to Washington from New York and spent the day here. Most importantly, she had luncheon with the three drama critics, and three fine columns resulted plugging "BUTTERFIELD 8" and her performance in the picture.

19. As the result of Dina Merrill's interview with the Fashion Editor of the Washington Post-Herald, "BUTTERFIELD 8" and Miss Merrill received nearly a full page layout on fashions.

20. Some more space was obtained as a result of Dina Merrill's attending the United Givers Fund Luncheon. This

**NEWSPAPERS** everywhere enjoy promoting films with different art. This original drawing of a scene from "Butterfield 8" is a surefire space grabber. It can also be used as the cover of a herald, an interesting lobby piece, or other ways limited only by exhibitor imagination.




METRO-GOLDWYN-MAYER PRESENTS
ELIZABETH TAYLOR
LAURENCE HARVEY
EDDIE FISHER IN
JOHN O'HARA'S
BUTTERFIELD 8
...the best-seller that tells Gloria's story ...from first man to last!
DINA MERRILL
MILDRED DUNNOCK · BETTY FIELD
JEFFREY LYNN · KAY MEDFORD · SUSAN OLIVER
CHARLES SCHNEE AND JOHN MICHAEL HAYES
CinemaScope and Metrocolor · DANIEL MANN
A PANDRO S. BERMAN PRODUCTION

was the "Defense Day" meeting and was attended by 500 key government officials and the heads of all the military services, Army, Navy, Air Force, and Marine Corps.

21. Special advance art was obtained in all three newspapers as a result of Dina Merrill's visit.

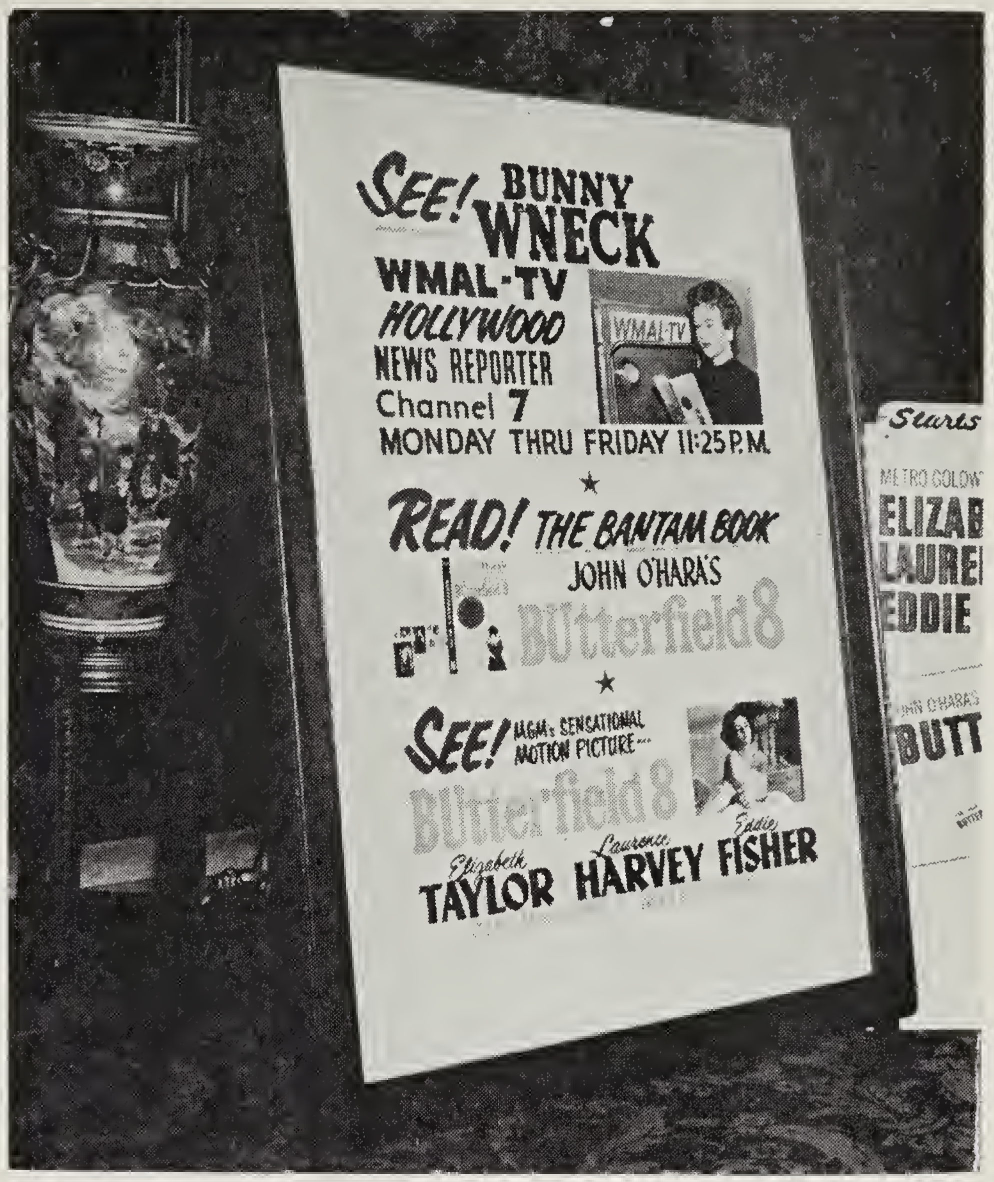
22. During her visit, Dina Merrill recorded three radio tapes and did two TV interviews.

23. Upon arrival at the airport, Dina Merrill was greeted by the entire Washington staff of Eastern Airlines and welcoming committee of many hundreds of people. This is quite a feat in blase Washington where dignitaries and heads of state come and go without notice. In connection with her arrival, the excitement promoted gave "BUTTERFIELD 8" an added advance shot in the arm.

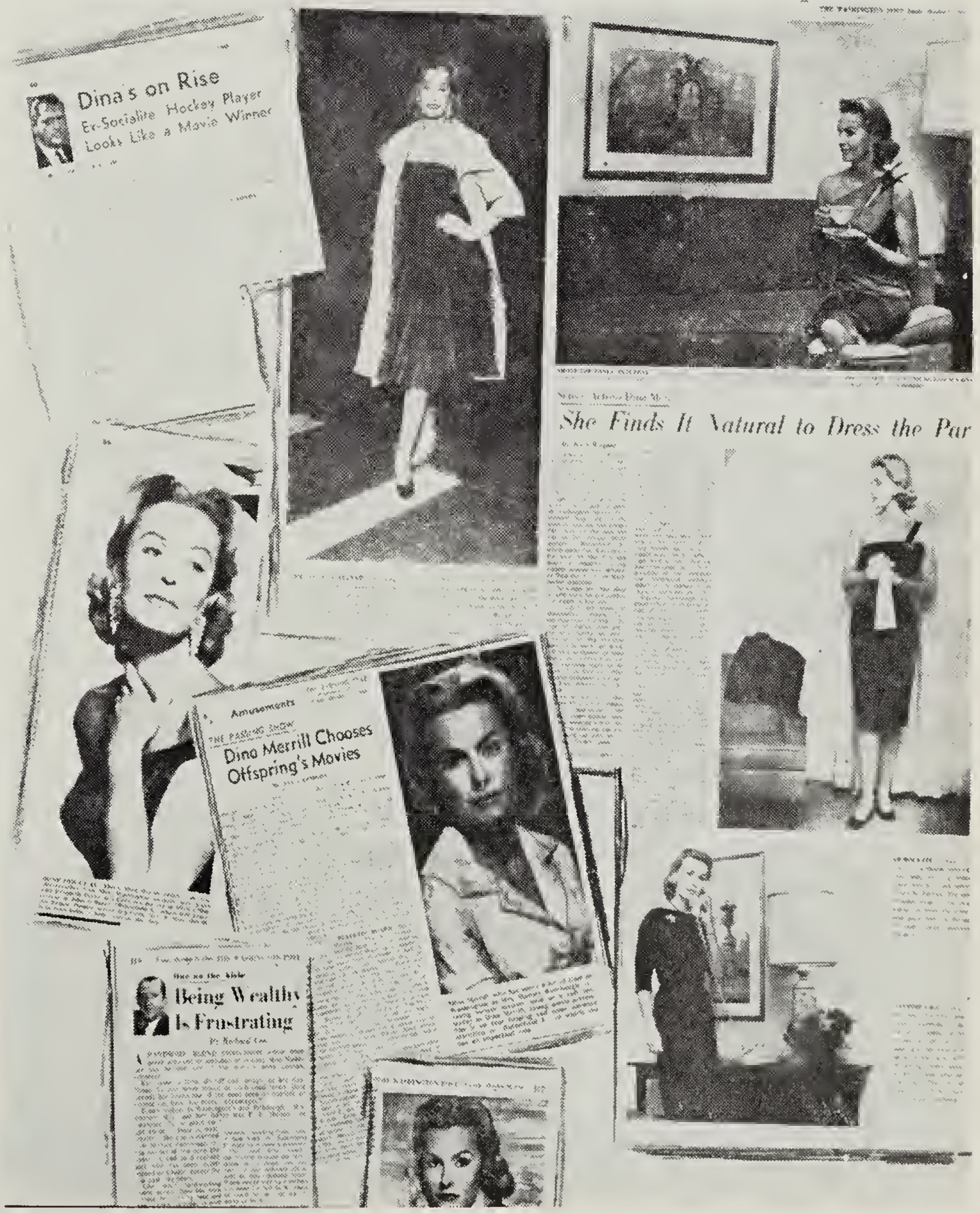
24. Special arrangement has been made with WRC-NBC TV to place 20 second announcements of "BUTTERFIELD 8" immediately before and immediately after Nixon-Kennedy final debate. This station will get the lion's share of the viewers in the Washington area on the debate and this took a great deal of arranging to set up.

25. A shrewd word of mouth campaign can be generated to promote Dina Merrill as a potential "Grace Kelly," as she has all the attributes and appeal of Miss Kelly. This could mean dollars in the box office for you and a top box office performance for "BUTTERFIELD 8."

**COMING . . . in the issue of Nov. 16**
**CLIFF KNOLL, City Manager**
**Minnesota Amusement Co., Sioux Falls, S.D.**
**tells how he would sell . . .**
**BETTER TEEN RELATIONS**


SEE! BUNNY WNECK
WMAL-TV
HOLLYWOOD NEWS REPORTER
Channel 7
MONDAY THRU FRIDAY 11:25 P.M.
WMAL-TV
READ! THE BANTAM BOOK
JOHN O'HARA'S
BUTTERFIELD 8
SEE! M-G-M's SENSATIONAL MOTION PICTURE
BUTTERFIELD 8
Elizabeth TAYLOR Laurence HARVEY Eddie FISHER
Starts
METRO-GOLDWYN
ELIZAB
LAUREI
EDDIE
JOHN O'HARA'S
BUTT

**ABOVE LEFT, an attractive lobby cutout featuring the provocative Miss Taylor in mink and little else; ABOVE, a lobby standee calling attention to a tiein with a popular local TV show based on Hollywood affairs; BELOW, some of the press attention devoted to new star Dina Merrill, an exploitable personality.**


Dina's on Rise
Ex-Socialite Hockey Player Looks Like a Movie Winner

She Finds It Natural to Dress the Par

Amusements
THE PASSING SHOW
Dina Merrill Chooses Offspring's Movies

Being Wealthy Is Frustrating

## "Ben-Hur" Gross Soars

NEW YORK — Metro-Goldwyn-Mayer's "Ben-Hur" has already grossed more than $34,000,000 at the box office in reports from its first 134 engagements.

The 97 domestic and Canadian engagements have taken in over $25,000,000 and the 37 overseas engagements have added $9,000,000 as "Ben-Hur" races ahead to the biggest grosses in entertainment history.

At Loew's State in New York, where the Academy Award film will celebrate its first anniversary Nov. 18, the box office gross has exceeded $2,300,000.

Three other United States cities have topped the million-dollar mark. The Boyd, Philadelphia; Egyptian, Los Angeles; and Michael Todd, Chicago.

Engagements which have zoomed past the $500,000 mark are Saxon, Boston; Alouette, Montreal; University, Toronto; Warner, Pittsburgh; United Artists, Detroit; and Warner, Washington.

By the first of the year, MGM expects to have a total of 300 domestic openings.

## Presley More Mature, NAB Survey Reveals

**NEW YORK—In his first post-Army film effort, "G.I. Blues" for Paramount, Elvis Presley scores highly on three counts, according to two out of three opinion leaders surveyed by the National Audience Board.**

**Responses from two-thirds of the NAB viewing panel indicate that in "G.I. Blues," Presley projects a matured personality; turns in a good acting performance; and retains his popularity as a singer.**

**Basically, of course, Presley remains as a strong teen-age attraction in the eyes of the NAB panel of adult opinion leaders. 71.7 per cent of the audience felt the Paramount film "would be entertaining for teen-agers."**

**Presley's co-star, Juliet Prowse—newcomer to the Hollywood scene—also gained favorable reaction for her performance from the NAB group.**

## Commonwealth Opens New Shopping Center

COLUMBIA, MO.—Richard H. Orear, president of Commonwealth Theatres, opened a new million dollar shopping center in Columbia, Mo., by launching a three-day program in conjunction with the tenants which drew huge crowds.

The new center is on ground adjacent to Commonwealth's Broadway Drive-In there, and it was developed with the idea that both the theatre and the shopping center can be operated with mutual benefits, through showmanship.

The new shopping center has facilities for 12 merchants. Ten are in operation, and two more are expected to open in the near future. It was estimated that around 15,000 people visited the new business venture during the first day of operation.

The grounds and parking space for 550 automobiles was gayly decorated with pennants and flags, and a sound system carried special announcements, special activities, and music to all parts of the area during the three day event. Highlight of the opening day was an old-fashioned barbecue whereby two 1000 lb. steers were placed on spits over charcoal and hickory 15 hours prior to serving. Earl Douglass, city manager of Commonwealth properties in Columbia, and Shelby Bourne, Uptown Theatre, organized the plans and estimated that they fed 6,800 people between 4 p.m. and 8 p.m. on the opening day. Apple cider, gingersnaps, potato chips, and barbecued sandwiches were given free to the public.

Other highlights included a free pancake feed, a free show in the Broadway Drive-In, and free kiddie rides in the recreation and exhibition area, a part of the shopping center.

Bourne, manager of the Uptown, is in charge of the managerial details of the Broadway Shopping Center, and he will assist in promotional activities. Merchants in the new center are Crown Drug Co., National Food Stores, T. G. and Y Variety Store, Drake's Hardware, Abernathy Barber Shop, Ronnie's Beauty Salon, Woodward Frigidaire and Appliances, Helpee-Selfee Laundry, and Phillips 66.

Orear said, "Here we have an example of how show business and a retail business venture can operate with mutual benefits. There is little doubt that our drive-in theatre, and its skilled management in the field of show business itself, can do a lot toward helping business men in the shopping center reap the ultimate in traffic. The basics of good show business are of value to the retail business man. By the same token, we also now have proof that retail business men can aid the basics of good showmanship—and both fields can profit from the merchandising knowledge that each possess."

**Watch for them!**

**NEXT!**

***Indianapolis Territory***

**Issue of November 16**

***Omaha Territory***

**Issue of November 23**

**Save Them!**

### Film Exchange and Dealer Listing for the

# CHARLOTTE FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • *Film Distributors*

**ALLIED ARTISTS, 225 W. Fourth St.—EDison 3-9261**
Br. Mgr.: W. Carmichael. Sales: J. E. McLeroy, Al Stout. Booker: Wm. Cline. Cashier: Ruth Torrence. Emerg. Phone: EDison 4-4118.

**AMERICAN-ASTOR, 311 S. Church St.—FRanklin 5-5512, EDison 3-4459**
Br. Mgr.: Walter E. Pinson. Office Mgr.: T. Melvin Cook. Sales: Bill Henderson, Joe W. Bishop. Bookers: Robert C. Pinson, L. A. Ireland. Cashier: Shirley Bell. Emerg. Phone: EMerson 6-3352.

**BUENA VISTA (Disney), 305 E. Poplar St.—EDison 3-8491**
Br. Mgr.: H. L. Robinson. Booker: L. D. Smith. Secty.: Vera Robinson. Emerg. Phone: JAckson 3-4857.

**COLUMBIA, 226 S. Church St.—EDison 2-2156**
Br. Mgr.: R. D. Williamson. Office Mgr.: Carl Patterson. Sales: Charles J. Leonard, Robert Finlayson. Bookers: Virginia Porter, Tammy White. Cashier: Phyllis Conmell. Emerg. Phone: EDison 2-5615.

**DOMINANT, 219 S. Mint St.—EDison 4-1391**
Br. Mgr.: Harry Kerr. Sales: C. E. Mincey, Bill Simpson. Emerg. Phone: TR 5-6826.

**HOWCO, 300 W. Third St.—EDison 4-6426**
Br. Mgr.: Scott Lett. Office Mgr.: Verdah Looper. Sales: Jimmy James. Booker: Irene Monahan. Cashier: Elizabeth Bradshaw. Emerg. Phone: EDison 4-6675.

**KAY, 219 S. Mint St.—FRanklin 5-5771**
Cashier: Sylvia Lambert. Emerg. Phone: FR 6-2382.

**METRO-GOLDWYN-MAYER, 301 S. Church St.—EDison 2-5147**
Br. Mgr.: Richard L. Huffman. Office Mgr.: Frank Savage. Sales: C. L. Autry, Amos Boyette, Hugh McDonald. Bookers: Dot Mitchell, Walter Thomas, Harry Carver. Cashier: Blanche Carr. Emerg. Phone: FRanklin 6-0861.

**PARAMOUNT, Wilder Bldg.—EDison 2-5101**
Br. Mgr.: Lawrence D. Terrell. Office Mgr.: Jack King. Sales: B. A. Slaughter, Joe Cutrell, Dean Morris. Bookers: Jerry Helms, Yates Pryor, Bob Lynch, Tommy Lambert. Cashier: Mildred Hoover. Emerg. Phone: FRanklin 5-1805.

**20TH CENTURY-FOX, 308 S. Church St.—EDison 2-7101**
Br. Mgr.: J. O. Mock. Sales: Lloyd Edwards, G. M. Martin, S. Y. Cloninger. Bookers: Jack Webb, James Couey, Ernest Holder. Cashier: Mildred Warren. Emerg. Phone: EDison 3-2090.

**UNITED ARTISTS, 225 W. Third St.—EDison 2-5077**
Br. Mgr.: Harold Keeter. Sales: Charlie Hunsuck, R. M. Boovy, R. W. McClure. Bookers: Gene Gregory, Earl Blake. Cashier: Josephine Donnelly. Emerg. Phone: FRanklin 5-3843.

**UNIVERSAL-INTERNATIONAL, 313 S. Church St.—EDison 2-3159, EDison 2-8047**
Br. Mgr.: J. W. Greenleaf. Office Mgr.: Willard Ayers. Sales: George A. Royster, John H. Griffin. Booker: Austin Roberson. Emerg. Phone: FRanklin 7-6626.

**WARNER BROS., 311 S. Church St.—FRanklin 6-5611**
Br. Mg.: J. W. Kirby. Office Mgr.: Robert E. Heffner. Sales: M. B. McAfee, M. R. Holder. Bookers: A. W. Bell, Kirkland Broom, Kenneth Hall. Cashier: Thelma Culp. Emerg. Phone: EDison 3-1311.

### • *Supply Dealers*

**CHARLOTTE THEATRE SUPPLY, 227 S. Church St.—EDison 3-9369** Emerg. Phone: FRanklin 5-6578.

**DIXIE THEATRE SUPPLY CO., 213 W. Third St.—EDison 2-4343** Emerg. Phone: EDison 3-3381.

**HARRIS THEATRE SALES, 315 S. Church St.—FRanklin 5-0111** Emerg. Phone: EDison 4-5915.

**INDEPENDENT THEATRE SUPPLY CO., 216 W. Fourth St.—EDison 2-5050** Emerg. Phone: FR 5-2015.

**NATIONAL THEATRE SUPPLY, 304 S. Church St.—EDison 2-7753** Emerg. Phone: EMerson 6-0020.

**STANDARD THEATRE SUPPLY CO., 1624 Independence Blvd., W.—FRanklin 5-6008**
Emerg. Phones: FR 6-8212, JA 3-6849.

**THEATRE EQUIP. CO., 1220 E. Seventh St.—FRanklin 5-8481**

**WIL-KIN, INC., Sales Dept., 229 S. Church St.—EDison 3-6101**
Emerg. Phones: ED 4-5567; Candy Dept., 129 W. First St.—ED 4-3616.

### • *Screen Trailers*

**CHARLOTTE POSTER EXCHANGE, 219 S. Mint St.—EDison 4-3321**

**NATIONAL SCREEN SERVICE, 300 W. Third St.—EDison 3-6628** Emerg. Phone: EDison 4-6712.

### • *Signs, Advertising and Printing*

**BENTON CARD CO., Benson, N. C.—3071**

**CHARLOTTE POSTER EXCHANGE, 219 S. Mint St.—EDison 4-3321**

**CHARLOTTE THEATRICAL PRINTING, 233 W. Second St.—EDison 4-7882**

**NATIONAL SCREEN SERVICE, 300 West Third St.—EDison 3-6628**

### • *Film Delivery Services*

**CAROLINA DELIVERY SERVICE, 1336 S. Graham St.—EDison 3-5196**

**OBSERVER TRANSPORTATION CO., 600 South Tryon St.—EDison 4-1651**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

### SAN FRANCISCO

(*Continued from page 12*)

posh international Awards Ball and champagne supper which followed the performance.

Apart from the entries for the first time in four years from such countries as Russia, Israel, Korea, Pakistan, Mexico, and Sweden, other waves of enthusiasm were notable. San Francisco's own Film Row, while previously always sympathetic toward Bud Levin's efforts, this year pitched in to help with a vengeance. The exhibitors and film exchange managers plugged hard and long and in the closing days of the festival staged a giant cocktail party for all the foreign visitors to the festival in the grand foyer of the Fox Theatre. Toiling under the banner of the Northern California Foreign Film Theatres Association, the arrangements were made by a committee composed of Irving Ackerman, Roy Cooper, Martin Foster, L. S. "Ben" Hamm, Gerald Hardy, John Klee, John Parsons, Herbert Roesner and Maury Schwarz.

Press coverage of the festival eclipsed all previous fetes. No less than 14 overseas correspondents registered with the Festival press office, together with twice that number of domestic reporters including foreign language publications from all over the U.S., Canada, Mexico, Hawaii, and even Alaska.

Mary Pickford, accompanied by her husband, Buddy Rogers, flew up from Hollywood at Levin's invitation to preside as First Lady of the Festival. The former "America's Sweetheart" of silent films worked enthusiastically in her real life role, but on the third day a sad event caused her sudden departure—the death of Rogers' mother. Another Hollywood notable attending virtually all the performances was Academy Award winning director Edward Dmytryk and Mrs. Dmytrk. He served as a judge in the 1959 festival.

Whereas in previous festivals the judges were composed of American movie aficionados, this year's judging panel was truly international in flavor. The judges were Jean Renoir, France's top film director and son of the immortal painter Pierre Renoir; Alexander V. Karaganov, leading Moscow drama critic, and Herman G. Weinberg, New York translator, critic, film maker, and well known for his subtitling of most of the important foreign films. A special judge was Darius Milhaud, noted French composer, who has composed numerous musical sound tracks for the movies. It was Milhaud's chore to select the best musical score of the films in the festival.

## Court Okays WBTV Sale

NEW YORK—Judge Owen McGivern in Supreme Court, New York County, denied Batjac Productions, Inc.'s motion to enjoin Warner Bros., Seven Arts Associated Corp., and Seven Arts Productions, Ltd., from licensing for free television a number of post-1949 Batjac pictures distributed by Warners.

Judge McGivern said in his decision that Warners and Seven Arts were "acting within their rights in licensing the pictures."

The Batjac pictures involved are "Big Jim McLain," "'Island in the Sky," "Hondo," "The High and The Mighty," "Blood Alley," "Plunder of the Sun," "Ring of Fear," and "Track of the Cat."

## Gilbralter Sues RKO

NEW YORK—Gibralter Pictures, Ltd., of England, has filed suit in Federal District Court seeking $500,000 damages from RKO Teleradio Pictures charging that the distributor failed to use its best efforts to promote "No Road Back."

# The NEW YORK Scene

### *By Mel Konecoff*

JAMES H. NICHOLSON, president of American International, reported that 1961 should see 12 important releases distributed at the rate of one per month plus six smaller productions. This compares with four important features released in 1960, supplemented by 12 others including two reissues. "House of Usher," he reported, is the company's biggest grosser domestic and foreign to date.

He also stated that in line with the company's foreign expansion program, it had acquired three films exclusively for foreign distribution. Formerly American International Pictures Export Corporation handled only product produced or acquired initially for U.S. release. This deal underlines the necessity for acquiring additional product to keep the A-I recently-established world-wide distribution system busy.

William G. Reich, vice-president in charge of foreign distribution, commented that American distributing companies throughout the world are the strongest, and that foreign producers prefer and are anxious to utilize the American distribution system for their own product.

The three films acquired are "The Matador," starring Vittorio Gassman, for distribution in Latin America and the Far East; "Some Like It Cold," an Italian comedy for South America; and a Jack Palance starrer, "Revolt of the Barbarian," for the Far East and South America. Negotiations are presently under way with Roger Corman's Filmgroup Productions to handle foreign distribution of their releases, which are distributed domestically by their own organization.

Executive vice-president Samuel Z. Arkoff is presently in Europe concluding negotiations for an English language horror film, "The Fright." Edgar Allen Poe's "The Pit And The Pendulum" will be produced for world-wide distribution with Vincent Price starring.

Nicholson sympathized with exhibitors who were decrying the product shortage, and he thought the situation far more serious because the major companies insisted on releasing their blockbusters solely during the summer months and holiday seasons. He opined that exhibitors are thereby faced not only with the appalling lack of product during other periods of the year, but also pictures of a lower caliber boxofficewise. By releasing A-I pictures during these famine periods, Nicholson revealed that they did excellent business with their features. Future releases will, therefore, be aimed again for these so-called famine periods.

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## Dal-Art Handles Janus

DALLAS—Ira Michaels, vice-president in charge of national sales for Janus Films, announced that the exclusive franchise to all Janus films in the Texas and Oklahoma exchange areas has been given to the newly formed Dal-Art-Films. The company is head quartered in Dallas, under the direction of Fred Beiersdorf.

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# CANADIAN Highlights

### *By Harry Allen, Jr.*

YET ANOTHER NEWSPAPER in Canada has opposed motion picture censorship—this time the Calgary Albertan, teeing off from the recent brief on the subject from the Canadian Bar Association committee. It writes: "Moral standards are maintained by positive means, rather than by negative restrictions." It said that film censorship "opens a wide door that invites thought control." The editorial goes on, "Weare not urging that film producers should be given free rein to foist filth on the public. In this area, as in others, the preservation of a free society requires safeguards against the abuse of freedom. But it also requires that decisions as to when freedom has been abused should be made by the courts, operating within the framework of fairly precise legal definities, not by officials relying upon their own judgment and the approval of their political employers."

**TWO FILM SOCIETIES are operating in Toronto, and offer their films on Sundays to members only. But a large proportion of their films are films which were theatrically released. The two, Toronto Film Society and the A-G-E Society, hold their screenings at the Odeon Hyland. The film societies are encouraged by film distributors because they spark a continuing interest in films at theatres. More than one theatre has taken advantage of the interest in the old movies. . . . Unique among small theatres are the dual art theatres being planned by Yvonne Taylor for the showing of foreign and art films. The theatres, each with seating for 130, will be in an office building in Toronto. Mrs. Taylor also operates the International Cinema and the Towne Cinema, in Toronto. . . . North Bay is yet another Ontario city to advocate Sunday movies. Already Toronto has decided to place the question on the ballet in the coming election. The North Bay local of the International Association of Theatrical and Stage Employees has asked that the matter be put to a public vote. In Ottawa over 16,000 have signed a petition for a vote on Sunday sports. Only 12,500 names are required for the question to be placed before the electorate.**

## U-I Declares Dividend

NEW YORK—The board of directors of Universal declared a quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock of the company, payable Dec. 1 to stockholders of record on Nov. 15.

## Three From Embassy For Release By MGM

NEW YORK—A major multi-picture production and distribution agreement between Metro-Goldwyn-Mayer and Embassy Pictures was announced by Joseph Vogel, president of MGM, and Joseph E. Levine, president of Embassy.

By the terms of the agreement, Metro acquires world distribution rights to three of Levine's forthcoming spectacle attractions.

The motion pictures involved include "The Thief of Bagdad," an adventure story of the Arabian Nights starring Steve Reeves and Georgia Moll, in wide-screen and Eastman color; "Morgan, the Pirate," with Steve Reeves, in wide-screen and Eastman color; and "The Wonders of Aladdin," a fantasy spectacle with Donald O'Connor starred, in wide-screen and Eastman color.

In revealing the multi-faceted agreement, Vogel stated, "The entire Metro organization is extremely gratified to have commenced this long-range association with Mr. Levine. He has certainly demonstrated his dynamic showmanship and all of us are certain that this joint venture will be a happy and profitable one."

At the same time, Levine declared, "This agreement is a great step forward for Embassy Pictures and I know that together with the illustrious MGM organization, we will demonstrate the kind of energetic showmanship which will result not only in success for our respective companies but will provide the theatre owners of the United States and the world with pictures for the mass-appeal audience."

## Beaver Champion Moves

NEW YORK—Beaver Champion Attractions, the newly-formed company headed by James A. Mulvey which will specialize in high budget merchandising campaigns for feature films, moved its headquarters to a new location at 1270 Avenue of the Americas.

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# REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September ta September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Cambined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 64, No. 24 NOVEMBER 9, 1960

## ALLIED ARTISTS

### The Plunderers (6008)

WESTERN
94M.

Allied Artists

**ESTIMATE:** Interesting western should appeal to action fans.

**CAST:** Jeff Chandler, John Saxon, Dolores Hart, Marsha Hunt, Jay C. Flippen, Ray Stricklyn, James Westerfield, Dee Pollock, Roger Torrey, Harvey Stephens, Vaughn Taylor, Joseph Hamilton, Ray Ferrell, William Challee, Ken Patterson, Ella Ethridge. Executive producer, Scott R. Dunlap; produced and directed by Joseph Pevney.

**STORY:** Four saddle tramps ride into a quiet western town and decide to take it over. They are young and the townsfolk don't recognize the danger they represent until it is too late. The four are leader Ray Stricklyn, Mexican John Saxon, giant Roger Torrey, and young Dee Pollock, who doesn't like what they are doing. Rancher Jeff Chandler, Civil War hero with a paralyzed right arm, refuses to become involved, but when Strick lyn kills timid sheriff Jay C. Flippen, Chandler takes a hand. Torrey beats Chandler badly, but Dolores Hart gives him new courage by professing her love for him. First, the aroused townsfolk capture Pollock, who wants nothing more than to return to his home. Saxon forces his attentions on Hart and is also captured by Chandler. Chandler kills Torrey in a knife duel and beats Stricklyn in a gun fight. The town realizes they have been the victim of a situation they never should have allowed to develop. They free the frightened Pollock, who has learned his lesson.

**X-RAY:** This is a good western with a different twist as four young saddle tramps terrorize a town. Performances are good and action sequences well handled. Western fans should find it to their liking. Direction is crisp, and the entry shapes up as a good one of its type, Saxon delivers an interesting characterization as a vicious but highly intelligent Mexican, and the rest of the cast keeps pace. Hart is a fine young performer and makes an appealing heroine. Where action, particularly the western variety, draws an audience, this is a good booking. Screenplay is by Bob Barbash.

**AD LINES:** "Too Young To Care, But Old Enough To Die"; "A Town Trapped By Violence And A Man Saved By Love."

## AMERICAN-INT.

### Journey To The Lost City (508)

MELODRAMA
95M.

American-Int.
(Colorscope)

**ESTIMATE:** Exploitable spectacle for the program.

**CAST:** Debra Paget, Paul Christian, Walter Reyer, Claus Holm. A Fritz Lang production.

**STORY:** Architect Paul Christian comes to India commissioned by a widowed Maharajah, Walter Reyer, who plans to marry temple dancing girl Debra Paget despite the opposition of his brother, Claus Holm, who wishes to succeed to the throne. Christian saves Paget from some tigers and learns she is to perform a sacred temple dance. In the secret caverns of the palace, Christian learns of Holm's plan of revolt. He is captured and imprisoned in a dungeon. Since he has fallen in love with Paget, he awaits death the moment her wedding to Reyer takes place. He manages to double-cross Holm and his men, and the royal guard saves Reyer. The Maharajah releases Paget and has a royal escort take Christian and her to the frontier.

**X-RAY:** Produced in India, this peculiarly fascinating film unfolds in serial style with one contrived thrill situation following another as the hero fights his way through one hair-raising situation after another. The spendor and pagentry of old India come through, however, while Paget makes a beautiful dancing girl, although in one sequence she appears pretty scantily clad and her belly dance is most suggestive. The color is an in and out job, but for the most part is on the plus side. This can be exploited for better results in the none too fastidious spots. The dialogue and the story are pretty elemental, but there is plenty of action.

**AD LINES:** "Gigantic, Fabulous . . . She Challenged A Savage Empire Lost A Thousand Years In Time"; "A Soldier Of Fortune And A Temple Dancing Girl In A Mysterious, Barbaric Land Where Survival Is The Only Law."

## PARAMOUNT

### The World of Suzie Wong

DRAMA
129M.

Paramount
(Technicolor)
(Made in Hong Kong and England)

**ESTIMATE:** High rating, colorful screen version of hit book and play.

**CAST:** William Holden, Nancy Kwan, Sylvia Syms, Michael Wilding, Laurence Naismith, Jacqui Chan. Produced by Ray Stark; directed by Richard Quine.

**STORY:** American artist William Holden lands in Hong Kong determined to give himself a year to make good. He takes a room at a cheap hotel and soon discovers that he is the sole male tenant. The others are "yum yum" girls, one of whom is beautiful Nancy Kwan (Suzie Wong). Kwan is a curious mixture of woman and child, whose innocent lies to others and herself enable her to think of herself as pure despite her profession. Holden meets banker Laurence Naismith and his daughter Sylvia Syms, who is attracted both to the artist and his work. Kwan poses for Holden and pretends to the other girls that she is his romantic conquest as well. Holden is attracted to Kwan but can not reconcile his western attitudes with her more flexible moral code. She tries to explain that she loves him and the other men in her life mean less than nothing. When Holden rejects her, she accepts the offer of Michael Wilding to keep her. Wilding later goes back to his wife. Holden can no longer hide from the truth and accepts Kwan's love. He is truly happy, but supporting the two of them is impossible. When he learns that Kwan also supports an infant son, he decides to give up his art and work in the bank. Kwan is against this and tells Holden she will return to life as a "yum yum" girl to support him while he works, Incensed, he throws her out. The terrible rains come, and Holden realizes he can never be happy without Kwan. She returns to tell him that the rains have caused the house where her baby was kept to collapse. The baby is found dead, and the tragedy unites the American artist and the "yum yum" girl.

**X-RAY:** A best selling novel, a hit play, and now a colorful, high rating screen drama—that is the success story of Suzie Wong. A talented cast headed by the powerful marquee name of William Holden does full justice to the property, and the colorful Hong Kong locations and atmosphere give the film a scope no other medium could match. Nancy Kwan is as provocative a new screen personality as has appeared in quite some time, and a real eyeful for the men in the audience. She'll be heard from again, that is for sure. The ladies have a fine dramatic love story to follow, and there are scenes of real humor to lighten the proceedings from time to time. The Orient was never more fascinating, and the Technicolor camera has caught all its magic. Production and direction are first-rate. The film should have the same broad appeal that the book and play delivered. Screenplay is by John Patrick, from the novel by Richard Mason and the play by Paul Osborn.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "A New World Of Entertainment . . . With A Boldness The Screen Has Never Known"; "East Meets West In A Tender Drama Of Love And Passion That Thrilled Millions Of Readers And Playgoers."

## 20th-FOX

### The Goddess Of Love

MELODRAMA
68M.

20th-Fox
(CinemaScope) (Color by DeLuxe)
(Italian-made) (English dialogue)

**ESTIMATE:** Mediocre fare for the duallers.

**CAST:** Belinda Lee, Jacques Sernas, Massimo Girotti, Maria Frau, Luigi Tosi, Claudio Gora, Elli Parvo, Camillo Pilooto, Enzo Fiermonte. Executive producer, Gian Paulo Bigazzi; directed by Victor von Tourjansky.

**STORY:** Macedonian officer Jacques Sernas, wounded in the war with Greece, is taken into the house of Greek sculptor Massimo Girotti. Girotti is working on a statue of Aphrodite and his model is lovely shepherdess Belinda Lee. Lee and Sernas fall in love, and a jealous Girotti betrays the Macedonian to Greek troops. The couple attempts to flee but Sernas is wounded. Lee believes him dead and as revenge against Girotti tells him she would rather be the lowliest camp follower than stay with him .The Macedonian forces, led by Sernas, who had been released in an exchange of prisoners is victorious. Sernas finds Lee, who attempts to kill herself because of the depths to which she has fallen.

He rescues her, and they are reunited.

**X-Ray:** The less said about the dramatic values of this mediocre film, the better it will be for all concerned. Color is uneven, and the choppily edited story is hard to follow and equally unrewarding. It will satisfy only the least discriminating audiences as part of the bill. Lee, quite pretty, is wasted, as is the rest of the cast. It obviously started out quite a bit longer than 68 minutes, and the cutting is far from skillful. Let's leave it with the comment that everyone concerned, we hope, will do better next time .

**Tip On Bidding:** Lower rates.

**Ad Lines:** "In An Age Of Titans, She Was History's Greatest Temptress . . . On The Field Of Battle, She Was Desire And Destruction"; "She Was Aphrodite, Goddess Of Love . . . Men Risked Death For A Promise Of Her Favors."

### Legions Of The Nile (037)

Melodrama
91m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Dubbed into English)
(Italian-made)

**Estimate:** Acceptable spectacle for the program.

**Cast:** Linda Cristal, Ettore Manni, Georges Marchal, Conrado Sanmartin, Maria Mahor, Alfredo Mayo, Daniela Rocca, Mino Doro, Andrea Aureli, Stefano Terra. Produced by Virgilio De Blasi and Italo Zingarelli; directed by Vittorio Cottafavi.

**Story:** In the year 50 B.C., Augustus Caesar lands on the shores of Africa and intends to head for Egypt to conquer Cleopatra (Linda Cristal) and Roman General Mark Anthony (Georges Marchal). The latter rallies the forces of Egypt and the kingdoms surrounding, hoping to defeat Caesar. Caesar sends a secret ambassador, Ettore Manni, to Alexandria and Marchal to try and persuade him to come back home and surrender to him but Marchal refuses. The priests recognize in Manni danger and try to kill him, but he successfully evades death. He also falls in love with a mysterious beauty, who turns out to be the Queen, leaving the palace for thrills to be found in the night. The day of the battle dawns and Marchal is defeated by overwhelming forces and treachery among his allies. Believing himself abandond by Cristal, Marchal kills himself. Cristal, realizing all is lost and remorseful over Marchal, also kills herself. Manni leaves to seek peace and freedom elsewhere, followed by a freed slave girl, who is in love with him.

**X-Ray:** Color, spectacle, action galore, adventure, and romance are to be found here, and these make the entry acceptable for the program. Its weaker points are the dubbing and a story that could use some tightening. The performances are adequate, and direction and production are okay. The photography is good. Possibly some extra selling and exploitation could garner better returns in many situations.

**Tip On Bidding:** Program rates.

**Ad Lines:** "Violent Adventure Sweeps The Valleys of the Nile"; "The Towering Spectacle Of The Conquest Of An Empire."

### North To Alaska

Comedy
122m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

**Estimate:** Comedy has angles.

**Cast:** John Wayne, Stewart Granger, Ernie Kovacs, Fabian, Capucine, Mickey Shaughnessy, Karl Swenson, Joe Sawyer, Kathleen Freeman, John Qualen, Stanley Adams. Produced and directed by Henry Hathaway.

**Story:** In 1900 in Alaska, John Wayne, his partner Stewart Granger, and Fabian, the latter's brother, strike it rich with a gold mine. Wayne goes to Seattle to buy mining machinery and to bring back Granger's fiancee, who has been waiting for several years. He finds that she didn't wait and is married. She faints when she learns he is wealthy. At a house where girls specialize in pleasing men, Wayne makes the acquaintance of Capucine, and he decides to take her back as a substitute for Granger. She misunderstands and thinks he is taking her for himself. She is pleased because she has fallen in love with him. She is upset when she learns the truth but decides to play along in the hope that Wayne will be attracted to her. Upon arrival, he has to hurry to the mine to ward off trouble from claim jumpers. She goes along after meeting confidence man Ernie Kovacs, who won the hotel with crooked card playing. It seems that Kovacs knew her intimately and intends to resume their relationship, but she isn't having any. Granger is upset by the news but isn't too disappointed in Capucine. When he sees that she is in love with Wayne, he is determined to help her win him. Fabian falls for her, too, but is brushed off. Kovacs, meanwhile, has filed a cross claim on their gold mine and the army steps in until it is settled. Wayne settles it by proving Kovacs was crooked in his claim after a rough battle on the streets of Nome. As Capucine is about to leave, Wayne realizes he loves her.

**X-Ray:** A cast of considerable stellar magnitude has been rounded up for this visit to Alaska in color and CinemaScope, and the result is moderately entertaining and sometimes funny. By the count, there are three good brawls herein and they are lulus, the kind audiences really enjoy. There's only one fault—the story gets in the way of the action. Wayne is fine as the two-fisted hero. There's too little on screen of Granger and Kovacs, and it was difficult to believe that Capucine is a bad girl who turns good. The presence of Fabian, who is cute, is good for the teen trade. Presented as a package, there's quite a bit offered the public—maybe a mite too much. Direction and production are average. Efficient and concentrated selling could make a big difference at the boxoffice. The screenplay is by John Lee Mahin, Martin Rackin, and Claude Binyon, based on the play, "Birthday Gift," by Laszlo Fodor, from an idea by John Kafka. The tune "North To Alaska" sung by Johnny Horton can be heard and is a plus factor.

**Tips On Bidding:** Up to individual situation.

**Ad Lines:** "An All Star Cast Combine Talents For An Enjoyable Screen Treat." "A Comedy And Thrill Visit To Our New State."

## WARNERS

### The Sundowners (007)

Drama
133m.

Warners
(Filmed in Australia)
(Technicolor)

**Estimate:** Highly interesting drama.

**Cast:** Deborah Kerr, Robert Mitchum, Peter Ustinov, Glynis Johns, Dina Merrill, Chips Rafferty, Michael Anderson, Jr., Lola Brooks, Wylie Watson, John Meillon, Ronald Fraser, Mervyn Johns, Molly Urquhart, Ewen Solon. Produced and directed by Fred Zinnemann.

**Story:** Robert Mitchum is a drover, who travels through Australia taking jobs herding sheep, accompanied by his wife, Deborah Kerr, and thier son, Michael Anderson, Jr. They have few possessions and no home, yet their life has been a rich one. Kerr and Anderson, however, have been yearning to settle down in one place they can call home. Mitchum is against any such notion. Needing an assistant, Mitchum hires wandering Englishman Peter Ustinov while the pair of them are drunk. When they deliver the sheep, Kerr persuades Mitchum to let them all take a job helping in the shearing of the sheep owned by Ewen Solon and his wife, Dina Merrill. Kerr hopes they can save enough money to put a down payment on a farm. Pregnant Lola Brooks joins her husband, one of the shearers, and the other two women assist in the delivery of the child. Mitchum is persuaded to represent the men in a shearing contest and loses. He does win a race horse in the gambling that follows, and they leave to race him at the various tracks. They win several times and get Mitchum to agree to the buying of the farm. He goes out for a night on the town and loses all of their money. Almost sure of having won a bigger race, Mitchum is still willing to sacrifice and get the farm, but the horse is disqualified, and they ride off still wandering with Ustinov trailing behind.

**X-Ray:** This entry might be termed an earthy story of Australia and a family of itinerant, hard-living sheep drovers. It's told well with the proper amount of tenderness, violence, romance, simple desire, and there's an abundance of humor and heart-warming situations. Performances are fine with Kerr, Mitchum, and Ustinov particularly outstanding, while the direction and production are in the better category. The scenic Australian countryside, the people, the language, and the different dress and customs all add interest. The film should prove to be sterling entertainment for the entire family. The color photography is also a plus factor in the overall picture. The screenplay is by Isobel Lennart, based on the novel by Jon Cleary.

**Tip On Bidding:** Higher rates.

**Ad Lines:** "Glorious Adventure Filmed In Australia"; "A Thrilling Tale Of People And A Country That Is Still New."

## FOREIGN

### Confess, Dr. Corda

Drama
101m.

President Films
(German-made)
(English titles)

**Estimate:** Well-made, suspenseful import.

**Cast:** Hardy Kruger, Elisabeth Mueller, Lucie Mannheim, Hans Nielsen, Fritz Tillman, Eva Pflug, Rudolf Fernau, Siegfried Lowitz. Directed by Josef Von Baky; A CCC Film; Artur Brauner Production.

**Story:** Dr. Hardy Kruger is having an affair with a nurse, Eva Pflug. He makes a date to meet her on the path near the woods but is delayed. When he finally does arrive, he discovers her ravaged body in the woods. Fear of a scandal seals his lips, and when she is reported missing, he arranges for the body to be found. Investigation involves him, and after tiring of questioning, he is arrested and charged with the murder of his mistress. He continues to battle the circumstantial evidence against him from his cell while colleagues and friends are ready to believe the worst. Only his faithful wife, Elisabeth Mueller, and his father believe in him, and she does what she can, hiring a skillful lawyer, who begins to cast doubt on the strong case against Kruger. Finally, the only thing that can save him is another murder by the same killer. The latter does eventually try again but botches the job and is caught. He confesses to the murder of the nurse, and Kruger is freed at last to return to Mueller.

**X-Ray:** Justice works in slow and mysterious ways sometimes, and this is one of those times. When police accuse a married doctor of the murder of his nurse-sweetheart based on circumstantial evidence, the result will have audiences watchful and waiting. The film has a documentary flavor at times and a melodramatic fervor at other times. Coupled with capable performances, especially by Hardy Kruger, the accused, and very good direction, it emerges as a better import. It is based on an actual Berlin murder case. The screenplay is by R. A. Stemmle. Outdoor location filming adds to the effectiveness of the film. Murder and suspense fans should appreciate the entry.

**Ad Lines:** "A Killer On The Loose"; "A Thriller That Will Shock Many."

### A Dog, A Mouse And A Sputnick

Comedy
85m.

Films Around The World
(French-made)
(English dubbed)

**Estimate:** Fairly amusing comedy.

**Cast:** Noel Noel, Denise Grey, Mischa Auer, Noel Roquevert, Darry Cowl, Natalie

Nerval, Robert Lombard, Pauline Carton. Produced by Louis De Masure; directed by Jean Dreville.

**Story:** Noel Noel, a rather old fashioned and conservative Frenchman, is injured in an auto accident which blacks out part of his memory dealing with the years after World War I. While recuperating in his garden, he comes across a laboratory dog and white mouse from the capsule of a Soviet Sputnick. Believing the dog to be one that he lost years prior, he adopts both animals. The Soviet Government requests the return of the experimental animals, but Noel refuses and holds off the forces of authority at gun point. He finally capitulates and is offered a trip to Moscow with the animals and his wife. He wanders into a "dud" Sputnick which was to have taken professor Mischa Auer into space, and it goes off, propelling them into orbit. They land safely, and he returns home to resume his normal life once again.

**X-Ray:** The French here turn their hand to topical comedy, and the result is a sometimes funny, sometimes not-so-funny film. Russian attempts to rocket to the moon and elsewhere are worked to the blast-off point. The cast is ordinary as are the direction and production. The appropriate version can play either the art house or the regulation house as filler for the program. The screenplay is by Jean-Jacques Vital.

**Ad Lines:** "Even The Race For Space Has Its Moments Of Humor"; "Fun For All In This Race For Space."

## Good Girls Beware

Melodrama 76m.

Fanfare
(French-made) (Dubbed in English)

**Estimate:** Sexy French gangster meller.

**Cast:** Antonella Lualdi, Robert Hossein, Michele Cordoue, Jacqueline Porel, Gerard Oury, Jean Gaven, Andre Luguet, Pierre Mondy, Georges Flamant, Alain Saury, Elizabeth Manet, Dominique Page, Roland Lesafre. Produced by Robert Dorfmann; directed by Yves Allegret.

**Story:** Gangster Robert Hossein gets out of jail after a five year frame and murders the current underworld chief to again take over as head of the vice ring. He is observed by innocent Antonella Lualdi. She is kidnapped and taken to a hideout in a house of prostitution by dissident members of the gang, who intend to blackmail Hossein with her testimony. Schooled in prostitution activities, she attempts suicide. Hossein meets her, and unaware of the real reason she is at the hideout, falls in love with her. Recognizing the dangers of their close association, the rival gangsters attempt to dispose of her. Reprisals from Hossein result in a final showdown with the police also arriving. All are either captured or commit suicide.

**X-Ray:** Aimed at the sex-sation market, this dubbed French gangster meller of the prostitution racket may get by in spots where it can play. However, it is scraping the bottom of the barrel. Based on a novel by James Hadley Chase, "Miss Callaghan Comes To Grief," it is action all the way. Some of the scenes of the workings of the prostitution racket are pretty revealing and frank, with considerable half-nudity shown. The male actors are for the most part standard gangster types. The dubbing job is fair, although at times the action is a trifle hard to follow.

**Ad Lines:** "Learn How Good Girls Become Bad Girls"; "The Bullet-Riddled Story Of A Gangster And A Gal From 'Cora's Place.'"

## It Happened In Broad Daylight

Drama 97m.

Continental
(German-made) (Dubbed in English)

**Estimate:** Absorbing crime yarn.

**Cast:** Heinz Ruhmann, Michel Simon, Roger Livesey, Gert Frobe, Berta Drews, Anita Van Ow, Maria Rosa Salgado, Sigfried Lowitz. Directed by Ladislao Vajda; produced by Lazar Wechsler.

**Story:** When itinerant peddler Michel Simon stumbles on the body of a little girl, he is taken into custody by police as his story has some irregularities. Inspector Heinz Ruhmann, who is leaving the department to head police operations in Jordan, is not convinced of his guilt despite the abundance of circumstantial evidence. When he tells the parents the bad news, he makes a promise that the killer will be caught. Questioning establishes that the dead girl was seen talking to a big man who had giver her candy. When Simon can no longer stand the pressure, he commits suicide in his cell, and the authorities mark the case closed. Ruhmann cancels his trip abroad and decides to work on the case as a civilian, having resigned from the department. With the help of psychiatrist Roger Livesey, he is able to put together a picture of the type of man he is looking for. The pattern shows that there were two other similar murders and all took place along a single highway in Switzerland. He rents a gas station on the road and finds widow Maria Rosa Salgado and her daughter Anita Von Ow, who resembles the dead girl, to care for the place. In the town, big, hulking Gert Frobe doesn't get along with his wife and he takes out this anger on the children, getting satisfaction from killing them. He meets Von Ow, getting her promise not to tell anyone of the meetings in the woods. Ruhmann is attached to the child and becomes nervous when she is missing. She admits meeting Frobe, and Ruhmann sets a trap which catches Frobe. The case is now really closed.

**X-Ray:** From European police files comes another suspenseful thriller, this time about a depraved, mentally-unbalanced murderer who preys on children. The plot is skillfully concocted so that interest is maintained on high throughout, and the cast contributes much with its skillful performances, aided by better direction and production. On-location exteriors are of great value and give audiences additional sources of interest. The import could play quite well on most programs where there is interest in this kind of screen fare. The screenplay is by Friedrich Duerrenmatt, Ladislao Vajda, and Hans Jacoby, based on the novel "The Pledge" by Duerrenmatt.

**Ad Lines:** "Death Lurked In The Woods For Young Girls"; "One Man Went After A Killer When A Police Department Gave Up The Chase."

## Left, Right And Center

Comedy 95m.

BCG Films
(English-made)

**Estimate:** Good English satirical comedy for art and specialty spots.

**Cast:** Alastair Sim, Ian Carmichael, Patricia Bredin, Eric Barker, Richard Wattis, Jack Hedley, Moyra Fraser, Gordon Harker, Leslie Dwyer William Kendall, John Salew, Philip Morant, Russell Waters, Fred Griffiths, Hattie Jacques, George Benson, Anthony Sharp, Moultrie Kelsall, Olwen Brookes, Peter Elliot, Bill Shine, Erik Chitty, Jeremy Hawke, Frank Atkinson, Redmond Phillips, Irene Handl, John Sharp, Olef Pooley, Eamonn Andrews, Gilbert Harding, Carole Carr, Josephine Douglas. Produced by Frank Lauder and Sidney Gilliat; directed by Sidney Gilliat screenplay by Sidney Gilliat and Val Valentine.

**Story:** Opponents for a British Parliamentary by-election are Conservative candidate Ian Carmichael, well-known TV personality who knows nothing of politics or the area he is to represent, and Labor candidate Patricia Bredin, staunch defender of the rights of the working class. They are taken in hand during the campaign by professional politicians Eric Barker, for Labor, and Richard Wattis, for the Conservatives. Carmichael stays with his uncle, Alastair Sim, unprincipled nobleman who has turned his estate into a gigantic amusement park and sees the election as a fine opportunity to stimulate business. Much to the dismay of Barker and Wattis, the two candidates fall in love and refuse to say nasty things about each other. By arousing the jealousy of both, the politicians succeed in getting their minds back on the election. In a very close contest, Carmichael is elected but Sim dies and Carmichael must go to the House of Lords. The distraught politicians must now do it all over again in a new election.

**X-Ray:** The British are poking fun at themselves again here, and no one can do it better. Targets for laughter are politics, TV, and commercialization, and in the deft hands of Carmichael and Sim, the laughs are plentiful. As always, a host of excellent character types contribute to the fun. Many Americans will see an uncomfortable parallel to our own election campaigns, and this should add to the fun. Discriminating audiences in art and specialty spots and elsewhere where British comedies have been successful should like this one as well. It is not the best of the recent flood of such features, but it is certainly enjoyable. Newcomer Patricia Bredin is an effective heroine. Perhaps the limitations come from the single joke nature of the piece. There is an audience for these good English comedies, and Sim and Carmichael have built a certain American following.

**Ad Lines:** "Politics Make Strange Bedfellows . . . And This Crew Is The Strangest Of All"; "A Political Campaign Guaranteed To Win Your Vote In Laughter."

## The Love Game

Drama 88m.

Films Around The World
(French-made)
(English titles)

**Estimate:** Okay entry for art spots.

**Cast:** Jean-Pierre Cassel, Genevieve Cluny Jean-Louis Maury, Maria Pacomo, Robert Vattier, Mario David. Produced by Claude Chabrol; directed by Philippe de Broca.

**Story:** Jean-Pierre Cassel and Genevieve Cluny live together and work together in their antique shop without the formality of being married. When she gets the urge to have children and wants marriage, he balks, preferring their present carefree arrangement. She tries to remain angry, but he charms her out of it. They go on a picnic with their friend, Jean-Louis Maury, who has a real estate office across the street, and he suggests that she give up Cassel and marry him. She agrees to come live with him, and they inform Cassel. Before they can spend their first night together, Cluny insists that they go out and have a good time. She spends the hours dancing with whoever comes along. Meanwhile, Cassel has given the matter a great deal of thought and decides to marry her and have children. He awaits their return and takes her aside to tell her of his decision. She agrees to his proposition.

**X-Ray:** There are a few cute scenes herein but on the whole, charm is not sufficient to hold the film together throughout the running time. The acting is adequate and the direction and production are average. The backgrounds, set-ups, and situations are good for the most part. The screenplay from an idea by Genevieve Cluny is slight. It should do okay in the art spots and the title can be exploited.

**Ad Lines:** "The French Film That Was Held Up By U.S. Customs"; "She Wanted Marriage And Babies . . . He Wanted To Play At Romance."

## The Ostrich Has Two Eggs

Comedy 89m.

Janus
(French-made)
(English titles)

**Estimate:** Cute comedy for adults at art and specialty spots.

**Cast:** Pierre Fresnay, Simone Renant, Marguerite Pierry, Georges Poujouly, Andre Roussin, Yoko Tani, Mady Berry, Guy Bertil. Directed by Denys de la Patelliere; a Robert Velaise Production.

**Story:** Pierre Fresnay, head of a middle-class French family, is upset when he finally realizes that all is not normal with his two sons. The younger, 17-year-old Georges Poujouly spends his nights being kept by a youthful Japanese countess who is also a widow, Yoko Tani, while the older son concerns himself with designing women's clothes as a hobby and being a homosexual. His wife Simone Renant, and his mother-in-law, Marguerite Pierry, have been aware of the situa-

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## THE OSTRICH HAS TWO EGGS

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tion and accept it. Fresnay is resentful and angry, but he is somewhat mollified when the older son wins a grand prize for his designing in a national contest. Fame and fortune beckon with the press and television desiring interviews and with a textile manufacturer being willing to sponsor him in a salon of his own. Fresnay finally resigns himself to the situation, especially with the prospect of improvement in the family fortune.

X-RAY: The film can be considered a comic satire on the French middle-class with regard to family life, and if it's accepted as light and amusing, then it's all to the good. Others, more-serious-minded, can find moral decadence in the plot, situations, and revelations, and in that case, the humour is not evident. Obviously, with the homosexual angle so widely and openly discussed, the entry is only suited for adult audiences in art and specialty houses. The cast is good as are the direction and production.

AD LINES: "A Comedy Strictly For Adults"; "Papa Learns A Few Things About His Family That Shock And Shake Him."

# MISCELLANEOUS

## Swiss Family Robinson

DRAMA 126M.

Buena Vista
(Technicolor)
(Panavision)

ESTIMATE: High rating adventure for family trade.

CAST: John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Sessue Hayakawa, Tommy Kirk, Kevin Corcoran, Cecil Parker, Andy Ho, Milton Reid, Larry Taylor. Produced by Bill Anderson; directed by Ken Annakin.

STORY: John Mills, Dorothy McGuire, and their three sons, James MacArthur, Tom Kirk, and Kevin Corcoran, flee Switzerland and the oppressions of Napoleon for New Guinea. Pirates chase the ship into a storm and the crew deserts. The family gets safely to an island in a tub raft and later salvages domestic animals, firearms, etc., from the ship. Not knowing when or if they will be rescued, they build a split-level tree house and construct defenses in case the pirates return. They all thrive on the outdoor life, and Mills believes they have found what they have been looking for. MacArthur and Kirk build an outrigger and explore the other side of the island. They rescue Janet Munro from the pirates who are holding her and her grandfather, Cecil Parker, for ransom. After an arduous trip through the jungle, they return to the tree house. The presence of the girl causes friction between MacArthur and Kirk. The pirates attack, but are thrown back in a furious battle. Parker and an armed merchant ship come to the rescue. Kirk decides to go back to England and school. Mills and McGuire and MacArthur and Munro will stay on the island and help to establish a new colony.

X-RAY: Disney has hit the bulls-eye for the family trade with this highly entertaining screen adaptation of the classic by Johann Wyss. It is colorful, heartwarming, and full of action and intriguing situations. The ingenuity of the marooned family is portrayed by an excellent cast, and everyone from grandfather to the youngest child should enjoy the on-screen proceedings. Photography is first-rate, with lush jungle scenes and delightful animal sequences heightening enjoyment. Production and direction are faultless and the story builds to a rousing action climax that is great fun. Exhibitors who have been complaining of the nature of some current screen fare can present this to their family audiences with every confidence. Its packed with pure enjoyment. Screenplay is by Lowell S. Hawley.

TIP ON BIDDING: Better rates.

AD LINES: "The Greatest Family Adventure Of Them All . . . And What A Wonderful Family It Is"; "Shipwrecked On An Island Paradise . . . The Adventure Dream Of A Lifetime."

## Weddings And Babies

DRAMA 81M.

Morris Engel

ESTIMATE: For art houses.

CAST: Viveca Lindfors, John Myhers, Chiarina Barile, Leonardo Elliott, Joanna Merlin, Gariel Kohn, Mary Faranda. Produced and directed by Morris Engel.

STORY: Photographer John Myhers and model-assistant Viveca Lindfors have been keeping company for some time, and she wants them to get married. He always finds some excuse like the need of new equipment, trouble caring for his widowed mother, Chiarina Barile, etc. She claims that everybody knows of their affair and that she feels cheap and degraded. Barile shows up to claim that she has had a fight with her landlady and has left, so Myhers gets her into a home for the aged. When Lindfors threatens to leave, he agrees to marry her and even buys a ring. An engagement party is in order. Shortly afterwards, things go wrong again with a new camera being broken and his mother disappearing. He finds her in the cemetery near the grave of his father. Lindfors doesn't want to pressure him into a wedding and returns his ring. Called to photograph another wedding, Myhers realizes that he really loves Lindfors and asks her to marry him.

X-RAY: This entry was filmed on a few sets and on the streets of New York. The story is slight with the on-screen expressions being ones of mood and atmosphere. Much of what is seen borders on the amateurish, except for the cast, especially Myhers, Barile, and Lindfors. The latter two are most effectively natural. Direction and production are okay. Art house screens will provide the best setting for this entry. The screenplay is by Engel.

AD LINES: "The Streets Of New York Have A Million Stories—Each Different"; "An Unusual Off Beat Cinematic Experience."

# The Shorts Parade

## ONE REEL

## COLOR CARTOONS

BATS IN THE BELFRY. U-I Walter Lantz Color Cartoons. 6m. An old colonel is allergic to noise. It is the butler's job to see that the belfry clock doesn't sound out the hour. What with Woody Woodpecker working against him at every turn, the end has the colonel, the butler, the doctor and even "the end" title contracting the malady. GOOD. (4019).

FREELOADING FELINE. U-I Walter Lantz Color Cartoons. 6m. The cat is a real promoter, and gets his bulldog friend a job as a doorman at a swank party, his job being to get rid of freeloaders. The dog takes his job seriously and refuses the cat entrance. FAIR. (4022).

MINIT MEN. 20th-Fox All Purpose Terrytoon. 6m. Heckle and Jeckle are undercover agents testing a new robot-type machine installed in the mint. After many mishaps, the machine tosses the loot to a watchman who is immediately set upon by the robot. Finally, Heckle and Jeckle are involved and run for their lives. FAIR. (5023).

OZARK LARK. U-I Walter Lantz Color Cartoons. 6m. Woody Woodpecker gets mixed up with the last living 'Martin,' and is mistaken for the last living 'Coy'. The feud is resumed. GOOD. (4020).

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

# EXPLOITATION

***ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.***

**This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.**

NOVEMBER 9, 1960 SECTION THREE
Vol. 64, No. 24

***Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:***

## D | MERCHANTS

**NUMBER D84**

### And A Merry Xmas To You, Too

*THEATRE:* **Virginia,**
*ADDRESS:* **Somerset, Ky.**
*MANAGER:* **Anna Bell Ward Olson**

Each year we sell 12 merchants a screen ad and display cut-out for Christmas. National Screen Service furnishes the cut-out with trailer for each merchant; and after paying NSS, we make a $25 profit from each merchant.

But we do more than just use the standee and trailer. We have sold our 12 merchants, each in a different business, on giving away a $50 gift to their customers during the holidays. We furnish the numbered ticket-coupons which are printed locally and are inexpensive. Each merchant has his name on one side of the card. On the other side are names of all participating stores. The card reads that $600 in gifts will be given away at the theatre at 8.00 P.M., Dec. 22, from our stage. Also that the merchant's customers may attend either the Kentucky or Virginia theatre that night and a loud speaker will announce the winners at both theatres.

The coupon stubs are held at the different stores until shortly before the drawing, then brought to the Virginia and placed in a revolving cage. All participating merchants come to the theatre and do the drawing. Numbers are called until all 12 gifts are given away. The Mayor is usually present and also reads the winning numbers. The theatre management does not participate in the drawings.

Each merchant uses his window and advertises: "This Is Our Christmas Gift To You . . . Get Your Coupons Here; One With Every $1.00 Purchase." A great deal of interest is created by the Christmas gifts on display. The merchants "get behind" their gifts and sell. They get free publicity on screen, through cards, and via newspaper—and we have two full houses the night of Dec. 22.

The cost to us is nil. We pay for a trailer advertising Merchants' Christmas Gift Night, saying there will not be less than $600 in gifts given away from the merchants listed; and we use the Christmas trailer of each to follow this announcement. We also give each merchant mention each week in a small space in our newspaper ads and some of our regular radio time during the week to remind listeners they should shop at the 12 stores giving the fine Christmas gifts.

The participating merchants try to out-do one another in decorations and gifts. Some give more than $50 values. Last year, one merchant gave four auto tires which cost him about $70 wholesale. This year we have a new oil station giving $100 worth of gas, oil, car washes, and other service. He thinks this will help him get established; and it will.

It is easy to line up clothing stores, grocers, restaurants, dry cleaners, who give $50 in laundry service; the local coal company; jewelry store; appliance stores, beauty parlors, etc. We, ourselves, give $50 in theatre tickets.

**Reg Helley, manager, Regal, Kirkgate, Wakefield, Yorks, England, is seen receiving a MOTION PICTURE EXHIBITOR Achievement Citation for a recent Exploitation entry from Alderman M. Fitzpatrick, J.P.**

In larger cities one could get the merchants to boost the Christmas gifts to $100 or more.

People do not have to be in the theatres to get the gifts; but we fix it so they want to come. We give a door prize of $100 cash and each merchant gives an additional $7 toward this cash bond door prize. If they don't want the bond, we give them the cash. Patrons attending either theatre can get a theatre ticket coupon to participate in the door prize.

Last year we couldn't take care of the crowd and had several hundred attending outside each threatre, most of whom had bought a ticket so the stub could be placed in the revolving drum for a chance on the door prize.

Every participating store automatically advertises our theatres during the four weeks of the Merchants Gift Drawing. The merchants like it, the people like it, and so do we.

I could enlarge upon the possibilities of this merchant tie-in, but I believe with imagination put to work a thrifty manager can use this idea and not only generate a lot of good will, but get a full house on one of the worst nights of the year in theatre business.

**NUMBER D85**

### Kids' Contests Help "Huck Finn"

*THEATRE:* **Carolina,**
*ADDRESS:* **Florence, S. C.,**
*MANAGER:* **Floyd Gainous**

We started our campaign on MGM's "Adventures Of Huckleberry Finn" off four weeks in advance by giving out 250 Huck Finn motion picture rings to the first 250 children attending our regular early morning Kiddie Club show.

Three weeks in advance we kicked off a contest to find a local Huckleberry Finn. This was done by putting an ad in the paper and offering a season's pass and a $25 Savings Bond to the winner.

On the same day, we received a 15-minute interview with Radio WOLS gratis explaining the contest and advising all interested to send entries to the station, which sponsored the contest and gave us at least 20 free one-minute spots each day up until midnight of opening date plugging the contest and always plugging the film. Three days after the contest started we ran a small one-inch ad on five pages of the paper on the contest.

On Sunday, two weeks before opening date we started another contest. We wanted a raft built to look like the one in the picture. So we got four teams of four boys each to each build us a raft using old materials that they could find and receiving no help from an adult. We also gave away 250 more of the Huck Finn Picture Rings this Sunday matinee.

We distributed 5,000 imprinted heralds and built a complete but inexpensive front utilizing a 4 ft. x 20 ft. banner all the way across the theatre, real bamboo trees, and spanish moss. We even put the moss on the letters and signs out front. It showed up very good both day and night.

On Friday night at our first show we had the five finalists of the Huck Finn Contest appear on stage and the winners were announced by the Mayor. Incidentally, the Mayor and Chief of Police acted as judges of the entire contest. All five finalists received prizes. The winner, along with his mother and father were treated to dinner in the best steak restaurant in town, courtesy of the theatre. By arrangement, a table was reserved that day with a sign on it reading "Reserved For Huck Finn Of Florence, S.C."

After the contest we received a follow-up with the winner announced on radio. The contest even caught the eye of Television WBTW and on Saturday a picture of the little boy wearing his Huck Finn outfit made the TV news that evening.

We are sure that our efforts helped make what could have been just another kids' picture, a boxoffice success. We know we had some adult customers in the theatre who had not been to the movies for years.

**NUMBER D86**

### Mystery Woman Arouses Interest

*THEATRE:* **Eglinton,**
*ADDRESS:* **Toronto, Canada**
*MANAGER:* **Tiff Cook**

We have set up a new policy of unusual and unique pictures for the Eglinton. This is not to be mistaken for an art policy but something different to attract the off-beat type of movie patron.

One of our first pictures was the German-made "Rosemary." Because of the touchy theme of the picture and the subject matter we had to find an advertising approach that was both subtle, in good taste, and would appeal to the adult trade.

There were no merchandise tieups outside of the "Rosemary" theme on a record which was not available as yet for retail distribution and the Mercedes Benz cars, which unfortunately did not jell because company policies at the Mercedes head office here would not allow.

It was decided to do an outside promotion that would create interest and cause talk. We did it by having a "Rosemary" of our own tour the town and hand out little calling cards with her phone number.

We picked a very good looking free lance model, dressed her in a trench coat like the "Rosemary" in the picture wore, had her wear long black mesh stockings and added a black eye patch on her left eye to make everyone take a second look. She started out four days in advance of opening and distributed her calling cards to all males at busy street corners, subway entrances and exits, and wherever crowds appeared.

The calling card has just the name "Rosemary" on it with a phone number. At the theatre we set up in the office one of the new Bell Telephon Recording Answering machines with a special tape. This tape was actually recorded by the girl we used as "Rosemary" and was a brief but intriguing plug for the picture ending up with theatre playdate. The girl's voice had a nice sexy touch to it to arouse the male curiosity. On opening day the end of the tape was changed to let everyone know that "Rosemary" could be seen today at the theatre. At the end of the first six days over 7,620 calls had been made or rather connected through to the tape, and the calls were still coming through. This has proven very successful with every call being a potential patron.

Naturally, we had our gal "Rosemary" visit the newspaper critics, leave her card, if they were not in, and talk to them about the picture if they were in. She was interviewed at Radio Station CFRB by their afternoon disc jockey Bill Deagan; and also by Elwood Glover, Radio Station CJBC, a Canadian network show.

She also visited all the large shopping plazas and distributed her cards and was interviewed by Radio Station CKLB over in Oshawa at the Oshawa Shopping Centre in front of thousands of shoppers.

A special window card was designed and placed in most of the best windows in the busy areas; and to create additional word of mouth the picture was sneak previewed three days in advance of opening.

All told the promotion resulted in good business and we believe a lot of it was due to our gal "Rosemary" and her calling cards.

*SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD*

**THE NEW 1960**

## "Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

**$1000.00 IN PRIZES**

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

**Tiff Cook, Eglinton, Toronto, Canada, had his own "Rosemary" hand out little calling cards with her phone number as effective street bally for the German-made film of that name.**

### NUMBER D87

### Circus Stunts for Circus Film

*THEATRE:* **Ritz,**
*ADDRESS:* **Scunthorpe, England**
*MANAGER:* **F. Moran**

With motor scooters increasing in numbers and popularity daily, I tied in with a local scooter club for "Merry Andrew." Several of its members toured the town on their scooters which were decorated with credits, etc.

On the Saturday prior to playdate a member of my staff and a member of our Saturday Kids' Club visited the main stores and shopping centers dressed as a clown and monkey and distributed throwaways.

Window displays were arranged with stocklists of bicycles, records, fashion-wear, travel bureaus, and others.

The foyer was decorated with overprinted balloons and a display of Barnsbury puppets.

One thousand balloons with heralds were released from the roof of the theatre. Twenty-five circus style day bills were posted on litter bins throughout the town. Twenty pictorial one sheets were posted on specially selected positions. Teaser stickers were also used in advance of playdate.

### NUMBER D88

### Bardot Double Helps "Satan"

*THEATRE:* **Gopher,**
*ADDRESS:* **Minneapolis, Minn.**
*MANAGER:* **Ed Linder**

For United Artists' "Woman Like Satan" we placed a classified ad in the both papers for three days seeking a girl who looked like Brigitte Bardot. This not only received plenty of interest from the girls but also from the local columnists. Will Jones wrote it up in The Tribune and used a photo of Bardot the same day.

The Minneapolis Argus also went to town on gratis writeup and photo. The Sunday Tribune also came through with plenty of space.

We selected a local young lady, Karen Eisel, and employed her for four days as a street bally girl. She walked through our big downtown department stores passing through all departments from basement to top floors; visited the big downtown banks, and crossed and re-crossed the main downtown traffic corners. She also visited the newspaper offices, radio and television stations. She carried a sign reading: "See the real Brigitte Bardot now at the Gopher Theatre."

We had about a dozen and a half applicants in answer to our three line classified ad and the ensuing newspaper publicity not only proved that a newspaper is more than willing to cooperate in plugging the "pull" of these ads; but will go all out with publicity as well.

### NUMBER D89

### "Jack The Ripper" Stunts

*THEATRE:* **Fox Oakland,**
*ADDRESS:* **Oakland, Cal.**
*MANAGER:* **Jack McDougall**

A tie-in was arranged with RCA Victor Records for displays in leading local music stores for windows and counters on the RCA Victor LP album on "Jack The Ripper." We also arranged an attractive lobby display on this, featuring an RCA Victor new model Fisher Hi-Fi combination playing the sound track score from the Paramount picture.

Monarch paper back books were displayed in 100 local store magazine racks with cards announcing the playdate and theatre.

45 RPM radio announcement was run at intermission just after feature with off-stage announcements on the film. A teaser trailer was used three weeks in advance of opening as was a special effect 3-D display in the foyer. A special flashing "Jack The Ripper" set-piece was used in advance in the outside lobby.

Magazine company trucks were bannered with theatre name and playdates. These 10 trucks cover the entire Oakland metropolitan area.

## H | LOBBY DISPLAYS

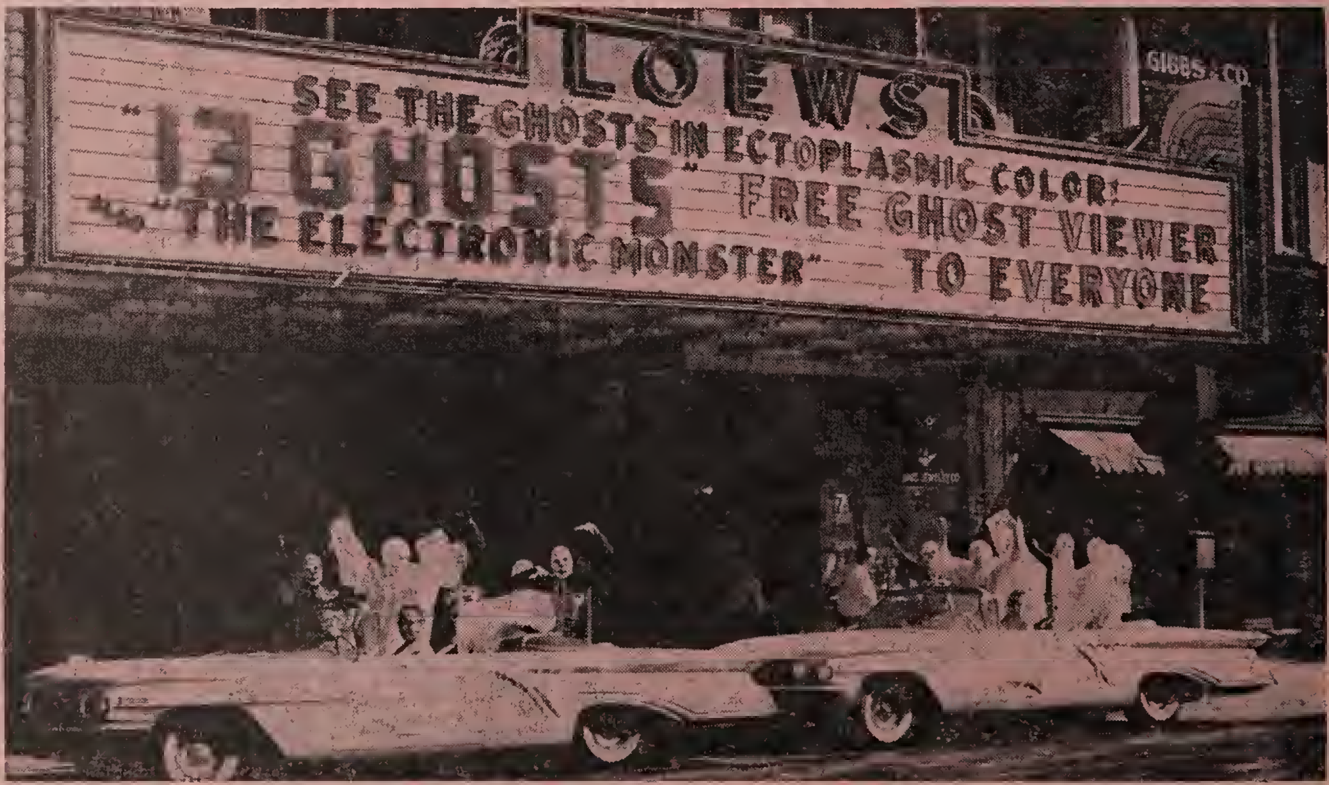
### NUMBER H34

### Unusual Lobby Displays Can Be Found

*THEATRE:* **Forest,**
*ADDRESS:* **Forest Park, Ill.**
*MANAGER:* **Hugh S. Boland**

My attention was attracted recently to an

(*Continued on page EX-271*)


LOEWS
SEE THE GHOSTS IN ECTOPLASMIC COLOR!
"13 GHOSTS"
ALSO "THE ELECTRONIC MONSTER"
FREE GHOST VIEWER TO EVERYONE
GIBBS & CO.

**Touring downtown St. Louis were these two "ghostvertibles" ballying Columbia's "13 Ghosts," Loew's State. A complete exploitation campaign was run to promote the William Castle film.**

# MerchandisingPackage Created For "Esther"

NEW YORK—Plans for another 20th-Fox "public merchandising package" were revealed by vice-president Charles Einfeld, pinpointing the film company's holiday release, "Esther And The King."

The "merchandising package," used on such attractions as "Journey To The Center Of The Earth," "The Lost World," "From The Terrace," and "North To Alaska," embodies a modernized, packaged campaign which is offered exhibitors with each sales contract for an "Esther" engagement.

Extensive plans for the "package" consist in the main of a national beauty contest, unusual TV and radio commercials, and a concentrated, hard-sell advertising campaign.

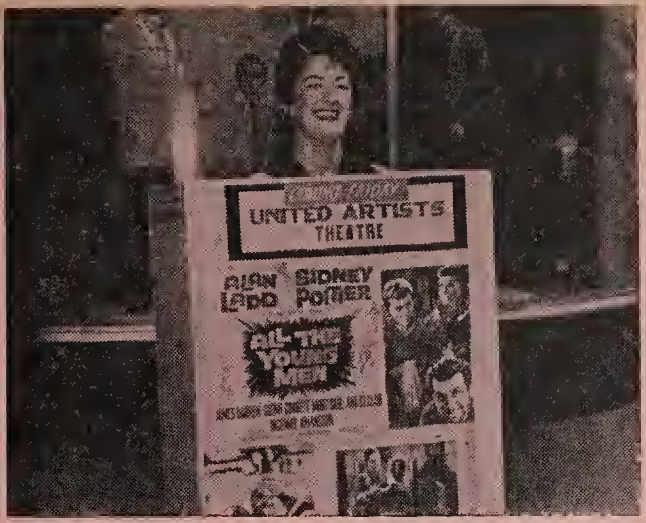
The national "Esther" beauty contest is currently in full swing with the country's largest theatre chains and independents taking part. Each local theatre manager will stage his own contest with the help of 20th-Fox regional advertising-publicity managers. A panel of local judges will be selected and area winners will compete for regional selection. Co-sponsorship is being offered by Chambers of Commerce, Merchants Associations, and leading department stores. While the national prizes of a week's stay in Hollywood, a screen test and a 20th-Fox recording session is being furnished by 20th-Fox, local theatre managers have arranged for local prizes to be given entrants by hotels and department stores in their areas.

Theatre lobbies across the country are being decorated with 40x60's, full-color displays and other material supplied by the film company. In addition, exhibitors have been arranging with local television stations for on-camera interviews with contest entries and lobby coverage of the presentation of prizes when the contest is over. Automobile agencies also are offering their cooperation in return for personal appearances by local winners in their showrooms. Contest rules and exhibitor's instruction manuals have been mailed to over 15,000 exhibitors and the contest runs from four weeks in advance of each playdate until the closing on February 1, 1961.

The advertising campaign prepared for the attraction's bows features a set of five teaser ads, the largest of which is 110 lines. The emphasis is placed on the romantic-adventure theme of the true story from the Old Testament.

In addition, the film company has prepared three separate sets of television trailers and three sets of radio spots designed to penetrate every level of the communications audience.

**Nat Matthews, left, manager, Leyton, London, England, is seen with the winner of The Guardian newspaper's Happy Babies Contest held at his theatre as the Mayor presents the cup.**



**If your sandwich board street bally hasn't been getting desired attention try combining it with an attractive young lady such as Jo Neal Utterly who did the job recently for United Artists Theatre, Louisville, Ky., on Columbia's "All The Young Men."**

Holiday Mam
EXHIBIT OF AROUND THE WORLD WITH 80 DOLLS

**This is one of the show cases containing part of the promoted lobby exhibit of "Around The World With 80 Dolls" used by Hugh S. Borland, Forest, Forest Park, Ill., in conjunction with his repeat showing of "Around The World In 80 Days."**

### UNUSUAL LOBBY

(*Continued from page EX-270*)

article appearing in one of the suburban newspapers about a Mrs. Gertrude Oliensis, who had a collection of "Around The World With Eighty Dolls."

Always being on the lookout for various things which I can put on display in the theatre lobby, I saw the possibility of possibly obtaining this for use in connection with my showing of a return engagement of "Around The World In 80 Days."

I explained to the owner that in return for the exhibit I would contact all Chicago newspapers for stories and pictures; and she went for the free publicity idea.

Thus, another fine exhibit was obtained for my lobby at no cost to the theatre. The Sun Times came through with a write-up on the doll exhibit and its owner. The display at the theatre attracted plenty of attention from old and young alike.

## I INSTITUTIONAL

NUMBER I—87

### Public Relations Important

*THEATRE:* Ritz,
*ADDRESS:* Leyton, London, England
*MANAGER:* Nat Matthews

We have been concentrating in furthering public relations activities and thus keeping the local spotlight on the theatre.

We managed to tie-in with the Guardian newspaper on their Happy Babies Contest. This resulted in four months continuous plugging in the press with 400 entries received. The final was judged at the theatre by the matrons of three district hospitals; and was attended by the Mayor and the editor and staff of The Guardian. The contest was also plugged through window displays and all prizes were promoted.

The theatre was the center of activities for Leyton's contribution to the World Refugee Year; and for six months hardly a day went by without some effort being made. At the final meeting the Mayor expressed a vote of thanks on behalf of the town. My reward was to accompany the Mayor and Canon Stanley as Leyton's official representatives to the World Refugee Year final rally at London's Albert Hall.

At the Town Clerk's request I participated in publicizing the Anti-Litter Campaign. I arranged for various posters and stickers to be displayed around the foyers and also supervised the distribution of similar material to local traders and drew special attention to the campaign at my Saturday morning ABV Minors' matinee. The Minors also received a road safety talk and those who remained received Jimmy Edwards' masks as a plug for "Bottoms Up."

As secretary of the local Chamber of Trade I worked hard on a scheme for brighter illumination for the district on the theory that brightness will attract people out of the homes and possibly into the theatre and an effort to get traders, and that includes my theatre, special rates for "off peak" lighting.

My link with a local photographer is now such that there is never any charge to the theatre for the photos I require. The company is well satisfied with the business it gains through the many national and local tieups and other efforts sponsored by the theatre.

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

*A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring*

Service-Kit Binder

*capable of holding two full years of data is available to Subscribers for $1.50 each.*

**(Price includes shipping costs. Cash with order, or C.O.D.)**

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

**This Woolworth store window in New York City devoted important space to Allied Artists' "Hell To Eternity," Capitol. In addition to accessories for the pocket-book edition, numerous stills and a Tel-A-Story showing a dozen scenes from the film made up the display.**

# COMPANY ASSISTS

**UNIVERSAL-INTERNATIONAL** and Decca Records have tied-up with a deluxe-packaged sound track album based on the music for "Spartacus" composed and conducted by Alex North. The album has a six-page story on the picture fully illustrated with color photographs. The album, being issued in both stereo and monaural editions, is to receive all-out co-op advertising support by Decca in connection with the roadshow engagements of the film and will be featured in Decca's consumer advertising during the coming months as one of the key albums in the company's current catalogue. Decca has prepared several attractive promotional pieces for use by its dealers including counter and window cards and spreads which can be effectively used in displays in windows and elsewhere. Further to promote the "Spartacus" album, Decca has made a special 45 r.p.m. single of the love theme from the picture which it is making available to disc jockeys in addition to the albums themselves.

**COLUMBIA** announces that inspired by Carl Foreman's "The Guns Of Navarone," the Mr. Ease collection of knit shirts for Spring, 1961, will feature the Navarone Colors, seven in all, in solids and combinations of tones, throughout the entire range of approximately 120 styles. The Navarone colors, comprising Acropolis Gold, Hermes Green, Athena Tan, Apollo Blue, Parthenon Brown, Byzantine White and Bacchus Black, were derived from the basic Aegean sky, sun, earth, and sand tones which will be vividly presented in the color and CinemaScope film. In addition to the Navarone Colors, the Grecian influence permeates the entire Mr. Ease collection, the most extensive knit shirt line in the country. The Mr. Ease Navarone collection will be supported by an extensive advertising, publicity and promotional campaign in conjunction with the release of the film.

**UNIVERSAL-INTERNATIONAL** and Bluebeard toiletries for men have made a far-reaching tie-up on "Spartacus" which will operate on three levels in connection with the release of the picture. First, Montgomery Ward will feature Kirk Douglas and scenes from "Spartacus" in the four seasonal issues of their national catalogue for the next two years which will give the picture one of the widest possible promotional exposures since millions of each issue of the catalogue are distributed. Secondly, Bluebeard will tie-up with local openings via 1,000 line newspaper ads in the cities in which Montgomery Ward has stores. Thirdly, Bluebeard outlets other than Montgomery Ward will feature window displays on Douglas and "Spartacus" tieing in with local showings of the film.

**PARAMOUNT** has effected tieups with the U.S. Army, which gave its cooperation in the filming of "G. I. Blues," the new Elvis Presley film; and also with RCA Records. The latter has all of its promotion resources behind the film meaning local window-tieups as well as records for lobby and theatre use. They report that Presley outstrips the three other leading record personalities several times with a combined total of over 66 million Presley records sold to date. Your local RCA dealer will cooperate fully with the showing and your local disc jockey should be supplied with three Presley records and asked to play same together with a mention of the picture and your playdate. Veteran organizations should be contacted and, possibly, a parade arranged for this film, with the U.S. Army, of course, taking part.

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# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

POSTCARD DUPLICATOR PHOTO-STENCIL. Sample 25¢. Indicate flat-base or rotary. COPYPRESS, Box 11292, Fort Worth 10, Texas.

BINGO, MORE ACTION! $3.50 M cards. Other games available, on off screen. NOVELTY GAMES CO., 106 Rogers Ave., Brooklyn, N. Y.

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MARQUEE LETTERS, WEATHERPROOF, WEARPROOF MASONITE, Black or Red, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

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HORROR-MYSTERY-SCIENCE FICTION'S —Best in existence—STAGE SHOW units available all over the world—Each unit completely different with more advertising material than any competitor—We are growing —Competitors diminishing—NO Misrepresentation—All as advertised in good taste—No stooges used—All units carry portable stages, lights, etc.—Write for colorful samples of advertisings and informations. KARA-KUM ATTRACTIONS, P. O. Box 949, Hollywood 28, Calif., Telephone HOllywood 4-1222.

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BIGGER, BETTER BARGAINS—Super, E7, Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; SA RCA 35mm Arc Sound Projectors with pedestals $195.00; Filmoarc 16mm sound projectors further reduced, $795.00; Hi-Intensity arcs w/rectifiers, Brenkert, Simplex, Strong, Forest, $195.00. S.O.S., 602 W. 52nd Street, New York 19.

BEST DEALS! Vidoscope anamorphic lenses, $225.00 pair; RCA MI-9030 soundheads, brand new, $595.00 pair; E7 Intermittents, rebuilt, $79.50; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

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WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

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# The A-MAN Corner

**Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe yaur needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does nat crown an original effort, it can be repeated through a new application after a 60 day interval.**

**This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!**

***A (WO)MAN is also welcome . . . but in this prepanderantly male business, she should specify her sex.**

**THEATRE MANAGER,** 18 years experience, presently employed, desires position in New York City. **BOX A112, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**MANAGER WANTED** for small New Jersey town. Good salary, chance for advancement. Give full particulars. **BOX B119, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**PROJECTIONIST,** experienced, N.Y.C. license, non-union, desires full time position preferably N.Y.C. area. However, will relocate for any decent offer. **BOX B112, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**TOP SHOWMAN.** Improve sad grosses. 40. Formerly New York Roxy, Philadelphia and West Coast; management, exploitation, booking. 25 years experience. Will relocate for security and decent salary. **BOX D112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**WANTED!** Mature, thoroughly experienced, permanent theatre manager, capable of operating in rural areas. High moral standards and good personality. Exploitation and promotion minded. Complete information included, snapshot, references, salary requested, etc. in first letter. **BOX A119, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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**WANTED:** Managing or projection, hardtop or drive-in. Over 30 years experience in both. 45 years old. References available from former employers. Make offer. **W. W. FRAZIER. 423½ Shawnee, Leavenworth, Kansas.** (112)

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**246 North Clarion St., Phila. 7, Pa.**

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**Title** ..........................................

**Address** ..........................................

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★

☐ Enclosed ☐ Or bill me
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☐ $3.50 for two years
☐ $5.00 for three years
(Outside Western Hemisphere)
☐ $ 5.00 one year
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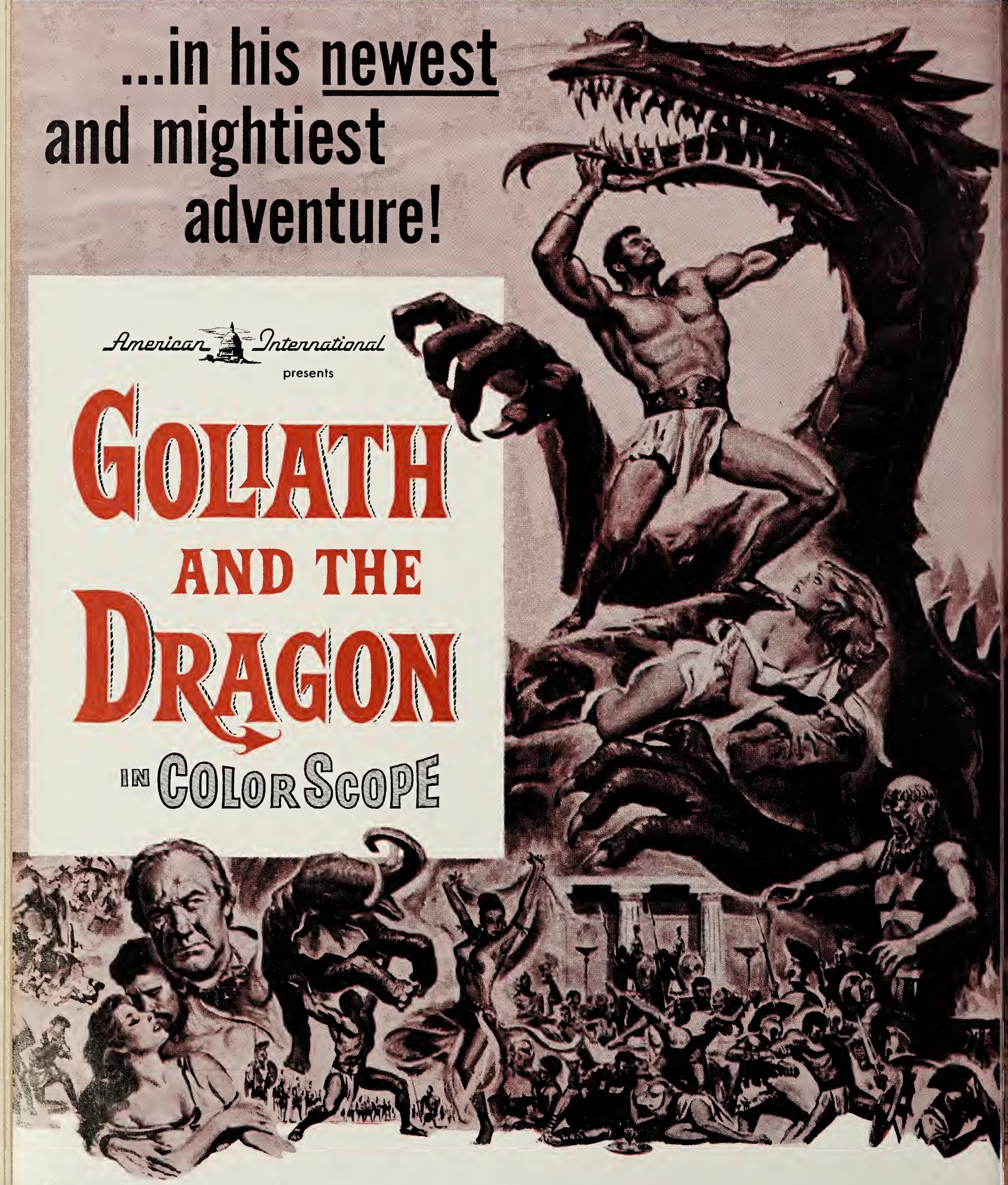
☐ $11.00 three years

**CLIP and MAIL TODAY TO**
**246 N. Clarion St., Phila. 7, Pa.**

# $ GOLIATH IS BACK $

AVAILABLE FOR HOLIDAY BOOKING



...in his newest and mightiest adventure!

American International presents

# GOLIATH AND THE DRAGON

IN COLORSCOPE

ARRING MARK FOREST · BRODERICK CRAWFORD · ELENORA RUFFO AND A CAST OF THOUSANDS · A JAMES H. NICHOLSON & SAMUEL Z. ARKOFF Pro

MOTION PICTURE

# EXHIBITOR

*Plus...*

SHOWMEN'S
TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 16, 1960 Volume 64 Number 25

IN TWO SECTIONS • THIS IS SECTION ONE

## Fabian Outlines ACE Product Plan

*(See Page 5)*

## Alliance Circuit Honors S. J. Gregory

*(See Page 7)*

**Jack Kirsch, veteran Illinois theatreman and leader in the National Allied movement for many years, was named president of the exhibitor organization at its Chicago convention last week.**

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Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Motion Picture EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 64 • No. 25

NOVEMBER 16, 1960

## JACK KIRSCH LEADS ALLIED . . . AND SI FABIAN PLAYS HIS ACE

Out at the National Allied Convention in Chicago there was a good deal of soul searching, and where this powerful national group of independent theatremen goes from here will now depend on the realism and drive of its leadership. Abram Myers has retired to the wings completely. Others have checked out previously. And many of those who remain are at an age and are at an involvement in business struggles, where they are reluctant to assume new duties and new responsibilities.

The old warrior and dynamic worker Jack Kirsch, who served as president in 1946 and 1947, has again accepted the presidency and can be relied on to give it his best. But it is obvious to the industry that here is a need for the younger men to be trained and brought forward into positions of prominence.

If we know Jack Kirsch, and the way he operates, we're pretty sure he'll share this latter objective.

The real news of the convention, however, was the big speech by Si Fabian, chairman, American Congress of Exhibitors (A.C.E.) at the closing session, in which he re-recorded the intentions of A.C.E. to follow through on each and every one of its previously announced plans. That its impressive $3,000,000 entry into production was just one facet of many. In furthering this point, Mr. Fabian said, "*We will start with the powerful backing of an overwhelming percentage of the picture-booking power of the country. Thus the determination of exhibitors to control their own destiny through A.C.E. Productions will represent the practically unanimous voice of American exhibition by the time we are ready for business.*"

He also stressed these basic points:

"(1) *We do not regard more production as a cure-all for the industry's ills.*

"(2) *We are not expecting to perform overnight miracles.*

"(3) *We hope that one of the results of adding a sound program of feature pictures to current production will encourage an even flow of films every month of the year, and that we will no longer suffer from present distribution practices of concentrating on Easter, Fourth-of-July, Labor Day, Thanksgiving, and Christmas, and leaving theatres desperately short of films for the rest of the year.*"

Reports from many sources found many independent theatremen hearing Mr. Fabian expressing thoughts close to their own. If his large circuit affiliations were feeling the same pinch in this regard that they were, possibly an open mind might produce many other agreements.

Might this small glow be the first glimmer of the strong searchlight that could lead to a single powerful theatre-owner organization?

## HARD-HEADS AND HARD-TICKETS

To make still more complex the complex business of judging the general public's mass taste in screen entertainment, many different national distributors are currently trying to decide on whether to roadshow, or not to roadshow, some promising new features.

The failure of a hard-ticket policy on "SUNRISE AT CAMPOBELLO," variously charged to the very recent and road-showed nature of the stage play, to the non-spectacle nature of the story, and to the public's absorption with a whole new group of political personalities, is a current example of what others will try to avoid. The earlier dates on "BEN-HUR" in the smaller communities, where both management and patrons were unfamiliar with reserved seats, with two-a-day policies, and with the other many nuances of roadshow operation, have raised many problems that may require operational changes. All of which proves that roadshows are not without their own particular hazards and headaches.

It is for this reason that we are given to believe that many of the 14 pictures listed in our editorial ("THE ECONOMICS OF ROADSHOWS"—issue of Oct. 12) will be the subject of hard-headed study before they are eventually introduced to the public as two-a-day hard-ticket offerings.

It is also for this reason that we feel Mr. Preminger is being particularly wise if he is insisting, as trade report has it, that his "EXODUS" should play only the theatres that played "BEN-HUR". The latter show has needed to educate management into roadshow operation, and to educate patronage into an acceptance of roadshow operation. "EXODUS" will swing right along on that same education.

And for those who haven't had the "BEN-HUR"experience, we would like to recommend a thorough reading of SHOWMANALYSIS #38, as published in our July 13 issue, in which Michael King and Harold Meyers of Eastern Theatres, Ltd., Toronto, pinpoint the different signs, duties, methods, advertising, and management changes that must be premeditated unless a hard-ticket policy is to become a nightmare. A remarkably great number of theatre readers must have noted this particular service feature, and saved it. We are now receiving the little notes of thanks from harried owners and managers who volunteer that they would be lost without it.

Our thanks go again to Messrs. King and Meyers for a job well done.

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Arrivals

A fifth daughter, **Barbara Ann**, was born recently to the wife of **Lawrence Lahmann**, owner, Lahmann Film Service Company, Cincinnati, Ohio.

### Gold Bands

**Marcia Ann Jaffe**, daughter of **Mr. and Mrs. Leo Jaffe**, New Rochelle, N. Y., was married to **Eugene Margoluis**. Her father is first vice-president and treasurer of Columbia Pictures Corporation. The bridegroom, a graduate from Middlebury College, served in the Armed Forces, and is a stock broker.

### Obituaries

**Joseph Barringhaus**, 52, died in a Detroit hospital of heart failure. With Warner Brothers for over 30 years, he had been branch manager for the last six. Surviving are his wife and one son.

**Oscar Becerra**, 46, branch manager for 20th-Fox in Ecuador, was killed when an air liner crashed into an extinct volcano in Ecuador. He had been with 20th-Fox since 1937 in a number of South American posts.

**Edward C. Burroughs**, 90, who spent 54 years in the theatrical business, died in a Flint, Mich., nursing home. He retired in 1940 after managing the Palace, Regent, and Garden from the time he moved to Flint in 1921. Originally, he was an actor.

**Edward J. Cohen**, Wilmington, Delaware, a member of Tent 13, Variety Club, Philadelphia, died last fortnight.

**Paul A. Englar**, veteran exhibitor, long a member of the Alabama Theatre Association, and owner of the Famous, Birmingham, Ala., died last fortnight.

### Pepsi-Cola Honors Skaters

NEW YORK—Pepsi-Cola Company will award the grand prize of $2,500 to the winner of the National Skating Queen Contest ending today (Nov. 16) at the Balmoral Hotel, Miami Beach.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 14**

## Crowell-Collier Buys WMGM From Loew's

NEW YORK—Crowell-Collier Broadcasting Corporation, a wholly-owned subsidiary of The Crowell-Collier Publishing Company, signed a contract to purchase radio station WMGM, New York, from Loew's Theatres Broadcasting Corporation, for $10,950,000. The selling company is a subsidiary of Loew's Theatres, Inc.

Signing the contract were Robert M. Purcell, president of Crowell-Collier Broadcasting Corporation; Lawrence A. Tisch, chairman of the board of Loew's Theatres, Inc.; and Arthur Tolchin, vice-president and general manager of WMGM.

The purchase is subject to the approval of the Federal Communications Commission.

One of the most powerful stations in the New York metropolitan area, the 38-year-old WMGM transmits at 50,000 watts and operates on a frequency of 1050 kilocycles.

Crowell-Collier already owns three radio stations—KFWB Los Angeles, KEWB San Francisco-Oakland, and KDWB Minneapolis-St. Paul. The company has also entered into a contract for the purchase of WGMS AM and FM) serving the Washington, D.C., area. Besides Federal Communications Commission approval, the purchase of the Washington station is subject to the settlement of certain legal questions.

The Crowell-Collier Publishing Company in July purchased a majority interest in The Macmillan Company, one of the nation's oldest and largest book publishing firms. A merger proposal has been approved by the boards of the two firms and will be submitted for approval to their respective stockholders.

### UA Promotes Solomon

NEW YORK—Burt Solomon has been appointed United Artists trade press representative, it was announced by Roger H. Lewis, UA vice-presiednt in charge of advertising, publicity, and exploitation.

In Jerusalem to set up production plans for "Sodom and Gomorrah," Biblical spectacle to be filmed on location in the Holy Land, Embassy Pictures president Joseph E. Levine recently met with U.S. Ambassador to Israel Ogden Reid, right, and George Jessel, production coordinator on the film, and Goffredo Lombardo, president, Titanus Films, co-producer. The film, Levine's most elaborate to date, will be released in U.S. late in 1961.

## BROADWAY GROSSES

### New Pix Boost Take

NEW YORK—A host of new pictures and the Veterans' Day holiday boosted the Broadway take, with Paramount's "World Of Suzie Wong" leading the way at Radio City Music Hall.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

**"NORTH TO ALASKA"** (20th-Fox). Paramount claimed the opening week at $45,000.

**"THE WORLD OF SUZIE WONG"** (Paramount). Radio City Music Hall reported $120,000 for Thursday through Sunday, with the first week hitting $173,000. Stage show.

**"HELL TO ETERNITY"** (Allied Artists). Capitol reported $15,000 for the fifth and last week.

**"BEN-HUR"** (MGM). Loew's State, with hard ticket policy, stated the 51st week tallied $32,000.

**"SPARTACUS"** (U-I). DeMille announced the fifth week, with extra performances, did $33,000.

**"G.I. BLUES"** (Paramount). Victoria reported the second week would hit $20,000.

**"INHERIT THE WIND"** (UA). Astor claimed the fifth week at $19,000.

**"LET NO MAN WRITE MY EPITAPH"** (Columbia). Forum announced the opening week would tally $23,000.

**"GIRL OF THE NIGHT"** (WB). Criterion had a $29,000 opening week.

**"THE ALAMO"** (UA). Rivoli announced the third week of the hard ticket engagement at $31,000.

### Para. Earnings Steady

NEW YORK—Paramount Pictures Corporation reports estimated total consolidated earnings for the third quarter of 1960 of $2,405,000 or $1.44 per share, including special income of $1,063,000 or 64 cents per share, representing installments on sale of the pre-1948 film library. Comparative earnings for the same period in 1959 are total earnings of $1,349,000 or 79 cents per share, including special income of $198,000 or 11 cents per share.

In the first nine months of 1960 total consolidated earnings are estimated at $6,137,000 or $3.67 per share, including special income of $3,018,000 or $1.80 per share. Comparative earnings for the same period in 1959 are total earnings of $6,609,000 or $3.88 per share, including special income of $2,965,000 or $1.74 per share.

### Reade Names Carbery

OAKHURST, N.J.—James Carbery, veteran of over 20 years in the motion picture industry, has been named division manager for the Walter Reade Theatres in Monmouth County, it was disclosed by Walter Reade, Jr., circuit president.

Carbery replaces John Balmer, who recently became assistant to the general manager of the Reade Circuit. Carbery entered the motion picture industry in 1939 with the Skouras Theatres of Long Island.

# Allied Elects Jack Kirsch President

## Chicago Meeting Hears Host Of Top Speakers; Orderly Release Urged To Aid Small Theatres

CHICAGO—Jack Kirsch, general chairman of the 1960 National Allied States Association of Motion Picture Exhibitors convention, and president, Allied Theatres of Illinois, was elected president of the National Allied group. He has played a prominent role in Allied national affairs for more than two decades, having previously served as president of the group in 1946 and 1947.

Others elected are Ben Marcus, chairman of the board; Harry Hendel, Pittsburgh, treasurer; and Richard Lochry, Indianapolis, secretary.

Regional vice-presidents are James L. Whittle, Baltimore; Marshall Fine, Cleveland; Milton London, Detroit; Edward E. Johnson, Milwaukee; and Neil Beezley, Burlington, Colo.

Abram F. Myers will continue as legal consultant, and Trueman T. Rembusch was renamed chairman of the Emergency Defense Committee.

The new finance committee is made up of Meyer Leventhal, Abe Berenson, Harrison D. Wolcott, Sidney Stern, Lochry, Hendel and London.

Kirsch was named Allied's representative on the executive committee of the American Congress of Exhibitors, with Irving Dollinger staying on as an alternate.

Marcus, Dollinger, London, Fine, Hendel, Berenson, and Roy Kalver are Allied's representatives on the executive committee of COMPO. George Stern was a new appointment to the Committee, substituting for Nolte.

The board reappointed Julius Gordon and Wilbur Snaper as Allied's representatives on the Joint Committee Against Toll TV.

### End Distrib Discrimination, Increase Attendance—Kirsch

In his keynote address at the opening session of the convention, Kirsch said, "We need turn our attention in two directions. First, towards certain discriminatory practices in current use by motion picture distributors and towards ourselves. . . . for an honest evaluation of our own merchandising efforts—a probe of how good—or bad—operators we individually have been. The tone of this convention should be one of sober determination to search for the causes that are holding back so many exhibitors in their quest for a fair return on their investments.

"We are going to develop a national policy. We are going to better our bargaining position; and we are going to succeed.

"There is only one sound way to meet competition of rival amusement enterprises, including television—offer something better. Outside of television we all know there are other factors in our business which unduly hamper the theatres, particularly the subrun and the small town houses. There are many flagrant discrimininatory practices against us which are espoused by the distributors, but there is one happy note—we again seem to have our customers conditioned to going to the movies; but we have nothing to give them—or darn little in terms of product and in terms of timing. We face a situation in which terms are dictated to us; we are not permitted to view the product which we desire to purchase and oftentimes we cannot buy what we want without taking a tagalong picture with little boxoffice appeal. Pricing conditions are both unrealistic and unequitable. This convention should seek ways of eliminating blind selling . . .

"The advent of 'block buster' pictures should be forced out of a road show policy and into general release . . .

"Speaking of national advertising campaigns, these much touted pre-selling, expensive ad-publicity campaigns have been forgotten and the boxoffice value of the pictures shrunk almost to the vanishing point by the time we are permitted to book the picture . . . With so many road show pictures opening in major cities, the flow of product into the neighborhoods is practically at a standstill . . .The law of supply and demand dictates that where there is little supply and much demand, prices soar . . .

"Since the victims of this rank discrimination in the distribution of films are the theatres which constitute the majority of Allied members, it seems to me to be the solemn obligation of this convention to discuss the condition thoroughly and to adopt a program of corrective action . . .

"Let us direct our attention towards an area which we seldom tackle—self analysis. To continue to fight for profits and existence we must make the most of every healthy sales opportunity that comes along and must now work harder to make marginal product pay off . . . It behooves us to make our theatres more appealing physically . . .

"Too many of us have been riding the easy way too long. The job of exploiting each picture you play to your individual communities—belongs to you. Use a little imagination. Spend a few dollars. Be creative; and utilize all the tools supplied by the makers of movies in your sales techniques . . . Start merchandising on the local level in individual situations as never before . . .

"There is among the producers and distributors an appalling lack of understanding of the problems of the exhibitors . . . Apparently we cannot have a meeting of the minds with certain elements in production and distribution until we concede that we have no right to be in the business at all; that we are to be tolerated only until production and distribution see fit to vest a monopoly of the exhibition of motion pictures in a few metropolitan theatres, and cut the rest off altogether. In addition to standing up for our rights, we must educate our critics as to our real worth, as to the contributions we are making towards industry recovery and success . . . It would be interesting to hear a comparison of the percentage of gross receipts devoted to advertising and exploitation by the smaller theatres with the same percentages with regard to the favored theatres that receive generous advertising allowances from the distributors . . .

"We must fight for every ticket sale we make. We must concentrate our energies, our talents and our time on the single objective of increasing attendance at our theatres. We cannot stand still. So let us make this convention the starting point for moving on to better and greater things . . ."

### Fabian Gives Delegates Biography Of ACE

S. H. Fabian, Chairman, ACE, gave the convention a biography of its brief career.

*(Continued on page 10)*

## U.N.'s Wadsworth To Speak At Pioneer's Levine Dinner

**NEW YORK — James W. Wadsworth, United States Ambassador to the United Nations, has accepted an invitation to address the Nov. 21 Motion Picture Pioneers dinner at the Waldorf-Astoria, honoring Joseph E. Levine as Pioneer of the Year.**

**Ambassador Wadsworth's participation in the Levine salute was announced by Simon H. Fabian, president of the Pioneers. Fabian also stated that the Ambassador would be introduced at the affair by Eric Johnston, president of the Motion Picture Association.**

**Proceeds from the dinner, which is for men only and is limited to members of the Pioneers, benefits the Motion Picture Pioneer Foundation, which assists needy veterans of the industry.**

## Allied To Move H.Q. From Wash. To Chi.

CHICAGO—The board of directors of National Allied at a meeting held prior to the annual convention at the Conrad Hilton Hotel named a committee headed by Ben Marcus, board chairman, member of the COMPO triumvirate and former president of National Allied, and comprising Irving Dollinger, Milton H. London, James L. Whittle, Trueman Rembusch, and incoming president Jack Kirsch to plan and submit to the board recommendations on how the "new" National Allied administration can be implemented by a fully staffed national office to replace the one which has been maintained through the years in Washington.

Marcus indicated that the national headquarters would most likely be moved to Chicago, with all the national affairs of Allied to be handled out of the new office.

The directors took no action on a proposal to appoint an executive director, but Marcus said this should not be taken to mean that the organization had dropped the idea of establishing such a post.

The board tentatively set the second week of November as the time for the 1961 convention in Las Vegas at a hotel to be selected.

### Urges Code Enforcement

The board urged a stronger enforcement of the Production Code. Marcus and outgoing president Al Myrick stated the matter of excess of sex, violence, and uninhibited language in pictures is a vital one with exhibitors because it is "very definitely driving people away from our theatres" and because "it is eliminating potential family theatregoers."

The board, according to Marcus, took "no action of any kind" on the so-called "White Paper" issued by National Allied when Abram F. Myers was general counsel.

The board lauded COMPO and renewed Allied's membership in it for another year. The directors urged every Allied member to pay his COMPO dues promptly because they represent one of the best investments he can make for the good of his business.

# TOA Warns That New Union Demands Could Increase Costs, Harm Exhibs

NEW YORK — The Theatre Owners of America issued a bulletin last fortnight warning that the demands made upon the producers by the IATSE and other AFL-CIO craft unions could bring repercussions harmful to exhibition.

"The demands," said the bulletin, "could materially increase picture-making costs and reopen the post-1948 picture problem, which the film companies felt they had solved with the actors, directors, etc. by granting them pension funds in lieu of royalties on sales of pictures made through 1959, and royalties on sales of films made after 1959."

"From exhibition's point of view, it is hoped the negotiations can be carried on harmoniously to reach a new contract which will be fair but will not unduly raise picture-making costs. For exhibition was the loser—through less pictures — during last spring's actors' strike, and any new labor problems would only worsen an already critical picture supply problem."

The unions are asking a 25 per cent across-the-board wage increase geared to a cost-of-living clause, royalty payments on post-1948 pictures sold or leased to either free or pay-TV, a guarantee by producers that they will not make pictures outside the U.S. and Canada, reopening of the contract for wage talks if the cost-of-living index rises two per cent, and liberalized pension, meal-call, and vacation privileges.

## "Oscar" Leaves Hollywood

HOLLYWOOD—Selection of the Santa Monica Civic Auditorium as the site of the 33rd annual Academy Awards Presentation April 17 has been approved by the board of governors of the Academy of Motion Picture Arts and Sciences, it was announced by Steve Broidy, chairman of the program committee.

"An Academy committee investigated all possible locations in the Los Angeles area in which to stage the Awards Program," Broidy said. "It decided that the Civic Auditorium was the only one which offered adequate seating capacity and press, parking and staging facilities. The Academy Board unanimously agreed."

The two-year-old Santa Monica Civic Auditorium has a seating capacity of 2,558, and parking space for more than 1,500 cars. A large hall adjacent to the Auditorium is available to accommodate the international press corps which annually covers this event.

Removal of the affair from Hollywood has aroused a storm of protest.

## MGM Ups Five In Sales

NEW YORK—In a new series of promotions, Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager, has announced five appointments within the sales organization.

Amos Boyette has been named to the newly created post of assistant branch manager in Charlotte. Connie Carpou, salesman in Oklahoma City, has been upped to assistant branch manager in Dallas. Ervin Douglyn was promoted to acting branch manager in Seattle. Sam Davis, Seattle branch manager, is recuperating from a heart attack. William Egbert fills Carpou's position as salesman in Oklahoma City, and Marion Farley moves up to Egbert's former position as head booker.

## Canada's "Bloody Brood" Appeals Code Denial

**NEW YORK — Charging discriminatory practice by the Code Administration of the Motion Picture Association of America, an appeal to the Association's Board of Review has been requested in behalf of N. A. Taylor's Beaver Production, "The Bloody Brood."**

**Through the company's attorney, Ephraim London, an immediate hearing was requested as the first step in the argument which sets a new precedent in the Administration's history, that of a Canadian picture (the first to be set for distribution by a major company in the United States) being refused a seal.**

**Taylor has taken the position that the cuts demanded are unreasonable and that he will pursue all possible means to present the picture in the U.S. as it was filmed and as it has been shown in Canada with absolutely no cuts requested or made by the Canadian censors.**

## Loew's Net Profit Up, Annual Report Reveals

NEW YORK—Loew's Theatres, Inc., in its annual report to stockholders for the fiscal year ended Aug. 31, 1960, announced a gain in net profit of 38.1 per cent over the 1959 fiscal year.

L. A. TISCH

The net profit for the 1960 fiscal year is $2,771,625, equal to $1.04 per share on 2,668,389 shares outstanding. This was after deducting depreciation charges of $3,075,464, equal to $1.15 per share, and United States and Canadian income taxes of $2,710,000, equal to $1.02 per share.

For the 1959 fiscal year, the net profit was $2,007,251, equal to 75 cents per share on 2,668,389 shares outstanding. This was after deducting depreciation charges of $2,949,139, equal to $1.10 per share and United States and Canadian income taxes of $2,445,000, equal to 91 cents per share.

Laurence A. Tisch, chairman of the board, expressed optimism over the prospect for continued improvement in the company's theatre operations as well as in its recently announced hotel ventures.

## Mitchum In UA Pact

NEW YORK—Robert Mitchum and United Artists have concluded a major production agreement for Mitchum to make three top budgeted pictures for the company on an exclusive basis effective Jan. 1, 1961, it was announced by Arthur B. Krim, UA president.

All three films will be produced by Frank P. Rosenberg for the Mitchum organization in which Rosenberg will be a partner.

First picture to go before the cameras is "North From Rome," which starts shooting in Italy on March 15.

## Conn. Exhibs Meet To Map Toll-TV Fight

WOODRIDGE, CONN.—Connecticut exhibitors, who were prime parties in opposition to RKO-Zenith's petition for a broadcast toll-TV test before the F.C.C. last month, will receive a first-hand report on the hearings today (Nov. 16) at a luncheon meeting at the Country Club here.

The trustees for the Connecticut Committee Against Pay TV, Maurice H. Bailey, B. E. Hoffman, and Bernard Menschell, have called the meeting to hear reports by three men who attended the full hearings—Menschell; Herman M. Levy, general counsel for Theatre Owners of America, the Connecticut Motion Picture Theatre Owners' Association, and the Committee; and Philip F. Harling, chairman of both the Joint Committee Against Toll TV and TOA's Anti-Pay-TV Committee. The printed summary of the hearings prepared by TOA will also be distributed.

The trustees declared "it is necessary that we discuss with you the moves that lie ahead in the offense against pay-TV in Conn., and elsewhere."

The hearings were held before the full F.C.C., which is holding records of the hearing open in order to receive depositions, and then may take several months before rendering its decision. The Hartford Phonevision Company has petitioned to conduct subscription television programming over station WHCT (Channel 18) in Hartford.

## Art House Sues For Product

NEW YORK—Bar Harbour Theatre Corporation, in a $300,000 damage suit filed in Brooklyn Federal Court last week accused the operators of the Cinema, Manhasset, and the Malverne, Malverne, with stifling competition in the exhibiting of films that "appeal to a higher-than-everage moviegoer" at the Massapequa Park, which they opened last Aug. 26. Ten distributors are also charged with "freezing the company out of bidding for first-run art films."

Named in the suit were the 10 distributors and Donald S. Rugoff, owner, Cinema, and Charles H. Moss, owner, Malverne.

Bar Harbour counsel charges that the theatres and distributors had violated anti-trust laws. The sought-after films were described as "films generally made abroad which are of a sophisticated nature."

## Record Earnings For Decca

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures, for nine months ended Sept. 30, amounted to $4,159,772, equal to $3.24 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public. This is greater than earnings for any full year in the firm's history

In the corresponding period for 1959, Decca reported earnings of $911,260, equal to 60 cents per share on 1,527,401 outstanding shares of capital stock.

## MGM Italian Switch

NEW YORK — The resignation of Lee Kamern and the appointment of Charles Rosmarin to succeed him as managing director of MGM in Italy was announced by Morton A. Spring, president of Metro-Goldwyn-Mayer International.

Rosmarin was formerly Continental manager of RKO Radio Pictures in Europe. His association with the film industry goes back 30 years.

# Rothman, Rosenfield Upped In Col. Shift

NEW YORK—The board of directors of Columbia Pictures Corporation has elected M. Rothman vice-president in charge of foreign distribution, and Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity. At the same time, the board named Bernard E. Zeeman and Seymour Malamed as assistant treasurers.

ROSENFIELD

ROTHMAN

Rothman, who is serving as executive vice-president of Columbia Pictures International Corporation, a wholly owned subsidiary, joined Columbia in March of this year. He came to Columbia from United Artists Corporation, where he had been for eight years, the last three as manager for Continental Europe and the Near East. He began his international film career in Europe at the close of World War II.

Rosenfield came to Columbia Pictures in 1955, after having spent a number of years as an advertising executive with other film companies. His first post was as executive assistant to Paul N. Lazarus, Jr., who was then vice-president in charge of advertising and publicity. In 1958, when Lazarus' activities were given broader scope, Rosenfield was named executive in charge of advertising and publicity. Earlier this year his duties were enlarged to include supervision over all of the company's publicity and advertising activities throughout the world.

ZEEMAN

MALAMED

Zeeman has been with the Columbia organization for 25 years and is a vice-president and treasurer of Columbia Pictures International Corporation. Recently, he was given the additional duties of assisting Leo Jaffe, first vice-president and treasurer, and Louis J. Barbano, financial vice-president, in the parent company's financial activities.

Malamed joined the Columbia organization in 1956 as an executive with Screen Gems, Inc., the television subsidiary. He moved to the parent company a year later as an assistant to Leo Jaffe.

## Winters Joins MGM

NEW YORK—Dick Winters has joined the home office publicity and advertising department of Metro-Goldwyn-Mayer.

# *Alliance Personnel Honor Gregory As Circuit Marks 25th Anniversary*

FORT WAYNE, IND. — The Alliance Amusement Company met here to celebrate its 25th Anniversary Drive, which was held in honor of S. J. Gregory, founder and president of the company. Gregory is celebrating his 45th anniversary in the motion picture business.

Over one hundred members of the Alliance home office, and field and managerial personnel from theatres in Wisconsin, Illinois, Indiana and Washington were in attendance.

S. J. Papas, executive vice-president of Alliance, delivered the welcome address and introduced Max Fetty of Baton Rouge, La., guest speaker and an alumnus of the Alliance Amusement Company. Fetty spoke on the subject "Are You Having Any Fun."

Following the luncheon, Papas spoke on the diversification program entered into by Alliance. He pointed out that during the past 12 months the company had opened three new McDonald Drive-In Restaurants and has entered into the cable T.V. field with the first installation in Ottawa, Ill. Papas further pointed out that the motion picture industry is in a period of "product starvation," but that he was encouraged by the fact that through the efforts of exhibitors nationally, new production companies, such as Alpha, A.C.E., and Loew's have been organized and will soon enter into the production and distribution of motion pictures to help alleviate the product shortage.

Papas also mentioned that the industry, as a whole, will benefit greatly from the "liaison" between the T.O.A. and S.P.G., whereby the Screen Producers Guild will work closer with exhibitors in regard to stories, titles and stars of future productions.

He concluded his remarks with an optimistic and enthusiastic note regarding the future of Alliance through planned diversification and modernization of present properties.

Gregory predicted that there would be more indoor theatre closings, though the theatres that remain will prosper in the future.

He declared that the problem of our business today is to stimulate attendance, because we have reached the saturation point as far as admissions are concerned.

It was then Gregory's privilege to distribute $15,000 in cash prizes to the managers. The winner of the drive was Ivan Baker, South Drive-In, Kokomo, Ind., who received $400. Another big cash prize was given to Dan Murray, Embassy, Fort Wayne, Ind., who received $615. Other prizes ranged from $100 to $350. Special awards were given to the managers who did an outstanding job on showmanship, as well as concessions operations.

Gregory received two plaques—one from the managers, given to him in appreciation of his guidance and dedicated service to the organization; another plaque was given by the president of the Pepsi-Cola Company, naming Gregory as the showman of the year.

A meritorious service award, which is presented to the man or woman who has contributed the most to the organization over and above the call of duty, was given to Miss Helen Walsh of the home office staff, who is a veteran of 25 years with the organization.

Gregory also predicted that there would be two more drive-in restaurants in the year of 1961, bringing the total to eight; the community antenna system in Ottawa, Ill., will be in full swing, also, because, as Gregory stated, "We are associated with one of the finest companies in the field—the Jerrold Electronics Company of Philadelphia."

The five year plan calls for the possibility of less units, but more productive units. It is hopeful that if the plan materializes within a period of five years the Alliance Amusement Company will double its gross volume.

In his concluding remarks, Gregory stated that he is as optimistic today about the future of our business as he was when he began.

He stated that he hoped that everyone in the room was inspired to go back to their local communities "and generate enthusiasm and showmanship to bring new life to our theatres and spark the attendance that we so badly need."

## Hospital Honors Sternburg

BOSTON—The annual membership drive sponsored by the auxiliaries of Jewish Memorial Hospital has been designated in honor of Robert M. Sternburg of Brookline, widely-known theatre executive.

The campaign is dedicated to the motion picture executive in recognition for his volunteer work in behalf of the Jewish Memorial Hospital during the past decade as production chairman of the annual Celebrities Night Show, the major fund raising event of the hospital.

Sternburg, president of New England Theatres, Inc. and Allied Theatres of New England, is well known for his activities as a leader in charitable and civic endeavors.

## Dynamic Films Expands

NEW YORK—Nathan Zucker, president, Dynamic Films, Inc., announced that veteran producer Milton Perlman had joined the firm, which is making plans to expand into the production of theatrical films and legitimate shows.

## Phila. MPA Names Law

PHILADELPHIA—At the annual election meeting of the Motion Picture Associates of Philadelphia, the following officers were elected to serve during the coming year: President, David Law, Warner Bros.; vice-president, Carl Reardon, Universal; treasurer, John Kane, Paramount; secretary, Jerry Levy, Columbia; board of directors, George Beattie, Alfred Davis, Sid Eckman, Joe Engel, Jack Greenberg, David Supowitz, David Titleman, Lester Wurtele, Milton Young, and Charles Zagrans.

Stanley Kositsky and Edward Adleman, by reason of their serving as president during the past two years, automatically become members of the board.

## Sherman Leaves Vanguard

NEW YORK—Al Sherman has resigned as publicity manager and producer's representative for Vanguard Productions. Sherman completed work on "Girl of the Night," the current Vanguard production for Warner release.

# “BLUES” YEAR’
# AND CHRISTMAS - NEW

* Paramount’s sustained, all-media campaign launches "G. I. BLUES" on Thanksgiving—and builds toward big Christmas-New Year’s climax!

Giant local campaigns will rocket want-to-see starting Thanksgiving, in every area coast-to-coast!

Showman’s Red-Hot move—book "G. I. BLUES" now for Christmas and New Year’s! Get on the "Blues" bandwagon!

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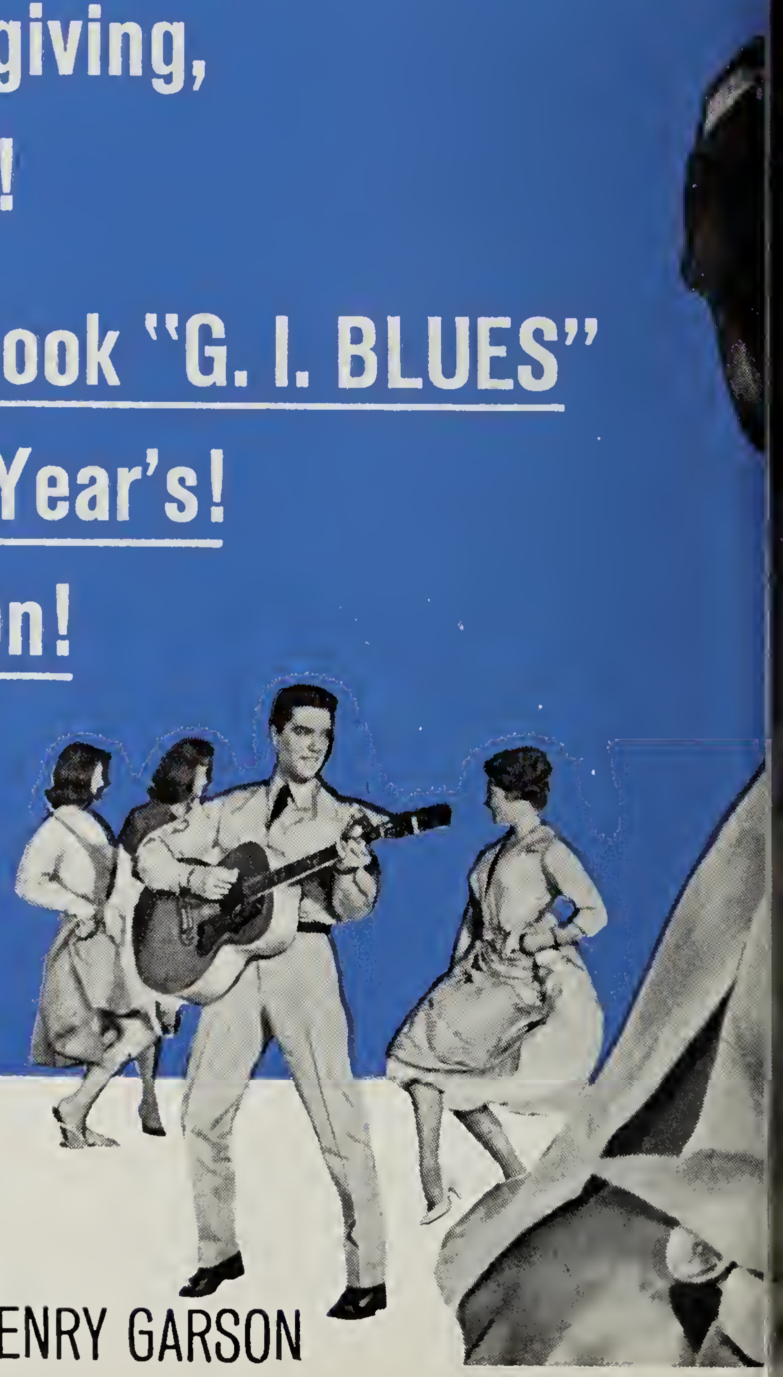

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**JULIET PROWSE**

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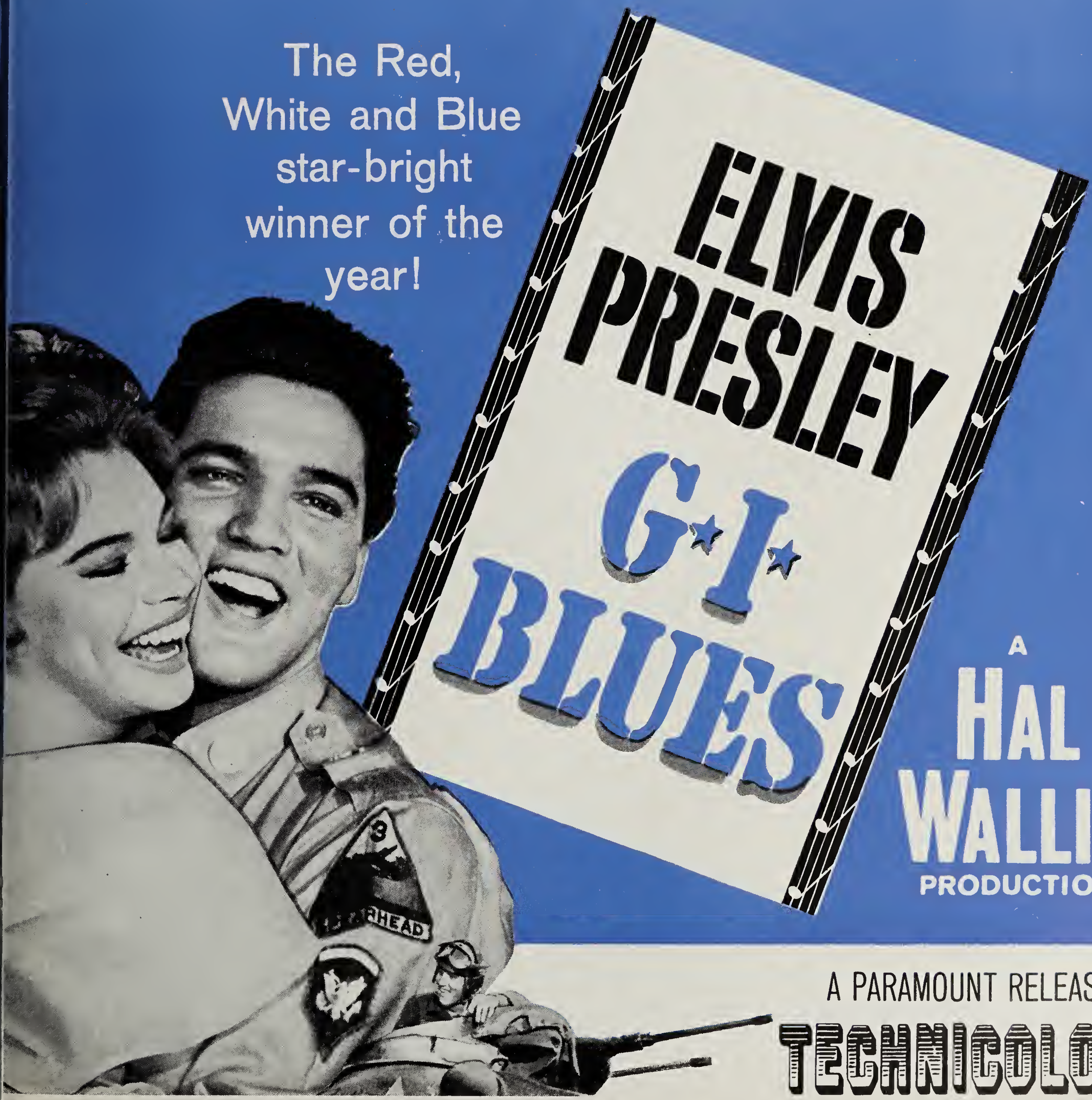
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# The NEW YORK Scene

## *By Mel Konecoff*

HENRY "HI" MARTIN, vice-president and general sales manager of Universal-International, and Phil Gerard, eastern advertising and publicity director, were overjoyed last week at being able to report that the company is 32.2 per cent ahead on its gross billings in the U.S. and Canada at the end of the fiscal year which closed on Oct. 29 over last year.

Martin also had a gleam in his eye when he estimated that the number of releases for 1960-61 may well jump several notches to 24, compared to 22 features released in 1959-60 and 19 in 1958-59.

The increase in film rentals was sparked by their bigger releases, but he felt all contributed. Special credit was given to "Pillow Talk," which grossed $7,157,000 in 53 weeks; "Operation Petticoat," which took in $8,700,000 in 45 weeks; and "Portrait in Black," which grossed $3,141,000 in 17 weeks.

Planned distribution on each film is in order on the type of individual handling which started with "Perfect Furlough" when it was released in December, 1958. "Midnight Lace" falls into the new release category, having played only 20 spots thus far with 455 playdates scheduled by Thanksgiving. It's doing better than "Portrait in Black" in many situations so far. The next "target" picture will be "The Grass is Greener," which is for pre-release Dec. 23 and will follow the road taken by "Operation Petticoat."

Martin opined that cooperation with the advertising and publicity departments was most important, with the detailed campaigns doing much to boost returns in all cases.

On the release of "Spartacus," in the six spots it has opened thus far, it was claimed it was doing near-capacity business. Dec. 22 will see 10 more theatres open with the feature, with still another four to go in mid-January and another four to six in mid-February. They were in no hurry to speed the release because the money spent on the film was Universal's own, and there is no date on which repayment has to be made. Martin stated that he would not follow the "Ben-Hur" pattern of issuing 35 mm prints. He admitted that two to three minutes of the film's running time was "adjusted" to overcome some objections to the scenes of bloodshed and violence.

Martin thought that it might be practical these days to make the Ma and Pa Kettle type of film once again if the cost were not prohibitive. They were dropped when a diminishing market and rising costs could not be reconciled.

The release schedule reads as follows: December, "The Private Lives of Adam and Eve"; January, "The Grass is Greener" (general release); February, "The Great Imposter" and "The Shakedown"; March, "Romanoff And Juliet" and the re-issue of "To Hell And Back"; April, "The Secret Ways," "Wings of Chance," and "The Tomboy And The Champ"; May, "Posse From Hell," "Pharoah's Woman," and "Trouble In The Sky"; June, "The Curse of the Werewolf" and "Shadow of the Cat"; July, "The Day of the Gun." In addition, there will be "Back Street," "The Sixth Man," "Tammy Tell Me True," and "Blast of Silence."

**AWARDS DEPARTMENT: The first annual Achievement Awards luncheon was held last week by the Associated Motion Picture Advertisers at the Hotel Picadilly, which saw Adolph Zukor honored for his service to the industry; Si Fabian for his work as first chairman of the American Congress of Exhibitors; Milton Rackmil on behalf of his company, which was praised for contributions to the industry during the year; Joseph Levine as an outstanding showman; MGM and Joseph Vogel for "Ben Hur"; and Gordon White, advertising administrator of the Motion Picture Association.**

**Zukor was extremely optimistic about the future of the industry, noting that pictures today are just as important as they were years ago. He referred to the importance of the advertising men in the scheme of the industry, preferring to refer to them as showmen.**

**Fabian opined that the "circusing" of the past wouldn't hurt the business of today as he accepted his award on behalf of exhibition generally. He thought that the revival of the industry in part must come from greater activity on the part of advertising and publicity representatives as well as from exhibitors. Of course, he added, more pictures are needed as a policy of scarcity will be the ruination of the industry.**

**Rackmil also paid tribute to the advertising and promotion people, who together with local exhibitors can see the industry rise to higher heights or fall by the wayside. The success of his company over the past 18 months, he felt, could not have been achieved were it not for the coordinated efforts of all the equal partners—production, sales, and advertising and publicity.**

**Robert Mochrie, MGM vice-president and general sales manager, represented Vogel and paid tribute to the latter as well as the efforts of the advertising and publicity people utilized in the successful selling of "Ben-Hur." He refused to believe the reports that the business is a contracting one. He agreed it may be a changing one but not a shrinking one, not when a picture can gross a million dollars in one theatre or when there are more people working in the field now than there were two years ago or when distribution staffs are larger than ever.**

**Levin thought the job being done by the industry's advertising and publicity representatives was just great.**

**Taylor Mills of the MPA accepted for White, who was recuperating from an illness... Maurice Bergman acted as master of ceremonies, while Arthur Mayer introduced Zukor. Bob Montgomery, AMPA president, presided.**

## Fox Signs Sellers

NEW YORK—Peter Sellers, Britain's popular screen star, has been signed to a three picture commitment with 20th-Fox. The deal was set by Robert Goldstein, the company's executive in charge of production.

The first picture of the trio will be "Topaze," which was one of John Barrymore's screen triumphs. Scheduled for filming in England, the comedy is taken from the play by Marcel Pagnol, which concerns a school teacher who lives by the golden rule.

***ALLIED*** *(Continued from page 5)*

He said, "The mission of ACE is to create or cause to be created more feature film, and it is sponsoring a production company which will rally the whole exhibition business to its program.

"ACE Productions will be a substantial operation, adequately financed to produce an annual feature program large enough to decisively affect the market . . .

"We are now preparing a plan for complete financing and the operation of the company. ACE Productions will be an exhibitor-owned, exhibitor-directed company for bringing more features to the screen to overcome the 'scarcity' policy of the existing motion picture distributors . . . When the Securities and Exchange Commission approves our registration statement, we will be at liberty to submit a prospectus and you will each have an adequate opportunity to examine the proposal and decide whether you want to invest, and if so, to what extent. . . .

"When our production program begins to roll, we will stimulate an increase in the Hollywood studio programs . . .

"Our exhibitor-producer-distributor committee was assigned to the jungle of problems involved in trade practices and trade policies. . . . Conciliation was given another try, but has been abandoned by exhibitors as a method of trying to create a more harmonious relationship between buyer and seller.

"In the field of government-industry relations, we called the attention of the Justice Department to the proposed merger of distribution with a toll-TV system. . . . The Joint Anti-Toll TV Committee recently fought two major actions in the struggle against a pay theatre in every television home. As a result, we already have a record of 135 members of Congress who have expressed their opposition to toll-TV programs, and in an appearance at the recent hearing before the FCC, where we opposed a permit for a test of PhoneVision in Hartford, Conn.

"One of the main objectives of ACE is to bring peace and prosperity to a battling industry. If we could have peace . . . we could as a united industry achieve almost any objective we set out to accomplish in the field of government assistance, public relations, or world influence . . ."

Meanwhile, ACE scheduled a meeting in New York on Nov. 22 at which time a finance plan for production and for raising further funds will be presented to those who have already subscribed funds.

## Rogers Seeks Support For Alpha Productions

Budd Rogers, president, Pathe-Alpha Distributing Company, told the convention, "We have long recognized the need for additional quality box-office product . . . We will have 12 features in addition to two from Sage Productions headed by Harry Joe Brown . . . Each picture will be made with the approval of an exhibitor group, with members strategically located throughout the United States.

"Our first picture, 'The Deadly Companions,' will go into production the early part of January and will be ready for release in April or May. Maureen O'Hara heads an all-star cast and it will be filmed in color and wide screen . . . Additional pictures will be put into work as promptly as possible so that we should have at least one picture coming through every six or seven weeks

*(Continued on page 11)*

**ALLIED** *(Continued from page 10)*

following the first one. . . . We feel that this move on our part will stimulate other production activity . . .

"Our product is going to be made available to you at reasonable, fair and equitable film rentals, which can be adjusted up or down depending upon box-office performance. We do not ask that you put any money on the line with the signing of the agreements, all we ask is that you pledge to play the pictures on a proper basis . . . In supporting us you are protecting yourselves and your box-office . . . Field representatives will call on you and we ask for the complete cooperation of Allied in helping us set up meetings across the country, and we also ask Allied to endorse this program and to acquaint all of your members with our proposition."

## "Man of Year" Rackmil Says U-I In Strong Position

Milton R. Rackmil, president, Universal Pictures Company, in accepting the motion picture "Industry Man Of The Year" award at the convention, said, "Universal is now in the strongest financial and operational position in the 48-year history of the company . . . The biggest share of our profits from operations and the monies received from the sale of our studio have been reinvested in our new production policy . . .

"In 1961 Universal will release a large percentage of important pictures. Our program is not confined to the so-called block-buster, but will include any properties which we believe will be profitable to our customers and to us, regardless of budget or cast. We will continue to be cautious in our determination that a picture be placed on a roadshow policy. . . . We have no present plans on our schedule of productions for any roadshow picture . . .

"I have repeatedly stressed that our primary market is the motion picture theatre . . . We have no plans for pay-TV or disposing of our post-1948 product for television . . ."

## AIP's Moritz Stresses Special Markets, Ad Effort

Milton Moritz, national director of publicity and advertising, American International Pictures, told the convention, "We have observed that audiences had determined that there are no longer major motion picture companies, only major motion pictures . . . and that we at American International have selected to produce motion pictures aimed at large, special groups . . . Our films are produced and merchandised to cover special markets. By catering specifically to them we bring them entertainment that cannot be seen anywhere but in your theatres.

"Simultaneously, with the production of a picture, the merchandising and advertising of a picture begins . . . Recognizing the importance of integrated merchandizing techniques, we have consistently committed 25 per cent of our gross income to advertising and most of it at the local level . . .

"We feel that this industry is on the threshhold of a vast, profitable new horizon. We look to the elder statesmen of our industry for wisdom and experience and we offer youth, vigor and ambition. Mutually, we have a great future."

## New Omat Corp. Formed, Schwalberg Tells Delegates

Formation of the Omat Corporation to produce and distribute 12 to 20 top attractions per year was announced by Howard J. Beck and A. W. Schwalberg.

**Here are the officers of the newly formed Beaver-Champion Attractions, Inc., which will specialize in acquiring and promoting a series of films. From left to right they are president James A. Mulvey; vice-presidents Meyer M. Hunter, David Griesdorf, and Nat Taylor.**

Officers of Omat are Lester Braunstein, president; Ted Miller, vice-president and chairman of the board; Beck, secretary-treasurer; and Schwalberg, vice-president and general sales manager. Braunstein, an attorney and producer, and Beck, former exhibitor and producer, will headquarter in Hollywood; Miller, a public relations executive, will be based in Omaha, while Schwalberg will maintain offices in New York. "Omat will go into operation immediately and will be in full swing by January, 1961," Schwalberg stated. He announced that the company has already acquired 14 big budget productions and is currently negotiating for more product.

"Our objective is to increase the supply of feature motion pictures available to the exhibitors of America. To accomplish this, we will produce new pictures, purchase new and unreleased films, and acquire still others for re-release."

Among the product Omat has acquired are Federico Fellini's "La Dolce Vita," Cannes Festival grand prize award winner; "Gina," starring Academy Award winner Simone Signoret and George Marchal; "Beyond All Limits," starring Jack Palance, Maria Felix, and Pedro Armendariz; and "Never Take Candy From a Stranger."

To augment its slate and give Omat an inventory, Schwalberg announced that the company has acquired 10 post—1948 Paramount features and is preparing to re-release them with completely new advertising, publicity, and exploitation campaigns, new trailers and new prints.

All of the Omat features acquired will be withheld from television, Schwalberg added.

Omat's first production, "Brotherhood Of Evil," will be started in New York after Jan. 1, it was stated by Beck, who will personally co-produce with Lester Braunstein. Adapted by Ben Hecht from Frederick Sondern, Jr.'s book, "Brotherhood Of Evil—The Mafia," the picture will feature an all-star cast.

Mrs. Robert J. O'Donnell, widow of the former vice-president and general manager of Interstate Theatres, is joining Omat as director of exhibitor relations. Sal Di Gennaro will be special assistant to Schwalberg; Ted Spiegel has been named east coast director of advertising, publicity and exploitation; Chaikin-Perrett & Associates will function as public relations representatives.

## Exhibs Need Better Relations With Community—Mrs. Twyman

Margaret G. Twyman, director of the MPAA community relations department, also addressed the convention.

In presenting a program for developing better relations between exhibitors and local community organizations, Mrs. Twyman commented on some of the changes in today's market:

"Our industry has tried to make the transition from being a 'family entertainment' business to being a diversified entertainment business . . . without bringing the public along with us. In my opinion, we have fallen short in our efforts to educate the public that today they must select films . . . just as they have long since learned to select books. Today's films are not made for everyone (all ages and interests) . . . but a large segment of our public still thinks they are or should be. You must help interpret this new concept in your own communities."

In commenting on significant changes in the industry's audience," Mrs. Twyman said:

"Let's look at our customers, lost customers for the most part. The 'masses' of today are not the same as were the 'masses' of yesterday. Today there are more people with high school and college educations than ever before. There are more people who have travelled over this country . . . and thousands more who have travelled in foreign lands. More people read more magazines and more books than ever before in history. And more people have viewed television and soaked up its varied offerings than have ever entered our movie theatres. There is a new fashion to be informed, experienced and 'hep'."

After citing a number of areas in which exhibitors could develop useful, factual material and contacts, Mrs. Twyman said:

"Public relations is no longer a mysterious entity . . . it is a body of knowledge. It is facts. Gathering facts about women's clubs and keeping an up-to-date mailing list of their leaders is only a beginning. I believe these organizations should be viewed as ready-made communications networks through which you can make friends and promote the product you are trying to sell."

Stressing the importance of the personal touch, Mrs. Twyman pointed out the necessity . . . "to make friends and win back the public confidence, the theatre owner must develop a person-to-person relationship with his customer . . . through the mail and through his services. Your organized community must know you exist and know you are interested in them."

## New Order For Allied Proposed By Dollinger

Irving Dollinger proposed a six-point program to guide National Allied in its future course.

The six aims set forth are:

"1. To represent fairly and honorably the independent exhibitor.

"2. To see that our members get a steady flow of good pictures at terms that are fair and profitable.

"3. To help our members to increase the grosses in their theatres.

"4. To give them aid when they have legal or legislative problems.

"5. To increase our membership by state units and to increase the membership in each unit.

"6. To keep our members completely informed of what is happening in other units as well as in all of exhibition."

Dollinger, an Allied representative on COMPO's executive committee, told the delegates that to achieve these aims, "a new order of things must be established in National Allied."

*(Continued on page 12)*

# LONDON Observations

### by Jock MacGregor

"LIKE MANY OTHERS I enjoy going to the flicks . . . I think it is wonderful entertainment"—so spoke the Duke of Edinburgh to the delight of industry leaders at the dinner given by the Kinema Renters Society to the Royal Naval Film Corporation. His Royal Highness was replying to the toast proposed by the chairman, UA's Monty Morton, and in thanking the industry for the supply of features for screening at sea, he stressed just how much they were enjoyed and maintained general interest in the cinema in these days of TV.

This annual dinner is hosted alternately by the RNEC and KRS, and has gained such importance that the entire Board of Admiralty attended, which, I am told, is a rarity indeed. Once, while the Navy entertained aboard ships or at its college, the trade returned hospitality in London hotels. Since they invariably gave us a peep behind the scenes, I felt this lacked showmanship and suggested in this column that a studio should be used for our function.

The idea was adopted. Two years ago we went to Elstree. This year the venue was Pinewood, and the industry staged a show which will be long remembered. All the stops were pulled. One could not but be proud and inspired. Guests were virtually guided from the vast "Cleopatra" exterior set past which all cars were routed to reach the studio.

The "House of Commons" set built for Rank's "No Love For Johnny" was the novel setting for the reception. Here Monty Morton, John Davis, and Jim Carreras welcomed the guests. Shapely starlets dressed as Beefeaters supervised the serving of drink and not only Naval eyes popped a little. Admiral of the Fleet Earl Mountbatten of Burma saw that Prince Philip met the leading movie personalities. It was the perfect start to a great evening.

The dinner was served on another stage in a magnificent Egyptian banqueting hall, inspired by "Cleopatra." With its tall columns, statues and long blue pool, fountains within the horseshoe table which seated 153, and all guests wearing dress uniform or tails, white tie, and medals, this was a breathtaking spectacle.

Informality was tempered with dignity and Americans present averred that such a function could not take place anywhere in the world save in Britain. Among those who crossed the Atlantic for the occasion were Eric Johnston, Spyros Skouras, and Jack Warner. Other Hollywood personalities who found themselves tagged as "esquire" on the seat place cards included Rouben Mamoulian, Walter Seltzer, Sam Spiegel, Walter Wanger, and William Wyler, who must have got a big kick out of Mountbatten saying in his speech that while one could never get agreement as to who is the second greatest director, there is never any doubt about the first. Gary Cooper, Esq., represented the Hollywood stars.

After dinner all adjourned to the "House of Commons" for nightcaps, and it was not long before Kenneth More was strumming away at a piano leading a chorus of admirals and film men in some of the better known service ballads. Some of us tried out the seat we should like if we were elected to Parliament, though Sir Tom O'Brien stood firmly at the bar with his back to the replica of the scene he knows so well.

There were several suggestions that we might like to watch exterior shooting on "CLEO" but I noted no great rush on this frosty night. Skouras and Wanger, however, did persuade (or kidnap?) the Royal guests to have a look and be photographed on the set on the way home.

Everyone connected with the organization of the evening can take a deep bow, but I believe the main credit should go to Jim Carreras, Monty Morton, Charles Young, and "Pip" Herren. It was a great night. Indeed one of the greatest I can recall in the industry.

## Fisher Heads Canada Industry Organization

TORONTO, CANADA—Frank H. Fisher, formerly vice-president, was elected president of the Canadian Motion Picture Industry Council. Making up the CMPIC are seven Provincial and regional exhibitor associations, the Canadian Motion Picture Distributors Association, the Association of Motion Picture Producers and Laboratories of Canada, and the Canadian Equipment Dealers Association. Fisher, who is vice-president and general manager of The Odeon Theatres (Canada) Ltd., succeeds C. S. Chaplin, general manager of United Artists, who stepped down after two terms. Peter S. Myers, Toronto, is first vice-chairman. Second vice-chairman is Harry Prygrocki, Winnipeg, president of the Manitoba Motion Picture Distributors Association.

During the annual meeting, distributors assured the exhibitors that print shortages and poor revision would be corrected. The producers' group said it now had 54 members and that "production is increasing in spite of inroads by various government bodies" operating their own film-making departments. Chaplin shared the meeting with a firm hand.

Exhibitors in their annual meeting complained of high provincial and municipal license fees. Douglas Miller, president of the Alberta Theatres Association, declared charges should be made in the same manner as other business and not a fee based on their potential. He said service stations pay a straight fee "and not one based on the number of gallons they sell."

E. G. Forsyth of Toronto heads the board, which was returned. Also members are F. Gordon Spencer of St. John, NB, Douglas Miller of Taber, Alta., and H. C. D. Main of Sutton West, Ont. Arch Jolley of Toronto is executive secretary.

Public relations programs for the industry in Canada have been mooted for two years. Nothing has been done, though two provincial exhibitors' associations have their own plans underway. The British Columbia Exhibitors Association, headed by Myron McLeod of Powell River, has hired Al Williamson & Associates, Vancouver, to make its point to the public. To provide financing, each Association member contributed an equivalent of one week's amusement tax. Quebec Allied Theatrical Industries, of which Doris Robert is president, will name a public relations representative.

**ALLIED** *(Continued from page 11)*

### Allied Resolutions Urge Orderly Release, Tighter Codes

Among resolutions passed by the convention was one dealing with orderly release, which was prompted by the charge that "there are an excessive number of motion pictures being released in 70mm and other mediums scheduled for exclusive roadshow presentation for indeterminate runs restricted to the few metropolitan areas of our nation," and stating that "unless distribution takes immediate steps to correct this monopolistic and discriminatory trade practice, the public be requested to petition the Congress of the U.S. to provide legislation to insure that once a picture is released in a given area it be made available to all theatres in that area in a normal and orderly manner."

A resolution addressed to the MPAA urged the Association "to enforce and strengthen if necessary" the production and advertising codes "so that the production of those films featuring objectionable themes in sex, murder and violence will be discontinued so that the industry can again attain the enviable position as the nation's greatest and most popular entertainment medium."

Another resolution urged, "The Academy of Motion Picture Arts and Sciences be petitioned to establish a separate division of major awards for those productions not in general release." It was stated that "productions of this calibre have been unfairly monopolizing the annual Academy Awards in recent years, thereby eliminating other widely shown and extremely popular attractions from Academy Award honors."

Still another resolution provided for renewal of Allied's membership in COMPO.

Also voted was a resolution urging all exhibitors to "support Motion Picture Investors, Inc., and the reissues to be released under its auspices," and another protesting "the dual charges involved in the dual distribution of trailers on Columbia product" and asking that National Screen Service and the film company "reconcile their differences" so there will be a single charge.

Board chairman Marcus told the exhibitors that they were "pricing themselves out of business because they are trying to cater to classes instead of masses," and the formation of "a small group" from among the membership to "crystallize" opposition to film rental terms and work out a plan to mount an attack on the distributors on the issue was proposed by Wilbur Snaper. The proposal was earmarked for further action.

### Concessionaires Reelect Papas As President

Spiro J. Papas, vice-president, Alliance Amusement Company, Chicago, was reelected head of the National Association of Concessionaires at its convention held in conjunction with that of National Allied.

Augie J. Schmitt, Houston Popcorn and Supply Company, was named executive vice-president; Edwin Gage, Walter Reade Theatres, Oakhurst, N. J., became first vice-president; Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, second vice-president; Melvin Wintman, Smith Management Company, Boston, treasurer.

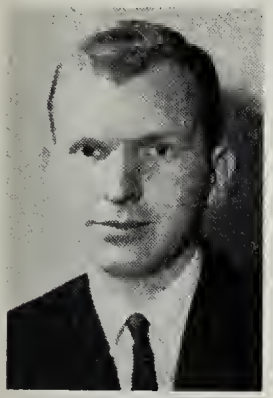
Installed as directors following a mail ballot were Norman Wasser, Pepsi-Cola; Floyd Bennett, Tarkio Popcorn Company, Tarkio, Mo.; Dan B. Greenwood, Rockton, Ill., and Jack O'Brien, New England Theatres, Inc., Boston.

Papas predicted a continued expansion of services and membership in the months ahead.

The NAC trade show as "bigger and better than ever" with many new products and equipment being shown for the first time.

# Weston, Matofsky Get Embassy Ad-Pub Posts

NEW YORK—Robert R. Weston has been appointed advertising manager for Embassy, it was announced by Eddie Solomon, executive vice-president of the film company. Weston has resigned as assistant advertising manager at United Artists to accept the new assignment.


WESTON

Prior to joining United Artists, Weston was a copywriter for Columbia Pictures and then became assistant account executive at Donahue and Coe Advertising Agency, assigned to the Columbia account.

His advertising duties with Embassy will commence with the preparations of the campaigns for two of Joseph E. Levine's upcoming spectacles, "The Thief of Bagdad" and "Morgan the Pirate."

Also, Harvey Matofsky has been appointed production publicity coordinator for the filming of Joseph E. Levine's "The Wonders of Aladdin," it was announced by Edward S. Feldman, publicity director for Embassy.

MATOFSKY

Matofsky has resigned from the publicity staff of United Artists to accept the new post. He will leave for Rome shortly for pre-production conferences for the Metro-Goldwyn-Mayer release which begins filming Dec. 1, in Tunis. Donald O'Connor will star in the wide-screen Eastman color attraction which is being directed by Henry Levin.

During the filming of "The Wonders of Aladdin," Matofsky will coordinate all phases of production publicity, photography, and special promotions for both the domestic and foreign markets.

Matofsky was associate editor of the independent Film Journal, a motion picture trade publication, prior to joining United Artists.

## Hyman Release Schedule

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced that he would issue a new release schedule in the interest of orderly distribution of quality product throughout the year on Dec. 15.

Hyman stated that this new schedule would highlight the importance of advertising, publicity, and promotion for the attractions to be released in the first six months of 1961, with particular emphasis on the April-May-June period.

Plans are being formulated for a drive during April, May, and June and this drive will be kicked off at a meeting of AB-PT affiliates which will be held at the Concord Hotel, Kiamesha Lake, N. Y. on Dec. 15 and 16.

Hyman also intends to follow his past custom of distributing the schedule to the exhibitors in the United States and Canada who have endorsed orderly distribution after a trade press luncheon which will be held at AB-PT headquarters.

# CANADIAN Highlights

### By Harry Allen, Jr.

THE MOTION PICTURE today needs "imagination, versatility and ingenuity," N. A. Taylor told the annual meeting of the Motion Picture Theatres of Ontario Association. Taylor, head of Canada's third largest circuit, a motion picture distributor, and interested in film production, said business was bad and that it would be worse before it gets better. He suggested theatres show offbeat pictures, offer wider seats, not allow patrons in after the start of a picture, and better public relations. He said that large theatres might be divided into two sections, i.e. a 750-seat house could have a smaller theatre offering 16mm. offbeat pictures.

"There are many things we have to learn about showmanship; we should have embarked on a full-time public relations program to impress the legislators that there are laws both unfair and discriminatory. And I might add censorship," he said. There is plenty of product today, but not enough attractions, Taylor complained. He said he didn't expect any increase in the number of attractions in the future. He admitted the industry was on a wave of a crisis.

David Axler was reelected president of the MPTAO for a second term. Others elected to the board of directors were Jack Clarke, Louis Consky, E. G. Forsyth, Nick Korman, Lionel Lester, Jack Wiser, H. C. D. Main, Harry S. Mandell, G. B. Markell, Cecil Pelton and William Summerville. Arch Jolley continues as executive secretary. Jolley's report said serious consideration now being given by the Province of Ontario to amending the Ontario Theatres Act. MPTAO membership is 314, including 27 drive-ins.

The MPTAO meeting was the first in a series of industry meetings. The National Committee of Motion Picture Exhibitors Associations of Canada and the Motion Picture Industry Council of Canada both took up the issues of Sunday movies and censorship.

The main bone of contention in the meetings during the past years, that of the distressed theatres, is no longer a problem. A report brought in showed that through the generosity of the distributors, there were very few situations where the distributors had not eased up on terms for the exhibitors when asked to do so.

**"LITTLE CINEMA" is to be a new theatre in Toronto with dual auditoriums, offering "the ultimate in aesthetic films of distinction." Each auditorium will have 130 seats, will show a separate and complete program from the other auditorium. It will have a reserved seat policy, with one show nightly and extra matinees Saturday. Though all seats are reserved, prices will be in accordance with downtown first-run theatres, with a slight increase Friday and Saturday evenings. The houses will be operated by Yvonne Taylor, who also operates the International Cinema and Towne Cinema, both art houses in the city. Smoking will be permitted in both small houses and the houses will be air-conditioned. Curtain times at the theatres will be staggered. Opening attractions will be the Ingmar Bergman film, "Seventh Seal," and the Indian film, "Aparajite." . . . Hugh M. Flick, former New York State film censor, will be featured speaker at the convention of Canada's film censors in Saint John, NB. C. J. Appel, executive director of the Canadian Motion Picture Distributors Association will sit in for a day with the censors during their deliberations. President of the censors is George S. Enos, chief of the New Brunswick censor board. . . . Gross of MGM's "Ben-Hur" has exceeded $500,000 at the Alouette, Montreal, where it opened last Dec. 17. The film is playing in 16 Canadian cities and will open in eight more in the next two weeks. . . . Hamilton City Council, which okayed a Sunday movie plebiscite recently, just did the same for sports.**

REEL CLIPS: Quebec Allied Theatrical Industries, the association of motion picture theatre operators, is preparing a brief to the Quebec Government asking that the age limit for attendance be lowered from 16 to 12, and Ontario's classification system be introduced, it is understood. At present, anyone under 16 is banned from cinemas. Ontario has two categories, Adult Entertainment, which requires that the film be publicized with that description, and Restricted, which bans those under 16. . . . Beaver Film Productions, Toronto, Canadian Marconi, Montreal, Bushnell Broadcast Associates Ltd., Ottawa, and Granada TV Network Ltd., Britain, have grouped themselves together to purchase CJSS-FM and CJSS-TV, Cornwall. The purchase is subject to the approval of the Board of Broadcast Governors. Beaver Film Productions is an N. A. Taylor Associates company and executives have an interest in the Bushnell company, which holds the license for the new Ottawa TV station and is a partner in the company that will establish the Pembroke, Ont., station. . . . Paul Hanner, formerly assistant director of The Odeon Theatres of Canada, Ltd., advertising and publicity section, has been placed in charge, following the resignation of Ron Leonard. He has resigned to go into a flourishing business of his own. Other promotions in the department, as announced by Frank H. Fisher, vice-president, include James Chalmers as publicity manager and field man; William Morland as head of advertising; and Yosh Togawa as art department manager.

## Valiant Appoints Managers

NEW YORK—Three branch managers have been appointed by Valiant Films Corp. for new offices in Cleveland, Atlanta, and Charlotte, it was announced by Fred Schwartz, president, and Sig Shore, president of Vitalite Film Corp., which supplies the product released by the distributing company. Valiant now has 13 branches of its own and plans to open at least two more offices, according to Shore, who heads sales and presentation of the product.

Jerry Lipow has been named branch manager in Cleveland and will also handle sales in the Pittsburgh territory. Lipow was most recently with United Artists and previously with Paramount, both in Cleveland.

Edwin H. Brauer, former Republic branch manager in Atlanta, has been appointed Valiant manager there and will also cover the Jacksonville territory.

Robert W. McClure, formerly with United Artists in Charlotte, heads Valiant's new Charlotte branch.

## ALBANY

F. Chase Hathaway, who is a real estate broker in the winter at Hollywood, Fla., darkened Hathaway's Drive-In, North Hoosick, N. Y., until spring. . . . The Schine Circuit promoted Bill Copley from manager, Glove, Gloversville, N. Y., to group manager in Massena, N. Y., transferring Phil Van Scoy, Bucyrus, Bucyrus, Ohio, to the Glove. . . . Among those in for the dinner in honor of Clayton Pantages, ex-Albany manager for 20th-Fox, now a merchandiser in the new "sales cabinet" at the home office, were Bob Kallet, president, Kallet Theatres, Oneida, N. Y.; Eddie Fabian, managing director, Fabian Theatres; Bill Kraemer, Schine buyer-booker; Cris Pope, Schine Circuit; Charles A. Smakwitz, SW zone manager; John McKenna, chief buyer; Bill Michaelson, booker from Newark, N. J.; Sam Lubella, Kallet booker; Leonard L. Rosenthal, counsel and adviser on film buying for Upstate Theatres, Inc.; George Thornton, Thornton Theatres; and Herb Schwartz, Columbia branch manager and dinner chairman, along with Bob Conn, 20th-Fox sales cabinet; Phil Engel, Boston-New Haven promotion director; Don Wilson, Borden Drive-In, Champlain; and Jack Sturm, Buffalo manager for 20th-Fox. . . . The Center, Fort Plain, has gone off the theatre map, and has been converted to another type of business operation. . . . Variety Club will defer until a later date the launching of its annual "denial drive" for Camp Thacher. . . . To be honored sometime this month by a dinner is Jack Hamilton, for nine years Berlo Vending Company manager in this area, who is now manager for that company in Toledo, Ohio. . . . The Times-Union advanced its Sunday amusement rates. . . . 20th-Fox has promoted two men who started with the company as shippers. John Wilhelm, now manager; and L. Wayne Carignan, now salesman.

## ATLANTA

The local WOMPI held a luncheon meeting at the Y.M.C.A at which a proposed program for the year was outlined. . . . Condolences to Mrs. Betty Rook, vice-president, Film Booking Service, upon the death of her father following a short illness. . . . Her mother, Mrs. R. T. Whitmire, who was injured in an automobile accident, is in a local hospital. . . . Frederick G. Storrey, president, Storrey Theatres, here and also vice president, Georgia Theatre Owners, has been reelected as president of the Family Service Association of America. . . . J. C. Balkom has reopened his Gray, Gray, Ga.

## BOSTON

Frances (Fifi) Harding, longtime correspondent for MOTION PICTURE EXHIBITOR here, is out of Baker Memorial of Massachusetts General Hospital after major surgery and is convalescing at Vernon Court Hotel, Newton, Mass., where her mother lives. During her hospitalization, Film Row banked her hospital room with flowers and a purse of money was raised from film industry personnel for her through the efforts of Arnold Van Lear, exploitation chief of Paramount Pictures here, who spearheaded a drive through the film exchanges. "Fifi" wishes to extend her thanks and deep appreciation for the many messages of cheer, flowers, and expressions of remembrance which poured in from her legion of friends in the film industry. . . . Leonard Barrack, formerly assistant manager of Ben Sack's Saxon, Boston, was promoted to general sales manager of Sack Theatres, and is working on "Exodus," which is booked to open on hard ticket Dec. 21 at the Saxon with many Temples buying special nights. Cinema Lodge and Chapter B'nai B'rith has bought Jan. 5 performance, and William M. Kumins, Cinema Lodge ticket chairman, and Carl Goldman, Cinema Lodge president, are in charge of arrangements. . . . "Spartacus" got off to a flying start at the Astor with three previews for trade, press, and $10 seat Friends of Boston University preem. "Bucky" Harris, Universal, is handling press campaign on "Spartacus." . . . Ben Sack bought "Alamo" for Christmas opening at his Gary. . . . "Ben-Hur," long run on reserved seat basis at the Saxon, moves over to the Capri when "Exodus" comes into the Saxon on Dec. 21. . . . Robert M. Sternburg, president of New England Theatres, Inc., was elected president of Allied Theatres of New England. . . . Hollywood film columnist Louella Parsons in vacation visit to Boston to see her daughter Harriet's venture into Broadway, "Rape of the Belt," trying out at the Wilbur, blasted "unhealthy" films: "I want to see movies made that will get families back into the theatre," she said.

**NEW HAMPSHIRE NEWS**—Jax, Jr., Littleton, has adopted a winter schedule of two evening performances Friday, Saturday, and Sunday, with only one night show the rest of the week. . . . Civic, Portsmouth, has apparently set a record for this part of the country with 25 color cartoons on a children's show both mornings and afternoons on two days when schools were closed, Oct. 21 and 22. . . . Jaycees sponsored a special showing of "Les Girls" at the Scenic, Rochester, to benefit the Community Chest. . . . Plaza, Derry, is showing a locally-produced film in color as part of its regular show. . . . Carl Lesnic, Lancaster, has bought the Rialto, closed in September, from Allard M. Graves, who also owns theatres in White River Junction, Vt., and Plymouth, N.H. Mr. and Mrs. Graves are spending the winter at their home in Apache Junction, Ariz. . . . Interstate, Plymouth, is running a cinema series of foreign and art films on Wednesdays and Thursdays counting on patronage particularly from Plymouth Teacher College. . . . Charles E. Handy closed Midway Drive-In, Littleton, after a successful season. . . . Clement LeBlanc hopes to rebuild the Gorham, in that town, which was almost completely destroyed by fire. John Boudoukis, operator of the theatre, was in Boston on business at the time of the fire.

## BUFFALO

Joe Garvey, manager, Granada, de luxe north Buffalo Schine community operation, put on an exciting western New York premiere of "Song Without End" following a long run of "Can-Can," and business has been very good since the opening, indicating an extended engagement of the Columbia opus. . . . Elmer F. Lux, formerly prominent in distribution and exhibition in the motion picture industry and former president of the Buffalo Common Council and a lifelong democrat, has changed his affiliation to Republican, according to an announcement in the Buffalo Evening News. Lux now is head of the G.O.P. Personal Relations Division, acting as liaison between the G.O.P. candidates and various groups in Erie county. . . . Paul L. Wall, new manager, Buffalo MGM branch, has arrived in town to take on his new duties, and Jack Mundstuk has left to assume his post as manager of the MGM Washington branch. . . . The Women's League of the Variety Club of Buffalo held a membership luncheon, presided over by Mrs. Herbert Cohen, membership chairman. . . . John G. Wilhelm, who recently was named manager of the Albany branch of 20th-Fox, started as an assistant shipper at the Buffalo Fox exchange back in 1943. . . . When the public schools were closed Friday, Oct. 21, because of the meeting in Buffalo of the western zone of the State Teachers Association, Edward F. Meade staged a special matinee performance in Shea's Teck of "Ben-Hur," and attracted an overflow audience.

## CHARLOTTE

Manager Robert Andrews of the Center, Rocky Mount, N. C., cannot be accused of showing partiality. When four men created a disturbance that ended in a fight in the theatre, he had all of them ejected and ordered them banned from future attendance at the Center—despite the fact that one of them was a city councilman. . . . Bob Stroh, manager, National, Greensboro, N. C., for the past 13 months, has been transferred to Bluefield, W. Va., as city manager for the Wilby-Kincey circuit, and has been succeeded by Al Cogsdale, formerly of Roanoke, Va. Cogsdale has just joined Wilby-Kincey after having been a year in Roanoke and 10 years in Norfolk, Va., with another theatre firm. . . . Negro high school students picketed the Paramount High Point, N. C., to protest a segregation policy which requires Negro patrons to occupy seats in the balcony. Picketing of lunch counters in variety stores at High Point recently resulted in opening the counters to all races.

## CHICAGO

Herb Fran, manager, Highland; and Pete Pisano, manager, Avalon, exchanged posts. . . . After a 28 weeks run at the Palace, 20th-Fox "Can-Can" will open in six selected neighborhood theatres on Nov. 18. . . . Norman Kassel, publicist for many movies over the past several years, died suddenly from a heart attack. . . . Morton Fink announced that work is starting on a 1500-seat theatre on Milwaukee Avenue at Golf Road. . . . The old Kimbark, in the Woodlawn area, recently sold for use as a church, was destroyed by fire. . . . Mary Ellen Immerman, wife of the late Walter Immerman, B & K Circuit manager died. . . . Robert L. Conn, branch manager, 20th Century-Fox, has been promoted to be a member of the company's national sales cabinet. . . . Condolences to Herb Ellisburg, manager, Sheridan Driveway, upon the death of his father. . . . Charles Lindau, Capital Film Exchange, is better after a heart attack. . . . Roger Scherer is taking over the Roseland from the Harry Nepo Circuit. . . . Variety Club is formulating plans to hold another Heart of Show Business Award during the week of Feb. 14. . . . The Diane Drive-In, Carlinville, Ill., closed for the season. . . . Arthur Wirtz, owner, Palace, has turned down a bid to make the thearte a legitimate house. The operator of the Erlanger, which is to be wrecked for the erection of a new government building in the Loop, had hoped to transfer to the Palace. . . . The Eighth Street theatre has been torn down and will be used to expand the Conrad Hilton Hotel. . . . Marion Sax has joined Teitel Film Corporation as secretary. . . . Harold Thompson and H. D. Tudor have acquired the Vogue, Elwood, Ind. and the house which has been closed for two years, will be completely renovated.

## CINCINNATI

William Garner, Buena Vista booker, and a former theatrical producer, is now rehearsing the Forrest Park Players, a leading local little theatre group, for performances of "Star Dust" in late November. . . . Three Chakeres Circuit house managers, will be awarded prizes in a circuit competition for Halloween

DAVID
AND
GOLIATH

A super-spectacular from The Greatest Book Of All Time to set the nation's screens athrob with excitement. Mighty in its mounting of one of the world's best-loved stories . . . mighty in the magnificence of its color and technical achievement . . . mighty in its massive drama and star-cast headed by Orson Welles as King Saul, mighty warrior.

**coming up in lights all over!**

Other great attractions are on the way. Watch for them . . . and watch for big boxoffice potentials.

**BEAVER-CHAMPION ATTRACTIONS, INC.**

James A. Mulvey, President. N. A. Taylor, David Griesdorf, Meyer M. Hutner, Vice Presidents · 1270 Avenue of the Americas, New York 22, N.Y. · LT 1-0080

promotional activities. . . . Stasia Halkias, operator, Liberty, Whitesfield, W. Va., has closed the house indefinitely. . . . Mrs. Sam Huber, whose husband is a former Paramount salesman, is convalescing following surgery. . . . Following an office custom, Margaret Woodruff, Columbia booker, treated the office staff to cake and coffee on her birthday. . . . William Kramer, Schine Circuit, Gloversville, N. Y., and Gus Lynch, Cleveland Schine district manager, were Film Row visitors.

## CLEVELAND

The Cleveland branch of National Screen Service has, as of Oct. 21, closed the doors that have been rendering service to the Cleveland area since 1938. Nat Barach, branch manager of N.S.S. Cleveland, advises that all records and accounts have been transferred to the Cincinnati office, which will be serving the Cleveland exhibitor in the future. Although all orders for trailers and accessories will be processed directly through the Cincinnati branch, material will be returned to the Cleveland office, where a shipper is being retained to handle disbursement. There will be no increase in transportation costs to the exhibitor, as N.S.S. will absorb whatever shipping costs are involved between Cincinnati and Cleveland, the billing to continue on an F.O.B. Cleveland basis. Almost all of the former employees of N.S.S. have found other positions in the city, some of them still in the industry. George Kendis, former office manager of N.S.S., will be transferring his skills to the Buena Vista exchange. Romona Wilson, secretary to Barach for 19 years, will leave the film circles and add her secretarial capabilities to a local firm of accountants. Judd Spiegle will continue to function as salesman for N.S.S. in the Cleveland area, and another employee will be retained to handle holiday sales and special promotions. Barach, who has served the Cleveland exhibitors for over 20 years, will continue as the Cleveland representative of National Screen Service. . . . Jerry Lipow, former salesman for United Artists, has been appointed branch manager of Valiant Films. . . . The Smithfield, Smithfield, Ohio, which has been closed for approximately three years, has been reopened for weekends by its new owner, Alexander Ksiazek. . . . Bart Miller, formerly manager, Art, Dayton, Ohio, has been appointed manager, Art, Akron, by Louis Sher, owner and president Art Theatre Guild, Columbus.

## DALLAS

Morris Yowell, salesman in the Dallas office of 20th-Fox, has been promoted to branch manager of the Oklahoma City office. Yowell has been with 20th-Fox since 1945. . . . B. A. Dobbs, Paramount head shipper, is back on the job, but he works only part of each day due to a heart attack he suffered several months ago. . . . Spencer Tracy and Fredric March gave a few pointers to students of Southern Methodist University's Law School. Actually, the Hollywood stars presented their legal lessons of their portrayals of Clarence Darrow and William Jennings Bryan in the famous Scopes trial, the basis of the new film, "Inherit the Wind." The film was previewed for the students at the Esquire, where it opened its regular run. . . . Herman Kass of New York, national exploitation manager for Universal-International, was in Dallas to talk with local exhibitors about upcoming U-I films. . . . Paul Rice, Paramount Oklahoma City office, spent several days in the Dallas office. He reported that Tom McKean, the other Oklahoma City salesman, had suffered a gall bladder attack and was hospitalized. . . . Dallas again will be among the very first of the nation to see one of the major films of the season, Otto Preminger's "Exodus," with a cast headed by Paul Newman and Eva Marie Saint. It was announced this week by Preminger for a Dec. 21 opening at the Tower. The producer-director will be here for the opening. . . . John Scopes, the central figure in the 1925 Dayton, Tenn., trial which involved the teaching of Darwin's Theory of Evolution, arrived in Dallas to talk about "Inherit the Wind," the forthcoming picture based on that trial. Scopes, now living in Shreveport, La., will visit with newspaper, radio, and television representatives and the Southern Methodist University School of Law. . . . William L. Williams is the new manager of the 20th Century-Fox branch here succeeding Tom McCleaster. . . . The Dallas WOMPIs have selected 10 girls to serve as hostesses at "First Nighters" for roadshow attractions, and other special occasions at which local theatres wish assistance in greeting guests. . . . T. D. Walton, formerly with Empire Pictures, is now manager of Valiant Films. This organization formerly was known as DCA, managed at that time by Fred Biersdorf, who now is in business for himself, handling several pictures. Sheila Westrop is secretary to Walton. She was previously secretary at Empire Pictures. . . . The Chales Brackett camera crew packed up their Todd-AO equipment and reels of exposed film and returned to Hollywood, following completion of the background shots of the State Fair of Texas for the forthcoming third version of the motion picture, "State Fair."

## DENVER

What was perhaps the most unusual location for a world premiere was selected by Buena Vista, Fox Intermountain Theatres and the Rocky Mountain News, premiere sponsors when a sheer canyon wall deep in the Rockies was chosen as the site for Walt Disney's "Ten Who Dared". The rugged locale was the scene of the start of the adventurous trip down the Colorado river by the 10 rugged pioneers whose hazardous trek is portrayed in the film. The picture was projected for a score of notables in full color against a natural screen of sheer granite. Next day the film was opened for its world premiere run at the Denver, with special ceremonies honoring the celebrities. Present were Robert Selig, President, Fox Intermountain Theatres; Jack Foster, editor, Rocky Mountain News, whose newspaper way back in 1869 reported the original trip; Governors Stephen McNichols of Colorado; George Clyde of Utah; Matt Hatfield of Oregon; and others including the modern-day counterparts of the film's heroes; stars of the picture; and Denver and Salt Lake City Buena Vista branch managers Marvin Goldfarb and Thomas McMahon. . . . Clarence Batter, independent booking agent, is now booking Tom Hardy's Egyptian, Delta, Colo., and his Cimmaron, Cimmaron, N.M. . . . Cooper's new Cinerama type theatre is nearing completion in the center of Denver's swank residential section, Glendale.

## DES MOINES

Extensive remodeling of two suburban houses in Des Moines indicates a trend back to neiborhood theatres. Bob Fridley, operator suburban Varsity, has taken a 10-year lease on the Uptown from Tri-States Theatre Corp. which has operated the house for the last 25 years. Fridley is spending approximately $110,000 to completely remake the Uptown and is changing the name to the Capri. It opened Nov. 3 with the first Iowa showing of "Ben-Hur". The remodeling includes special equipment to show the 70-millimeter Todd-AO pictures. Friedley said the new policy of the house will be to sell only cold drinks—no popcorn or candy—in keeping with the tone of the theatre. Fridley has been in the theatre business 24 years and only recently completely remodeled his Varsity, Des Moines. . . . Tri-States is remodeling its Ingersoll, suburban Des Moines, and will install a wall-to-wall screen, new seat arrangements new carpeting, lighting, and draperies. Plans call for a reopening on Nov. 8 with "Can-Can" . . . The Monte, New Sharon, Ia., is being reopened by R. E. Huey. . . . Roy Sheets, former theatre operator at Diagonal, died recently . . . Tom Ryan, formerly manager, King, Albia, has been transferred by Central States to the Majestic, Centerville, Ia. Bob Nicholson will take over at the Albia house.

## DETROIT

The bankrupt Film Exchange Building approaches ghost town status. There remain now only Columbia and MGM offices in what was bustling Film Row. Latest departing exchange is Warner Bros. Accounting and booking offices will be located in 607 Fox Building. To make room, Michigan Allied will occupy 1007, from which in turn the theatrical agency of Peter J. Iodice Associates moves to 913-14. . . . Fred Sweet, managing director, Telenews, has returned from a swing through Colorado, Texas, and Mexico. He was an Air Force guest, the motion picture industry's representative in a group of prominent business men who went to familiarize themselves with troops and latest weapons. . . . Bert Penzien, operating as F.B.N. Films, has produced his first 35mm short, "Leader Dog." It was filmed on location in Rochester and Pontiac, Mich., and is having its first showing at the Palms. Allied Film Exchange will distribute the home-made product nationally. Penzien has been in show business 35 years as projectionist and is now operating the Shores. He plans to release his second, a color travelogue of 3,000 miles of Michigan shoreline, in January.

## HOUSTON

Steve McQueen was in on behalf of his latest film, "The Magnificent Seven," and visiting with the local press, radio and television representatives. . . . "Ben-Hur" has closed at the end of 24 weeks at the Tower to make way for the opening of "The Alamo." The original booking of the film, "The Alamo," was at the Alabama, however, with the closing of "Ben-Hur" and delay in equipping the theatre with Todd-AO prompted the switch. The Alabama will be refurbished as planned and be available for other big scale road show pictures.

## JACKSONVILLE

Joe Lipson of Orlando, president of the Motion Picture Exhibitors of Florida, has advised MPEOF members that the cancellation of the group's annual convention, which had been scheduled for Oct. 30-Nov. 1, was caused by several reasons. First, he said, the ravages of Hurricane Donna had forced many exhibitors into the emergency work of repairing or rebuilding their theatres. Another leading reason for delaying the convention until the spring of 1961, Lipson stated, is that MPEOF leaders believe that a better approach to legislative matters can be made just before the Florida Legislature opens its biennial sessions at Tallahassee in April, 1961. . . . Tom McCleaster, 20th-Fox sales executive from Dallas, and Thomas P. Tidwell, the firm's Florida manager, conducted a one-day sales forum for the local 20th-Fox sales staff, and McCleaster left here to conduct a similar

(*Continued on page 20*)

*#49 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade pape*

## *"How I Would Sell . . .*

# BETTER TEEN RELATIONS

## A "Slumber Party" In Sioux Falls, S.D., Furnishes An Example

Here is a campaign which might create excellent teen-age relations for you—and sell a movie, too!

It's an all-girl, all-night Slumber Party!

Although particularly suited for pictures such as 20th Century-Fox's "Wake Me When It's Over" or Warners' "Pajama Game," this stunt might well be adapted to other attractions or as an annual affair that teenagers will look forward to.

The Slumber Party is a dandy promotion for anyone, but must be handled very carefully.

### GET THE RIGHT GROUP

We met with high school representatives, explained our plan, and asked them to suggest one of their clubs or organizations that would be interested in participating in our stunt. These representatives suggested that the Future Business Leaders of America be offered an opportunity since this was the largest, most representative group in the high school.

After this was decided, we met with the faculty counselors of this group, and they were very pleased with the idea. At this time we suggested that they appoint six girls to work and coordinate plans between the theatre and their organization. This arrangement worked out perfectly and lessened the burden on us insofar as the contacts at school were concerned.

We decided to hold our all-night Slumber Party from 12 midnight to six a.m. on a Friday night, since there is no school the following day, Saturday. This happened to be 12 days before the picture, "Wake Me When It's Over," opened its regular engagement. In this way we had the advantage of word-of-mouth publicity before the party as well as after.

Naturally, we wanted each girl to enjoy herself and wanted as many girls as possible talking about us, the Slumber Party, and the coming film; therefore, we permitted each girl to bring a guest. Arrangements were also made to have one adult chaperon for every 10 girls. Some of the girls' mothers and high school teachers were chosen to fill these spots. We were hosts to 210 girls plus the chaperons.

**SHOWMANALYSIS on "The World of Suzie Wong," scheduled for this issue, has been postponed to Jan. 4 because of a move-back in general release.**

*An exclusive* **SHOWMANALYSIS** *Prepared by*

**CLIFF KNOLL, City Manager, Minnesota Amusement Company, State Theatre, Sioux Falls, S. D.**

**ABOUT THE AUTHOR • Cliff Knoll who recently created a "How I Would Sell . . . G. I. Blues" Showmanalysis for MOTION PICTURE EXHIBITOR, here demonstrates his ingenuity and originality in detailing a campaign toward cementing better teenage and high school relationships, which may well be followed by other exhibitors. An off-hours utilization of the State Theatre, Sioux Falls, S.D., his "Slumber Party" for high school girls included promoted refreshments, prizes, etc., and carefully thought out supervision and coordination by parental and school authorities in a stunt which resulted in much publicity for both theatre and the teenage club on radio, television, and in newspapers. Knoll is now a "good fellow" all around. He not only sold his tie-in picture but the excellent relations thus created works to the point where he has absolutely no trouble with the high school audience.**

**BELOW LEFT, doors and windows of the theatre are covered with signs proclaiming the Slumber Party and also getting in a subtle plug or two for the coming feature. BELOW RIGHT, 250 girls, comfortable in their sleeping togs, enjoy the screening of "WAKE ME WHEN ITS OVER" that started the evening's festivities. The novel promotion made a host of friends.**

W.H.S.
F.B.L.A.
SLUMBER
PARTY
SORRY
NO

## NO GATE CRASHERS

We made it the task of the F.B.L.A. counselors to give us a complete list of girls and guests who would attend our party. So that there would be no person attending who was not invited, it was also the task of the F.B.L.A. counselors to print and issue invitational tickets to those eligible for attendance. By knowing how many would be at our party, it made it easier for us to complete our plans for Cokes and breakfast.

Naturally, the town's boys get wind of such a stunt and would like to crash the party. However, police cooperation arranged for in advance solves this problem in a good natured way. The kids even enjoy the added excitement.

The word got around to over 2,000 high school students, their parents, and many others that the theatre was going to be host to the F.B.L.A. at a most unusual party and screening. This information was even carried in the high school weekly paper, The Orange and Black, a week before the event.

We "sealed" our entrance doors by covering the glass with paper lettered: "W.H.S. F.B.L.A. Slumber Party. Sorry, No Admittance. "Wake Me When It's Over."

Came 250 F.B.L.A. girls. They had to come attired in their pajamas, and believe me they did!

## SO ON WITH THE PARTY

After the girls were met at the door and their invitational tickets checked by their F.B.L.A. counselors, they assembled in our auditorium for the beginning of the Slumber Party which they won't forget for a long, long time.

## CHARITY BENEFITS

The girls had saved money since the beginning of the school year for an end-of-school party. I suggested to them and their counselors that since the theatre was giving them a party, they donate the money they had saved for such an event to some charitable organization. With this in mind, the girls contributed a check for $100 to the president of the South Dakota Association for Retarded Children. This presentation was made at the beginning of the party on the stage of the theatre. I, of course, knew that this gesture would garner a tremendous amount of good publicity, with the theatre, in turn, benefiting a great deal.

## MORE FUN

Following the screening the girls gave away 40 prizes, 25 of which were promoted 45 RPM recordings of the theme song, "Wake Me When It's Over." They also held a talent show of their own, which ran about 45 minutes. You can imagine the hi-jinks that 210 teen age girls can figure out at a party such as this.

In appreciation of the help and consideration of the F.B.L.A. counselors, the girls presented each a gift—a pair of bright, red pajamas.

After the talent show many of the girls danced on the mezzanine to records played on a stereo hi-fi set. Others gabfested, compared pajamas, and talked about "Wake Me When It's Over." Others, too tuckered out to carry on, curled up in their blankets on the carpet, in the theatre seats, or in the lounges.

The girls drank 350 bottles of promoted Coca-Cola and consumed over five bushels of popcorn.

**AFTER THE SCREENING, the girls really had a ball. While some just sat around the theatre and talked, others participated in a talent show. The fact that the theatre had provided the party enabled the organization to donate to a worthwhile charity $100 raised for such an affair. The presentation was made from the theatre stage. As girls will, there were many dancers present.**

**COMING . . . in the issue of Nov. 23**
**W. ELDEN HARWOOD, City Manager**
**Commonwealth Great Bend Theatres, Great Bend, Kans.**
**tells how he would sell . . .**
**Paramount's**
**"BREATH OF SCANDAL"**

**FOLLOWING a full evening, preparations were made for bed. Girls everywhere searching for a comfortable spot, and all the confusion just added to the fun. Then came morning and a five a.m. interview with a popular local radio and TV personality. They found plenty to talk about and it was rebroadcast later in the day. After the interview it was breakfast time, and 250 donuts, rolls, and cartons of milk were consumed in record time. Then the trip back home with some teen-age memories to last a long time.**

## RADIO AND TELEVISION

At five a.m., Ralph Carroll, KELO radio and KELO-TV, visited with the girls and taped interviews from them regarding the party and the preview of the film they saw. Poloroid photos were taken at this time and were later used on television. All of Carroll's interviews and photos were used on Saturday's radio and television programming. This resulted in a tremendous amount of free publicity.

## TEASER ANGLE

Part of our campaign was keyed to the location featured in the film. Special teaser cards were printed simply reading: "WHATTHECKISSHIMA? Ask me . . ." Each girl was given a supply to distribute among her friends, parents, others. The same teaser angle was used on one of the signs in front of the theatre during the Slumber Party. You can imagine the fun and word-of-mouth publicity we obtained from this stunt.

## BREAKFAST

At the crack of dawn, breakfast was served. It didn't take long for 250 donuts and rolls and 250 cartons of milk to disappear. All were promoted from local merchants.

At six a.m., the party was over. Girls who had no transportation home were taken there by promoted cabs.

You can't buy the good will and publicity we received from a story in the local high school paper which just happened to run during the current showing of the picture the girls saw. We took advantage of this write-up and placed an ad on "Wake Me When It's Over" on the same page as the story, using tie-in copy.

In addition, the Sioux Falls Argus-Leader featured our Slumber Party on their teenage page on Sunday, using a profusion of photo illustrations. You can imagine the delight of the teenagers seeing themselves in the newspaper. Also benefiting from all the publicity was the theatre, which turned out to be the "hero."

The following letter from Sioux Falls Public Schools brings out the fine teenage and school authority relations that the slumber party created: "The Future Business Leaders of America wish to thank you for the kindness afforded us by allowing us to use your theatre for our recent theatre party. We would also like to thank the members of your staff who helped so willingly that night. It is through the generosity of men like yourself that youth work is furthered along constructive lines. Thank you once more for all that you did, not only for our club but for teen-adult relations."

Thus, with a bit of effort and little expense, we put over a campaign to create excellent teen-age relations—and to sell a movie, too!

## JACKSONVILLE

*(Continued from page 16)*

forum in Atlanta. Attending were salesmen Walter Powell, George K. Friedel, and Marvin Skinner; bookers Richard Lewis, Cliff Wilburn, and Carol Thomas; and field exploiteer Ed Hale. . . . Dr. Howard Pettengill Jr., son of the FST advertising manager for south Florida, and his wife and daughter have purchased a home here since his transfer to the local Naval Air Station where is is serving as a flight surgeon. . . . "Buck" Robuck, United Artists salesman, said that he would enjoy telephone calls from his friends while recovering at home from a recent operation in Baptist Hospital. . . . Lona Abdell, formerly of 20th-Fox, replaced Marjorie Roberson at Allied Artists when the latter resigned because if ill health. . . . Wilma Murphy is Bob Bowers' new secretary at Allied Artists. . . . Many film row distribution branch managers attended the grand opening of the Smith Management Co.'s new Bayshore Cinema at Sarasota, including Bill McClure, Universal; Byron Adams, United Artists; Johnny Tomlinson, Warner Bros.; and Fred Hull, MGM. . . . Betty Lindsey and MaryLee Dobson are new additions to the MGM office staff. . . . New circus grounds on the south side were christened by the Clyde Beatty-Cole Bros. Circus. . . . "Adult only" labels were used for "Girl of the Night" at Sheldon Mandell's Five Points and for "Come Dance With Me" at M. L. Meiselman's Town and Country. . . . At a general membership meeting in the Hotel Roosevelt, WOMPI members mapped plans for a local industry Christmas dance. . . .

## NEW HAVEN

A. M. Schuman, Connecticut industry pioneer, and Mrs. Schuman are vacationing in Japan. . . . The 800-seat Art, Hartford, shuttered since last spring, has reopened on a Friday-Saturday German and Italian film policy. The unit, part of Community Theatres, Inc., at one time, was on a first-run schedule. . . . Kenneth J. Graham has resigned as house manager of Storrowton Music Fair, music tent on the Eastern States Exposition West Springfield, Mass., grounds, to join the house staff at the Rivoli, New York. . . . John J. Scanlon, Jr., Strand, Winsted, Conn., is continuing an introductory effort for an indefinite time. Under the plan, on occasion, he includes the line, "Tonight is Bargain Nite—two adult admissions $1. Clip ad and bring with you." . . . The 900-seat, downtown Arch St., New Britain, Conn., closed since last May, has been reopened under direction of Brooks LeWitt, son of the late industry pioneer, Attorney George LeWitt, and the younger LeWitt's associate, William Christiansen, Jr., who also operate the Berlin (Conn.) Drive-In. LeWitt has designated Thomas Pozin Associates, New York, as film bookers. Perakos Theatre Associates operated the theatre under a five-year lease which expired last May. . . . Number of downtown theatres in Norwich, Conn., will be reduced to two in six months with shuttering of the 500-seat Yale to make way for extensive city redevelopment project. Attorney Samuel I. Sabenovitz has owned and operated the Yale, a subsequent-run theatre, for the past three years. Remaining in operation will be the Markoff Bros.' deluxe Midtown and Stanley Warner Palace.

## NEW ORLEANS

Larry Woolner is off to the west coast to meet brother, Bernard, in the interest of forming a new and bigger production company to be known by their present trade name, Woolner Pictures. . . . Mrs. Peggy Wright Bernard is the new bookkeeping machine operator at Columbia. . . . Sympathy to Lyle Shiell, associate owner, Skyvue Drive-In and brother, William Shiell, retired exhibitor and distributor, on the death of their mother. . . . Mrs. Edith Gee has closed the Village, Bonita La. . . . Gaylee Drive-In, DeQuincy, La., closed for the season. . . . Leonard Lopoo has reopened the Home, Waterproof, La. . . . Theatre Owners Service Company is now handling John Elzey's King, New Roads, La., and Pat Drive-In, Vidalia, La. . . . Maurice Little and Stan McGuffee have leased and reopened the Utica, Utica, Miss., from Frank Glick. . . . The local WOMPI's held a dinner meeting at Gluck's Restaurant, and discussed their charity program. . . . Antonia (Tonie) Cucchero, MGM booking department, and George O'Niell were married. . . . Mrs. Lawrence Woolner, Woolner Brothers, is on the road to recovery following major surgery. . . . Roy Pfeiffer has been appointed manager of the Beach, Jacksonville Beach, Fla., by Kent Theatres. . . . Joel Bluestone named Antoine Duroncelay, former steward of Variety Club Tent 45, as manager of his Cafin, local neighborhood house. . . . Dave Powe is the new assistant manager at the Saenger. . . . Ed Langhetee, Transway field representative, is back at his duties following four months absence due to a muscular ailment. . . . James Bradford, chief, C & B Theatres, is back home from Oschner Foundation after three weeks confinement. . . . Curtis Matherne is the new manager of the Ritz and Pix at Pascagoula, Miss. . . . Nancy Sais is the new bookers' stenographer at United Artists. She replaces Dorothy Caillouette, resigned. . . . Joy N. Houck opened his 48-lane bowling alley on the site of the former Patio on Airline Highway. . . . Gulf States Theatres closed the Anne Drive-In, Leland, Miss., until spring.

## PHILADELPHIA

Jim Coyme has been promoted to head booker at MGM; and Charlie Kastleman is back at MGM as office manager. . . . Meyer Adelman, New Jersey Messenger Service

*(Continued on page 22)*

### Film Exchange and Dealer Listing for the

# INDIANAPOLIS FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.**

### • *Film Distributors*

**ALLIED ARTISTS, 517 N. Illinois St.—MElrose 4-6452**
Br. Mgr.: Edward Spiers. Office Mgr. and Baaker: Russell N. Bleeke. Emerg. Phane: States Film Service, MElrase 8-3531.

**BUENA VISTA (Disney), 839 Illinois Bldg.—MElrose 4-5494**
Rep.: T. O. Dillan. Secty.: Patricia Steffey, Emerg. Phanes: ATwater 3-5966, ST 6-5288.

**COLUMBIA, 606 Illinois Bldg.—MElrose 4-8408**
Br. Mgr.: Murray L. Devaney. Office Mgr.: William Worrell. Sales: Paul Webster, Sam Greisman. Baaker: Rabert Thamas. Cashier: Lauise Munsan. Emerg. Phanes: LI 7-2399, LI 6-2201, ME 8-3531.

**HOWCO, 439 N. Illinois St.—MElrose 5-4341**
Mgr.: Jess Salzberg. Baakkeeper: Bee Salzberg. Emerg. Phane: FL 9-7389.

**METRO-GOLDWYN-MAYER, 421 N. Illinois St.—MElrose 4-4361**
Br. Mgr.: F. B. Gauker. Sales: Val Klaiber, Owen L. Prescatt. Office Mgr. and Head Baaker: William Daurelle. Baaker: Carlas Hill. Cashier: Daris Ragers. Emerg. Phanes: ME 2-5765, ME 5-2190.

**PARAMOUNT, 116 W. Michigan St.—MElrose 4-7563**
Br. Mgr.: Frank V. Rule. Office Mgr. and Baaker: Mel Brawn. Sales: Haward M. DeTamble, Durand C. Newman. Baaker: Margie Camer. Cashier: Margaret Manning. Emerg. Phane: R. E. Whaling, Hd. Shipper, MElrase 4-7381.

**REALART, 441 N. Illinois St.—MElrose 4-4438**
Br. Mgr.: Tam Gaadman.

**STATES FILM SERVICE, INC., 429 N. Senate Ave.—MElrose 8-3531**
Pres.: Meyer Adleman. Treas.: D. Staadeker.

**20TH CENTURY-FOX, 326 N. Illinois St.—MElrose 4-5581**
Br. Mgr.: Haward Kinser. Sales: Rabert Meyer, William Zaelis Baaker: Jeanne Faber. Cashier: Walda A. Michel. Field Exp.: J. E. "Watty" Watsan. Emerg. Phane: None.

**UNITED ARTISTS, 120 W. Michigan St.—MElrose 4-3551**
Br. Mgr.: Rass Williams. Office Mgr.: Rush Williams. Sales: Herman Black, Harry Meadaw. Baaker: Betty Merritt. Cashier: Mary Lang. Emerg. Phane: Williams, Walnut 5-4100.

**UNIVERSAL-INTERNATIONAL, 517 N. Illinois ST.—MElrose 4-5452**
Sls. Mgr.: Phil Sherman. Office Mgr.: Milt Ettinger. Sales: Frank Warren. Baaker: James Rabinsan. Emerg. Phane: Ettinger, LIberty 6-8508.

**WARNER BROS., 215 E. New York St.—MElrose 4-3581**
Br. Mgr.: Chester A. Blakeley. Office Mgr. and Baaker: Gearge R. Andersan. Sales: Gayle Black, Virgil Janes. Baaker: Eleanar Rath. Cashier: Barbara Apple. Emerg. Phane: States Film Service, MElrase 8-3531.

### • *Supply Dealers*

**FALLS CITY THEATRE EQUIP., 427 S. 3rd St., Louisville, Ky.—JUniper 4-7559**
**GER-BAR, INC., 442 N. Illinois St.—MElrose 4-1727**
**ROBERT H. MERRILL, 6520 Westfield Blvd.—CLifford 5-4666**
**NATIONAL THEATRE SUPPLY, 436 N. Illinois St.—MElrose 4-4517** Emerg. Phone: CL 5-5825

### • *Signs, Advertising and Printing*

**ADVERTISING 5PECIALTIES CO., 323 N. Delaware**
**ALEXANDER FILM CO., 6487 Broadway**
**AFFILIATED ADVERTISING DISTRIBUTORS, 443 N. Illinois St.—MElrose 4-9546**

### • *Film Delivery Services*

**BRADFORD FILM TRANSIT CO., 120 Tippecanoe St.—MElrose 4-6112** Emerg. Phone: CHapel 4-4506, 4-4611
**INDIANA FILM TRANSIT CO., 220 N. Osage St.—MElrose 4-4453**
**KATO THEATRE SERVICE, P. O. BOX 291, Elizabethtown, Ky.—ROckwell 5-6836**

### • *Service Companies*

**ALTEC SERVICE CO., 4427 Indianola—MElrose 2-2031**
**RCA SERVICE CO.—MElrose 2-3321**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

**Watch for them!**

**NEXT!**
**Omaha Territory**
Issue of November 23
**Memphis Territory**
Issue of November 30

**Save Them!**

# THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

**Average reported grosses for a preceding 13 week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.**

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960***

***OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.***

### ALAMO (UA)

| | | | |
|---|---|---|---|
| Rivoli, New York (*$21,100) | 1 | wk. | 156% |
| Alexandria, San Francisco (No Ave.) | 1 | Ave. | $12,000 |
| Palace, Chicago (*$21,000) | 1 | " | 89% |
| Midtown, Philadelphia (*$13,700) | 1 | " | 93% |

### ALL THE YOUNG MEN (COL.)

| | | | |
|---|---|---|---|
| Forum, New York (*$17,300) | 8 | wks. | 116% |
| Roosevelt, Chicago (*$17,300) | 5 | " | 127% |
| Coliseum, Seattle (*$6,700) | 1 | " | 119% |
| Adams, Detroit (*$9,200) | 4 | " | 109% |
| Stanton, Philadelphia ($9,200) | 4 | " | 149% |
| Memorial, Boston (*$18,900) | 2 | " | 100% |
| Omaha, Omaha (*$6,300) | 1 | " | 99% |
| United Artists, Louisville (*$9,200) | 1 | " | 79% |
| St. Louis, St. Louis (*$9,200) | 1 | " | 161% |

### ALL THE FINE YOUNG CANNIBALS (MGM)

| | | | |
|---|---|---|---|
| Orpheum, Boston (*$17,700) | 1 | " | 69% |
| Music Box, Seattle (*$4,800) | 1 | " | 99% |
| Esquire, St. Louis (*$11,800) | 2 | " | 106% |
| Warfield, San Francisco (*$11,100) | 2 | " | 89% |
| State, Omaha (*$5,400) | 2 | " | 66% |
| Criterion, New York (*$32,500) | 3 | " | 77% |
| Arcadia, Philadelphia (*$8,600) | 2 | " | 93% |
| Adams, Detroit (*$9,200) | 2 | " | 89% |
| Woods, Chicago (*$23,200) | 2 | " | 71% |

### APARTMENT (UA)

| | | | |
|---|---|---|---|
| Un. Artists, San Francisco (*$15,200) | 6 | " | 106% |
| Orpheum, Boston (*$17,700) | 6 | " | 100% |
| Astor, New York ($27,100) | 17 | " | 105% |
| United Artists, Chicago (*22,800) | 10 | " | 112% |
| Randolph, Philadelphia (*$12,000) | 7 | " | 148% |
| Michigan, Detroit ($19,600) | 5 | " | 112% |
| Fifth Avenue, Seattle (*9,000) | 2 | " | 100% |
| Esquire, St. Louis (*$11,800) | 5 | " | 114% |
| United Artists, Louisville (*$9,200) | 5 | " | 105% |

### BEN-HUR (MGM)

| | | | |
|---|---|---|---|
| Saxon, Boston (**$10,270) | 50 | " | 136% |
| Loew's State, New York (**$43,175) | 49 | " | 129% |
| Boyd, Philadelphia (**$12,300) | 49 | " | 191% |
| Todd, Chicago (No Ave.) | 45 | Ave. | $27,600 |
| Coronet, San Francisco ($13,200) | 45 | " | 174% |
| Blue Mouse, Seattle ($6,100) | 39 | " | 172% |
| United Artists, Detroit ($9,500) | 37 | " | 235% |
| Cooper, Omaha ($4,500) | 37 | " | 164% |
| Brown, Louisville ($[illegible],700) | 23 | " | 221% |
| Loew's Midcity, St. Louis (No. Ave.) | 23 | Ave | $14,000 |

### CAN-CAN (20TH-FOX)

| | | | |
|---|---|---|---|
| Rivoli, New York ($9,500) | 32 | " | 222% |
| Gary, Boston ($9,000) | 18 | " | 176% |
| Palace, Chicago ($21,000) | 26 | " | 109% |
| Midtown, Philadelphia ($10,600) | 26 | " | 114% |
| Ambassador, St. Louis ($8,500) | 9 | " | 127% |
| Alexandria, San Francisco (No Ave.) | 19 | Ave. | $13,500 |
| Madison, Detroit (*$16,600) | 20 | " | 118% |
| Paramount, Seattle (*$8,000) | 8 | " | 104% |
| Pageant, St. Louis (*$2,800) | 5 | " | 187% |
| Capri, Boston (*$9,000) | 5 | " | 70% |
| Brown, Louisville (*$5,200) | 1 | " | 192% |

### CROWDED SKY (WB)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 | " | 100% |
| Orpheum, Omaha (*$9,200) | 1 | " | 71% |
| Orpheum, Boston (*$17,700) | 1 | " | 70% |
| Fox, St. Louis (*$14,200) | 1 | " | 92% |
| Mary Anderson, Louisville (*$6,300) | 2 | " | 72% |
| Music Hall, Seattle (*$8,700) | 1 | " | 73% |
| Michigan, Detroit (*$19,600) | 1 | " | 98% |
| Roosevelt, Chicago (*$17,300) | 1 | " | 86% |
| Goldman, Philadelphia (*$12,700) | 1 | " | 62% |

### DARK AT THE TOP OF THE STAIRS (W.B.)

| | | | |
|---|---|---|---|
| St. Francis, San Francisco (*$13,800) | 3 | " | 72% |
| Radio City, New York (*$134,200) | 3 | " | 105% |
| Metropolitan, Boston (*$13,600) | 3 | " | 99% |
| Chicago, Chicago (*$26,400) | 5 | " | 71% |
| Music Hall, Seattle (*$8,700) | 1 | " | 70% |
| Orpheum, Omaha (*$9,200) | 2 | " | 84% |
| Ambassador, St. Louis (*$14,000) | 2 | " | 99% |
| Mary Anderson, Louisville (*$6,300) | 2 | " | 81% |
| Michigan, Detroit (*$19,600) | 2 | " | 94% |
| Fox, Philadelphia (*$16,600) | 4 | " | 91% |

### DESIRE IN THE DUST (20TH-FOX)

| | | | |
|---|---|---|---|
| Coliseum, Seattle ($6,700) | 1 | " | 75% |
| Fox, San Francisco (*$13,700) | 1 | " | 73% |
| Metropolitan, Boston (*$13,600) | 2 | " | 61% |
| Ambassador, St. Louis (*$14,000) | 1 | " | 62% |
| Rialto, Louisville ($8,300) | 1 | " | 64% |
| Viking, Philadelphia (*$7,000) | 2 | " | 107% |

### ELMER GANTRY (UA)

| | | | |
|---|---|---|---|
| Capitol, New York (*$29,100) | 5 | " | 119% |
| Music Box, Seattle (*$4,800) | 8 | " | 135% |
| UnitedArtists,SanFrancisco (*$15,200) | 4 | " | 88% |
| Stanton, Philadelphia (*$9,200) | 7 | " | 173% |
| Woods, Chicago (*$23,200) | 6 | " | 103% |
| Metropolitan, Boston (*$13,600) | 3 | " | 124% |
| United Artists, Louisville (*$9,200) | 3 | " | 106% |
| Loew's, St. Louis (*$12,800) | 3 | " | 100% |
| Palms, Detroit (*$20,400) | 3 | " | 104% |

### ENEMY GENERAL (COL.)

| | | | |
|---|---|---|---|
| Pilgrim, Boston (*$8,100) | 1 | " | 111% |

### FAST AND SEXY (COL.)

| | | | |
|---|---|---|---|
| Broadway-Capitol, Detroit (*$10,000) | 1 | " | 140% |
| Orpheum, Boston (*$17,700) | 1 | " | 63% |
| Paramount, San Francisco (*$12,700) | 1 | " | 72% |

### FROM THE TERRACE (20TH FOX)

| | | | |
|---|---|---|---|
| Ambassador, St. Louis (*$14,000) | 6 | " | 82% |
| Paramount, New York (*$35,100) | 8 | " | 100% |
| Capri, Boston (*$9,000) | 11 | " | 100% |
| Oriental, Chicago (*$25,300) | 7 | " | 115% |
| Mercury, Detroit (*$13,600) | 7 | " | 118% |
| Fox, San Francisco (*$13,700) | 4 | " | 92% |
| Randolph, Philadelphia (*$12,000) | 6 | " | 106% |
| Fifth Avenue, Seattle (*$9,000) | 3 | " | 115% |
| Orpheum, Omaha (*$9,200) | 2 | " | 114% |
| Rialto, Louisville (*$8,300) | 3 | " | 93% |

### GIRL OF THE NIGHT (WB)

| | | | |
|---|---|---|---|
| Fox, Detroit (*$15,400) | 2 | " | 118% |
| Mary Anderson, Louisville (*$6,300) | 2 | " | 115% |
| Paramount, San Francisco (*$12,700) | 1 | " | 102% |
| Stanton, Philadelphia (*$9,200) | 1 | " | 119% |

### HELL TO ETERNITY (AA)

| | | | |
|---|---|---|---|
| United Artists, San Francisco (*$15,200) | 3 | " | 96% |
| Fox, Philadelphia (*$16,600) | 4 | " | 92% |
| Music Hall, Seattle (*$8,700) | 2 | " | 77% |
| Fox, St. Louis (*$14,200) | 2 | " | 93% |
| State Lake, Chicago (*$23,500) | 4 | " | 105% |
| Rialto, Louisville (*$8,300) | 1 | " | 109% |
| Capitol, New York (*$29,100) | 3 | " | 89% |
| Michigan, Detroit, (*$19,600) | 2 | ..". | 100% |

### HIGH TIME (20TH-FOX)

| | | | |
|---|---|---|---|
| Warner, New York (*$18,800) | 5 | " | 79% |
| Orpheum, Omaha (*$9,200) | 2 | " | 71% |
| Fox, Detroit (*$15,400) | 2 | " | 75% |
| Ambassador, St. Louis (*$14,000) | 2 | " | 70% |
| Fifth Avenue, Seattle (*$9,000) | 2 | " | 73% |
| Viking, Philadelphia (*$7,000) | 3 | " | 131% |
| Fox, San Francisco (*$13,700) | 2 | " | 81% |
| Rialto, Louisville (*$8,300) | 2 | " | 89% |
| Memorial, Boston (*$18,900) | 2 | " | 69% |
| Oriental, Chicago (*$25,300) | 3 | " | 88% |

### HOUSE OF USHER (A-I)

| | | | |
|---|---|---|---|
| Stanton, Philadelphia ($9,200) | 2 | " | 134% |
| Paramount, San Francisco (*$12,700) | 2 | " | 118% |
| Roosevelt, Chicago (*$17,300) | 2 | " | 104% |
| Rialto, Louisville (*$8,300) | 1 | " | 109% |
| Paramount, Boston (*$13,400) | 2 | " | 120% |
| Fox, St. Louis (*$14,200) | 2 | " | 110% |

### I AIM AT THE STARS (COL.)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 1 | " | 91% |
| Broadway-Capitol, Detroit (*$10,000) | 1 | " | 160% |
| Omaha, Omaha (*$6,300) | 1 | " | 61% |
| Coliesum, Seattle (*$6,700) | 1 | " | 89% |
| Forum, New York, (*$17,300) | 2 | " | 52% |

### INHERIT THE WIND (UA)

| | | | |
|---|---|---|---|
| Astor, New York (*$27,100) | 3 | " | 91% |

### IT STARTED IN NAPLES (PAR.)

| | | | |
|---|---|---|---|
| Paramount, San Francisco (*$12,700) | 2 | " | 110% |
| Victoria, New York (*$10,700) | 7 | " | 200% |
| Goldman, Philadelphia (*$12,700) | 5 | " | 98% |
| Gary, Boston (*$15,400) | 6 | " | 75% |
| Esquire, Chicago (*$9,800) | 7 | " | 145% |
| Coliseum, Seattle (*$6,700) | 1 | " | 112% |
| Omaha, Omaha (*$6,300) | 2 | " | 84% |
| Fox, St. Louis (*$14,200) | 2 | " | 117% |
| Michigan, Detroit (*$19,600) | 1 | " | 113% |
| Kentucky, Louisville (*$6,100) | 2 | " | 65% |

### JUNGLE CAT (BV)

| | | | |
|---|---|---|---|
| United Artists, San Francisco (*$15,200) | 1 | " | 48% |
| State, Omaha (*$5,400) | 2 | " | 74% |
| Loop, Chicago (*$9,400) | 5 | " | 106% |
| Music Box, Seattle (*$4,800) | 3 | " | 104% |
| Goldman, Philadelphia (*$12,700) | 3 | " | 69% |
| Normandie, New York (*$8,200) | 7 | " | 109% |
| Loew's, St. Louis (*$12,800) | 1 | " | 62% |
| Rialto, Louisville (*$8,300) | 1 | " | 84% |

### LET NO MAN WRITE MY EPITAPH (COL.)

| | | | |
|---|---|---|---|
| State-Lake, Chicago (*$23,500) | 3 | " | 103% |
| Palms, Detroit (*$20,400) | 1 | " | 100% |
| Orpheum, Boston (*$17,700) | 2 | " | 99% |

### LET'S MAKE LOVE (20th FOX)

| | | | |
|---|---|---|---|
| Fox, Detroit (*$15,400) | 3 | " | 78% |
| Fox, San Francisco (*$13,700) | 4 | " | 91% |
| Metropolitan, Boston (*$13,600) | 5 | " | 64% |
| Fifth Avenue, Seattle (*$9,000) | 3 | " | 78% |
| Ambassador, St. Louis (*$14,000) | 3 | " | 91% |
| Omaha, Omaha (*$6,300) | 1 | " | 72% |
| Paramount, New York (*$35,100) | 5 | " | 90% |
| Woods, Chicago (*$23,200) | 3 | " | 80% |
| Stanley, Philadelphia (*$15,300) | 4 | " | 99% |

### MAGNIFICENT SEVEN (UA)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago (*$17,300) | 3 | " | 110% |
| Loew's, St. Louis (*$12,800) | 1 | " | 86% |
| Music Hall, Seattle (*$8,700) | 1 | " | 75% |
| United Artists, SanFrancisco(*$15,200) | 1 | " | 98% |

### MIDNIGHT LACE (U-I)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 3 | " | 115% |
| United Artists, Chicago (*$22,800) | 1 | " | 123% |
| Arcadia, Philadelphia (*$8,600) | 1 | " | 210% |

### NIGHT FIGHTERS (U-I)

| | | | |
|---|---|---|---|
| Viking, Philadelphia (*$7,000) | 3 | " | 80% |
| United Artists, Louisville (*$9,200) | 1 | " | 68% |
| United Artists, San Francisco (*$15,200) | 1 | " | 55% |
| Pilgrim, Boston (*$8,100) | 1 | " | 75% |

### PLEASE TURN OVER (COL.)

| | | | |
|---|---|---|---|
| Esquire, Chicago (*$9,800) | 3 | " | 102% |

### PORTRAIT IN BLACK (U-I)

| | | | |
|---|---|---|---|
| Roosevelt, Chicago (*$17,300) | 8 | " | 151% |
| Palms, Detroit (*$20,400) | 3 | " | 85% |
| Golden Gate, San Francisco (*$14,700) | 3 | " | 116% |
| Music Hall, Seattle (*$8,700) | 3 | " | 70% |
| Astor, Boston (*$8,700) | 6 | " | 129% |
| Kentucky, Louisville (*$6,100) | 6 | " | 98% |
| Fox, St. Louis (*$14,200) | 2 | " | 106% |
| Orpheum, Omaha (*$9,200) | 1 | " | 83% |
| Goldman, Philadelphia (*$12,700) | 4 | " | 111% |
| Palace, New York (*$23,300) | 8 | " | 109% |

### PSYCHO (PAR.)

| | | | |
|---|---|---|---|
| Paramount, Boston (*$13,400) | 12 | " | 146% |
| DeMille, New York (*$13,700) | 15 | " | 211% |
| Woods, Chicago (*$23,200) | 5 | " | 135% |
| Arcadia, Philadelphia (*$8,600) | 16 | " | 152% |
| Orpheum, Omaha (*$9,200) | 4 | " | 118% |
| Kentucky, Louisville (*$6,100) | 7 | " | 150% |
| Palms, Detroit (*$20,400) | 10 | " | 138% |
| Paramount, Seattle (*$8,000) | 10 | " | 170% |
| Golden Gate, San Francisco ($14,700) | 11 | " | 134% |
| St. Louis, St. Louis (*$9,200) | 7 | " | 164% |

### SEPTEMBER STORM (20th FOX)

| | | | |
|---|---|---|---|
| Oriental, Chicago (*$25,300) | 2 | " | 91% |
| Paramount, Boston (*$13,400) | 1 | " | 88% |
| Fox, Detroit (*$15,400) | 1 | " | 118% |
| Fox, San Francisco (*$13,700) | 1 | " | 60% |
| Paramount, New York (*$35,100) | 1 | " | 81% |

### SONG WITHOUT END (COL.)

| | | | |
|---|---|---|---|
| Radio City, New York (*$134,200) | 6 | " | 124% |
| Kenmore, Boston (*$10,700) | 5 | " | 132% |
| United Artists, Chicago (*22,800) | 4 | " | 81% |
| Esquire, St. Louis (*11,800) | 3 | " | 122% |
| Stage Door, San Francisco (*$5,800) | 3 | " | 158% |
| Randolph, Philadelphia (*12,000) | 3 | " | 122% |
| Mercury, Detroit (*$13,600) | 3 | " | 106% |
| Orpheum, Omaha (*9,200) | 1 | " | 71% |
| Fifth Avenue, Seattle (*$9,000) | 1 | " | 68% |

### SONS AND LOVERS (20th FOX)

| | | | |
|---|---|---|---|
| Todd Cinestage, Chicago (*$14,900) | 4 | " | 72% |
| Gary, Boston (*$15,400) | 2 | " | 62% |
| Victoria, New York (*$10,700) | 4 | " | 179% |
| Omaha, Omaha (*$6,300) | 1 | " | 55% |
| Trans-Lux, Philadelphia (*$7,300) | 4 | " | 73% |
| T-L Krim, Detroit (*$5,000) | 5 | " | 128% |
| Beacon Hill, Boston (*$5,800) | 2 | " | 104% |
| Pageant, St. Louis (*$2,800) | 2 | " | 128% |

### SPARTACUS (U-I)

| | | | |
|---|---|---|---|
| DeMille, New York (*$13,700) | 4 | " | 250% |
| McVickers, Chicago (*$16,200) | 3 | " | 149% |
| Astor, Boston (*$8,700) | 1 | " | 230% |

### STUDS LONIGAN (UA)

| | | | |
|---|---|---|---|
| Coliseum, Seattle (*$6,700) | 1 | " | 104% |
| Pilgrim, Boston (*$8,100) | 1 | " | 161% |
| United Artists, Louisville (*$9,200) | 1 | " | 60% |
| United Artists, SanFrancisco(*$15,200) | 1 | " | 48% |

### SUNRISE AT CAMPOBELLO (W.B.)

| | | | |
|---|---|---|---|
| Palace, New York (*$23,300) | 5 | " | 100% |
| Marina, San Francisco (No Ave.) | 4 | Ave. | $7,000 |
| Gary, Boston (*$15,400) | 4 | " | 104% |
| Stanley, Philadelphia (*$15,300) | 2 | " | 95% |

### SURPRISE PACKAGE (COL.)

| | | | |
|---|---|---|---|
| Fifth Avenue, Seattle (*$9,000) | 2 | " | 84% |
| Criterion, New York (*$32,500) | 3 | " | 71% |
| St. Francis, San Francisco (*$13,800) | 2 | " | 73% |
| Memorial, Boston (*$18,900) | 1 | " | 80% |
| United Artists, Louisville (*$9,200) | 1 | " | 79% |
| Oriental, Chicago (*$25,300) | 1 | " | 100% |
| Randolph, Philadelphia (*$12,000) | 1 | " | 92% |
| Madison, Detroit (*$16,600) | 2 | " | 71% |
| Orpheum, Omaha (*$9,200) | 1 | " | 61% |

### TEN WHO DARED (BV)

| | | | |
|---|---|---|---|
| State, Omaha (*$5,400) | 1 | " | 78% |

### TIME MACHINE (MGM)

| | | | |
|---|---|---|---|
| Adams, Detroit (*$9,200) | 2 | " | 125% |
| Warfield, San Francisco (*$11,100) | 4 | " | 90% |
| Warner, New York (*$18,800) | 4 | " | 143% |
| Pilgrim, Boston (*$8,100) | 2 | " | 129% |
| State, Omaha (*$5,400) | 2 | " | 108% |
| Orpheum, Seattle (*$4,500) | 2 | " | 133% |
| United Artists, Louisville (*$9,200) | 1 | " | 73% |
| Loew's, St. Louis (*$12,800) | 1 | " | 61% |

### UNDER TEN FLAGS (PAR.)

| | | | |
|---|---|---|---|
| Coliseum, Seattle (*$6,700) | 1 | " | 120% |
| Oriental, Chicago (*$25,300) | 3 | " | 82% |
| Randolph, Philadelphia (*$12,000) | 2 | " | 92% |
| Orpheum, Boston (*$17,700) | 1 | " | 71% |
| Omaha, Omaha (*$6,300) | 1 | " | 81% |
| Paramount, San Francisco (*$12,700) | 1 | " | 92% |
| Fox, St. Louis (*$14,200) | 1 | " | 94% |

### VILLAGE OF THE DAMNED (MGM)

| | | | |
|---|---|---|---|
| United Artists, Louisville (*$9,200) | 1 | " | 81% |

RETARDED CHILDREN

**Mel Koff, Keswick, Glenside, Pa., is seen with Captain Thomas Bookout, U.S.N., and Vincent Fitzpatrick, national president, Association for Retarded Children, and a bevy of beautiful aides at the premiere of Cinemiracle's "Windjammer" at his theatre as a benefit for Retarded Children.**

***PHILADELPHIA*** *(Continued from page 20)* head, is back from a trip to Bermuda. . . . The Motion Picture Associates of Philadelphia held their general membership meeting at MGM screening room. . . . Lester Wurtele, Columbia, was named chief barker, Variety Club, Tent 13. The other members of the Crew are Sam Alesker, first assistant; Norman Silverman, second assistant; Ellis Shipman, property master; and Charles Zagrans, dough guy.

## PORTLAND

Nancy Welch, Guild and Fine Arts, attended International Film Festival in San Francisco. Lillian Thompson took over duties during Miss Welch's absence. . . . Rex Hopkins is convalescing at his home. Hopkins, National Theatres district manager fell several weeks ago while pruning a tree at his home, fracturing both legs. . . . Mort Sahl was on the Paramount stage on Nov. 3. Another top attraction here was the opening of the Memorial Coliseum the same night with "Holiday on Ice," Morris Chalfen's ice spectacular, presented in the huge ice arena. The new building cost $8,500,000, and is expected to bring many top attractions here.

## ST. LOUIS

Approximately 50 WOMPIs and their bosses heard John Meinardi, district manager of National Theatres Amusement Corp., discuss the problems of the motion picture industry at the third annual WOMPI banquet at the Bel Air Motel. "If we beleve in the motion picture business and work for it constantly, it'll be all right," Meinardi asserted adding that one major trouble is that what once was a nickel and dime business is now a big money business and many exhibitors need to up date their thinking. . . . The Missouri-Illinois Theatre Owners held their monthly luncheon meeting. . . . Mr. and Mrs. Harold Ramage, owners of the Gem Theatre, Villa Grove, Ill., announce the birth of a girl. They have two other children. . . . The Alamo, Lebanon, Ill., has been closed indefinitely. . . . The Prncess, Alton, Ill., closed its doors permanently. . . . George Cohn, office manager at Columbia, has been named film row solicitor for Muscular Dystrophy. . . . The date for the closing of the Fox has been set at Dec. 4. The theatre will undergo extensive remodeling including new seats and carpeting. . . . "Around the World in Ninety Minutes" was the subject of the program at the Annual Cinema Tea given by the Better Film Council of Greater St. Louis at the St. Louis. Mrs. Arretus F. Burt, honorary president and founder of the organization, served as general chairman, while Mrs. Leslie Barco, a past president, served as tea chairman, and Mrs. O. L. Livesay served as ticket chairman. . . . All film row was saddened by the death of James R. Blumenfeld, son-in-law of Charlie Goldman, popular local exhibitor. He is survived by his wife Judith and two children. . . . The Main Street, in-door theatre, and the Major Drive-In, Paris, Mo., have been closed. . . . The Broadway, Cape Girardeau, Mo., which was purchased by Vic Klarsfeld, will close soon for extensive remodeling. . . . Eddie Rosecan, former exhibitor from Cape Girardeau and Hannibal, announced he had recently sold his roller rink in Cape Girardeau.

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## SALT LAKE CITY

Representing Utah as acting governor at the spectacular world permiere of Buena Vista's "Ten Who Dared" on the Green River banks near Vernal, Utah, was John D. Merwin, territorial governor of the Virgin Islands. The Walt Disney motion picture based on Maj. John Wesley Powell's 1869 expedition down the Colorado River showed thrilling rowboat adventure on the river rapids. Hollywood technicians flashed the movie across the Green River onto a lemon drop-colored cliff at Split Mountain Gorge. The "screen," jagged and pocked with fossil footprints of some prehistoric animal, served its purpose perfectly, it is declared. Several of the stars were present for the unique premiere. They were Brian Keith, James Drury, Stan Jones, Ben Johnson, and R. G. Armstrong. A group of Ute Indians performed several dances and many of the people at the showing sat in three rubber rafts that floated beside the river's bank. . . . The Park-Vu Drive-In, one of the most recent to install electric thermo-controlled heaters, announces that there will be no extra charge for the heaters this year. . . . Anne Francis visited Salt Lake in connection with her starring role in Warners' "Girl of the Night," opening at the Utah. . . . The Oak Hills Drive-In high in the foot hills here is the first to announce part time closing (open only on week-ends) due to the chill of the autumn eveings. This is a Fox Intermountain house. . . . Several of the local drive-ins are announcing reduced prices for the early part of the evening, including the Ute and Valley-Vu.

## SAN ANTONIO

"Tomboy and The Champ," the feature length motion picture produced by San Antonio's Tommy Reynolds and William M. Lightfoot, will have a statewide world premiere—at San Antonio, Houston, and Fort Worth—early next year. Reynolds reports that the picture, starring Candy Moore, will be released through Universal-International. . . . Anna Charninsky, 78, widow of Eph Charninsky, well known local theatre owner and operator, died here. . . . Telephone reservations are being accepted for "The Alamo" at the Woodlawn, now that the premiere activities are finished. Tickets will be held up to 30 minutes prior to the start of the show. William "Bill" O'Donnell, head of the Cinema Arts Theatres which operates the Woodlawn, says he expects the film to run for a whole year. The record for any motion picture in the city to date is held by "Around the World in 80 Days," which ran for nine months, two weeks, at the Broadway. . . . Plans for a round-the-world series of premieres of John Wayne's $12 million epic, "The Alamo," were revealed here by Bob Newman, president of Batjac, Inc., which produced the film. Following the Monday night premiere here at the Woodlawn, further premieres on Thursday were held in Dallas, Houston, Los Angeles, San Francisco, New York, Chicago, Philadelphia, and London. In some of these cities, special benefit performances were held. Early November will see premieres of the film in Oklahoma City, Tulsa, Montreal, and Toronto. "The Alamo" will open around Christmas time in Tokyo, Paris, Stockholm, and Phoenix. Newman said the big picture will eventually be booked into a large part of the 150 to 200 theatres in the world that are equipped to handle Todd-AO projection and sound effects. In each theatre showing the picture, projection and sound equipment will be checked beforehand by Gordon Sawyer, a Hollywood sound expert, on loan to Batjac from Samuel Goldwyn, to insure perfect reproduction. . . . Mrs. James Gray, a dentist's wife, has been signed for a part in the Columbia Pictures production, "Two Rode Together," now being filmed near Brackettville, Tex. . . . Durward A. Taylor, projectionist, 47 years of age, was dead on arrival at the Robert B. Green Hospital with a bullet wound in his left temple. Taylor for 17 years a projectionist for the Interstate Theatres, had recently worked at the Broadway. . . . Shirley Jones has been added to the cast of "Two Rode Together," now being filmed at the Happy Shahan ranch at nearby Brackettville, Tex., by John Ford for Columbia release. . . . Benito Silva, operator, Mexico Teatro, Carrizo Springs, Tex., was reported ill. . . . Mrs. E. R. Ruenes, San Benito, Tex., has taken over the operation of the Roxy, Port Isabel, Tex. . . . The Yolanda, Eagle Pass, Tex., is undergoing a modernization project. . . . S. Ramirez and his brother, Alejo, have taken over the operation of the San Pedro Drive-In, Robstown, Tex., which had been closed for a year.

## WASHINGTON D.C.

The Crown Drive-In, Accomac, Va., reopened part time. . . . The Imperial, Brunswick, Md., is now open part time. . . . Closing were the Center, Centerville, Md.; Dolls Drive-In, New Creek, West Va., Fort Drive-In, Bolivar, West Virginia; and the Montrose, Montrose, Va.

# SERVISECTION

## THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

NOVEMBER 16, 1960 SECTION TWO
VOL. 64, NO. 25

## FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

## ALLIED ARTISTS

### DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
**BLUEBEARD'S TEN HONEYMOONS**—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
**HELL TO ETERNITY**—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jergens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
**PAY OR DIE**—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade

### COMING FEATURES IN ORDER OF RELEASE

**Aug.** **SEX KITTENS GO TO COLLEGE**—Mamie Van Doren, Mickey Shaughnessy
**Sept.** **CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
**Sept.** **TORMENTED, THE**—Richard Carlson, Susan Gordon
**Oct.** **BLOODY BROOD**—Barbara Lord, Jack Bett
**Oct.** **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
**Oct.** **TIME BOMB**—Curt Jurgens, Mylene Demongeot
**Nov.** **HEROES DIE YOUNG**—Erika Peters, Scott Borland
**Nov.** **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

### COMING

**BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
**BRIDGE, THE**—German-Made
**DONDI**—David Janssen, Patti Page
**HEROD, THE GREAT**—(Totalscope, EC)—Edmund Purdom, Sylvia Lopez
**LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol

## AMERICAN INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
**BUCKET OF BLOOD, A**—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
**GIANT LEECHES, THE**—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
**GOLIATH AND THE BARBARIANS**—MD-88m.—(EC; Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

### TO BE REVIEWED

**GOLIATH AND THE DRAGON**—(C)—Mark Forrest
**IMMORAL MISS HANSEN, THE**—Nadja Tiller, Tony Britton
**KONGA**—(EC)—Michael Gough, Jess Conrad, Margo Johns
**MASTER OF THE WORLD**—(C)—Vincent Price
**REPTILICUS**—(C)—Bodil Miller

## . . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

### A

| | | |
|---|---|---|
| Adventures of Huckleberry Finn.. | A1 | MGM |
| Alamo........................ | A1 | UA |
| •All In A Night's Work.......... | | Par. |
| All The Fine Young Cannibals.... | A3 | MGM |
| All the Young Men............. | A2 | Col. |
| Amazing Transparent Man....... | | A-I |
| And Quiet Flows The Don....... | B | UA |
| Angle Wore Red, The........... | A3 | MGM |
| Angry Island.................. | | For. |
| Angry Red Planet.............. | A2 | A-I |
| Aparajito..................... | A1 | For. |
| Apartment, The................ | A3 | UA |
| Aren't We Wonderful........... | | For. |
| As The Sea Rages.............. | A2 | Col. |
| •Atlantis, The Lost Continent..... | | MGM |
| Atomic Submarine.............. | A2 | AA |

## PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

### B

| | | |
|---|---|---|
| Babette Goes To War | A2 | Col. |
| •Back Street | | U-I |
| Barefoot Mailman The—RE | A1 | Col. |
| •Battle At Austerlitz | | Fox |
| Battle In Outer Space | A1 | Col. |
| Battle of Blood Island | | Misc. |
| Battle Of The Sexes, The | A2 | For. |
| Beatniks, The | | Misc. |
| Because They're Young | A2 | Col. |
| Behind The Great Wall | A1 | Misc. |
| Bellboy, The | A2 | Par. |
| Bells Are Ringing | A2 | MGM |
| Beloved Infidel | B | Fox |
| Ben Hur | A1 | MGM |
| Between Time and Eternity | B | U-I |
| Beyond The Time Barrier | | A-I |
| Big Chief, The | | For. |
| •Big Gamble, The | | Fox |
| Big Night, The | A1 | Par. |
| •Big Wave, The | | AA |
| Black Orpheus | A3 | For. |
| Blitzkrieg | | For. |
| •Blood and Roses | | Par. |
| Blood and Steel | A1 | Fox |
| •Bloody Brood | | AA |
| Bluebeard's Ten Honeymoons | B | AA |
| •Blueprint For Robbery | | Par. |
| Bobbikins | A1 | Fox |
| Boy and the Pirates, The | A1 | UA |
| Boy Who Stole A Million, The | A1 | Par. |
| Bramble Bush The | B | WB |
| •Breakfast At Tiffany's | | Par. |
| Breakout | | For. |
| Breath of Scandal, A | B | Par. |
| Bridal Path, The—(Mating Time) | A2 | For. |
| •Bridge, The | | AA |
| Brides Of Dracula, The | A2 | U-I |
| Brink Of Life | | For. |
| Broth Of A Boy | A1 | For. |
| Bucket of Blood | B | A-I |
| Butterfield 8 | | MGM |

### C

| | | |
|---|---|---|
| Cage Of Evil | A2 | UA |
| •Caltiki, The Immortal Monster | | AA |
| Can-Can | B | Fox |
| •Canadians, The | | Fox |
| Captain's Table | A3 | Fox |
| Career Girl | | Misc. |
| Carmen Comes Home | | For. |
| Carry On Nurse | B | For. |
| Carry On Sergeant | | For. |
| Cash McCall | A3 | WB |
| Chance Meeting | A3 | Par. |
| Charley Moon | | For. |
| Chartroose Caboose | | U-I |
| Chasers, The | | For. |
| •Cimarron | | MGM |
| •Cinderella | A1 | Par. |
| Circus of Horrors | B | A-I |
| •Circle of Deception | | Fox |
| Circus Stars (U.S.S.R.) | A1 | Par. |
| •Cleopatra | | Fox |
| College Confidential | A3 | U-I |
| •Colossus Of Rhodes, The | | MGM |
| Comanche Station | A1 | Col. |
| Come Back Africa | | Misc. |
| •Come September | | U-I |
| Confess, Dr. Corda | | For. |
| Conspiracy Of Hearts | A1 | Par. |
| Cossacks, The | A1 | U-I |
| Counterfeit Traitor, The | | Par. |
| Cousins, The | | For. |
| Cover Girl Killer | A3 | For. |
| Crack in the Mirror | B | Fox |
| Cranes Are Flying, The | A3 | WB |
| Crowded Sky, The | A3 | WB |
| •Cry For Happy | | Col. |

### D

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|---|---|---|
| Dark At The Top Of The Stairs, The | A3 | WB |
| David and Bathsheba—RE | B | Fox |
| •Day Of The Gun, The | | U-I |
| Day They Robbed the Bank of England | A1 | MGM |
| •Desert Attack | | Fox |
| Desire In The Dust | B | Fox |
| •Devil At 4 O'clock, The | | Col. |
| Dinosaurus | A1 | U-I |
| Dog, A Mouse and A Sputnick, A | | For. |
| •Dondi | | AA |
| Dog of Flanders, A | A1 | Fox |
| •Double Trouble | | Fox |
| Dreams | | For. |
| Dog's Best Friend, A | A1 | UA |
| Drunken Angel, The | | For. |

### E

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|---|---|---|
| Electronic Monster, The | B | Col. |
| Elmer Gantry | B | UA |
| End of Innocence | A3 | For. |
| Enemy General, The | A2 | Col. |
| Entertainer, The | | For. |
| •Esther And The King | | Fox |
| Expresso Bongo | C | For. |
| •Exodus | | UA |

### F

| | | |
|---|---|---|
| •Facts Of Life, The | | UA |

## COLUMBIA

### DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

506 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces

418 **GENE KRUPA STORY, THE**—D-100m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England

512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

### COMING FEATURES IN ORDER OF RELEASE

Dec. **JAZZ BOAT**—(CS)—Anthony Newley, Anne Aubrey

Dec. **THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow

Jan. **HAND-IN-HAND**—John Gregson, Sybil Thorndike

Jan. **SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing

Jan. **WACKIEST SHIP IN THE ARMY, THE**—(CS; C)—Jack Lemmon, Patricia Driscoll

### COMING

**CRY FOR HAPPY**—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor

**DEVIL AT 4 O'CLOCK, THE**—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna

**GREENGAGE SUMMER, THE**—(C)—Kenneth More, Danielle Darrieux—French-made

**GUNS OF NAVARONE, THE**—(CS; C)—Gregory Peck, Gia Scala

**MAD DOG COLL**—John Chandler, Kay Doubleday

**MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood

**PEPE**—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones

**RAISIN IN THE SUN, A**—Sidney Poitier, Claudia McNeil

**TASTE OF FEAR**—Susan Strasberg, Ronald Lewis

**TWO RODE TOGETHER**—(C)—James Stewart, Shirley Jones

**UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn

**WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

## MGM

### DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

**BEN-HUR**—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

**VILLAGE OF THE DAMNED**—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

### COMING FEATURES IN ORDER OF RELEASE

Dec. **MAGIC BOY**—(EC)—Japanese Animated Cartoon
Dec. **CIMARRON**—(CS; MC)—Glenn Ford, Maria Schell
Jan. **GORGO**—(Automation; TC)—William Travers, Vincent Winters—England

### COMING

**ATLANTIS, THE LOST CONTINENT**—(MC)—Anthony Hall, Joyce Taylor
**COLOSSUS OF RHODES, THE**—(CS; C)—Rory Calhoun, Lea Massari
**FOUR HORSEMEN OF THE APOCALYPSE**—(CS; C)—Glenn Ford, Ingrid Thulin
**GO NAKED IN THE WORLD**—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
**KING OF KINGS**—(TECH. 70; TC)—Jeff Hunter, Siobhann McKenna
**RING OF FIRE**—(CS; MC)—David Janssen, Joyce Taylor
**SILENT PARTNER**—Stewart Granger, Haya Hararet
**SPINSTER**—(CS; C)—Shirley MacLaine, Laurence Harvey
**WHERE THE BOYS ARE**—(CS; MC)—Dolores Hart, George Hamilton

## PARAMOUNT

### DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Soain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
**G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
**WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

### COMING FEATURES IN ORDER OF RELEASE

Dec. **CINDERFELLA**—(TC)—Jerry Lewis, Ed Wynn
Jan. **BLUEPRINT FOR ROBBERY**—Jay Barney, Sherwood Peppard

### COMING

**ALL IN A NIGHT'S WORK**—(TC)—Dean Martin, Shirley MacLaine
**BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim
**BREAKFAST AT TIFFANY'S**—(TC)—Audrey Hepburn, George Peppard
**COUNTERFEIT TRAITOR**—(TC)—William Holden, Lilli Palmer
**HATARI**—(TC)—John Wayne, Valentine DeVargas
**ON THE DOUBLE**—(TC; Panavision)—Danny Kaye, Dana Wynter
**ONE-EYED JACKS**—(VV; TC)—Marlon Brando, Katy Jurado
**PLEASURE OF HIS COMPANY, THE**—(TC)—Fred Astaire. Debbie Reynolds
**SUMMER AND SMOKE**—(TC)—Laurence Harvey, Geraldine Page

## 20TH CENTURY FOX

### DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Pock, Deborah Kerr—4658 (12-2-59)—Love story has angles
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
**CAN-CAN**—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
**CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Wellos, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
**DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 **DOG OF FLANDERS, A**—D-96m.—(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
**FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
**GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
**IDIOT, THE**—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.—(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
**NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
**SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

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| •Fanny | | WB |
| Fast and Sexy | A3 | Col. |
| Female Fiends | | Misc |
| •Ferry to Hong Kong | | Fox |
| •Fever In The Blood, A | | WB |
| •Fiercest Heart, The | | Fox |
| Five Bold Women | | Misc. |
| Five Branded Women | B | Par. |
| Flame Over India | A1 | Fox |
| •Flaming Star | | Fox |
| Flying Fontaines, The | A2 | Col. |
| For the Love Of Mike | A1 | Fox |
| For Members Only | | For. |
| Four Fast Guns | A3 | U-I |
| •Four Horsemen Of The Apocalypse | | MGM |
| Freckles | A1 | Fox |
| •Francis of Assisi | | Fox |
| From The Terrace | B | Fox |
| Fugitive Kind ,The | B | VA |

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| Gallant Hours, The | A1 | UA |
| Gangster Story | B | Misc. |
| Gazebo, The | A2 | MGM |
| Gene Krupa Story, The | B | Col. |
| G. I. Blues | B | Par. |
| Giant Leeches | | A-I |
| Giant of Marathon, The | A2 | MGM |
| Girl In Lovers' Lane, The | | Misc. |
| Girl Of The Night | SP | WB |
| Glenn Miller Story, The—RE | A1 | U-I |
| •Go Naked In The World | | MGM |
| Goddess of Love, The | | Fox |
| •Gold Of The Seven Saints | | WB |
| Goliath and the Barbarians | A3 | A-I |
| •Goliath and the Dragon | | A-I |
| Good Girls Beware | | For. |
| •Gorgo | | MGM |
| •Grass Is Greener, The | | U-I |
| •Great Imposter, The | | U-I |
| Greatest Show On Earth, The—RE | B | Par. |
| •Greengage Summer, The | | Col. |
| Green Carnation The—See The Trials of Oscar Wilde | | |
| •Guns Of The Navarone, The | | Col. |
| Guns of the Timberland | A1 | WB |
| Gunfighters of Abilene | A1 | UA |

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| •Hand In Hand | | Col. |
| Hannibal | A2 | WB |
| •Hatari | | Par. |
| Hatikvah | | For. |
| Head of a Tyrant | B | U-I |
| Heaven On Earth | | For. |
| Hell Bent for Leather | A2 | U-I |
| Heller in Pink Tights | A3 | Par. |
| Hell Is A City | A3 | Col. |
| Hell To Eternity | B | AA |
| Hercules Unchained | B | WB |
| •Herod, The Great | | AA |
| Hidden Fortress, The | | For. |
| Hideout In The Sun | | Misc. |
| High-Powered Rifle | A2 | Fox |
| High Time | A1 | Fox |
| Hiroshima, Mon Amour | B | For. |
| Home from the Hill | A3 | MGM |
| •Hoodlum Priest, The | | UA |
| Hound That Thought He Was A Racoon, The | A1 | Misc. |
| House of Intrigue, The | A3 | AA |
| House Of Usher, The | A2 | A-I |
| House On The Waterfront, The | B | For. |
| Human Condition, The | | For. |
| Hypnotic Eye, The | A3 | AA |

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| I Aim At the Stars | A2 | Col. |
| I Passed for White | A3 | AA |
| Ice Palace | A2 | WB |
| Idiot, The | A3 | Fox |
| 11 Generale Della Rovere | | For. |
| I'm All Right, Jack | A3 | Col. |
| •Immoral Miss Hansen, The | | A-I |
| Immoral Mr. Teas, The | | Misc. |
| In the Wake Of A Stranger | A1 | Par. |
| Incredible Petrified World, The | | Misc. |
| Inherit the Wind | A3 | UA |
| It Happened In Broad Daylight | | For. |
| •It Happened In Athens | | Fox |
| It Started in Naples | A3 | Par |
| Ivan The Terrible Part II | | For. |

### J

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| Jack the Ripper | B | Par. |
| Jailbreakers, The | A2 | AI |
| •Jazz Boat | | Col. |
| Jazz On A Summer's Day | | Misc. |
| •Jet Over the Atlantic | | Misc. |
| Journey Into Danger | | Fox |
| Journey to the Center of the Earth, A | A1 | Fox |
| Journey To The Lost City | A2 | A-I |
| Jungle Cat | A1 | Misc. |
| Just My Luck | | For. |
| Justice and Caryl Chessman | | Misc. |

### K

| | | |
|---|---|---|
| Key Witness | A3 | MGM |
| Kidnapped | A1 | Misc. |
| Killers of Kilimanjaro | A1 | Col. |
| •King Of Kings, The | | MGM |
| •Konga | | A-I |

### L

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|---|---|---|
| Last Days Of Pompeii, The | A1 | UA |
| Last Voyage, The | A1 | MGM |
| Leech Woman, The | B | U-I |
| Left, Right and Center | | For. |
| Legions Of The Nile | | Fox |
| Lesson in Love, A | | For. |
| Let No Man Write My Epitaph | A3 | Col. |
| Let's Make Love | B | Fox |
| •Little Shepherd of Kingdom Come, The | | Fox |
| •Long Rope, The | | Fox |
| •Look in Any Window | | AA |
| Lost World, The | A1 | Fox |
| Lotna | | For. |
| Love Specialist, The | | For. |
| Love Game, The | | For. |
| •Loves Of Salammbo, The | | Fox |
| Lowest Crime, The | | For. |

### M

| | | |
|---|---|---|
| Macumba Love | B | UA |
| •Mad Dog Coll | | Col. |
| •Magic Boy, The | A1 | MGM |
| Magnificent Seven, The | A2 | UA |
| Man in A Cocked Hat | A2 | For. |
| Man on a String | A1 | Col. |
| Marie Octobre | | For. |
| •Marriage-Go-Round | | Fox |
| •Master of the World | | A-I |
| Masters of the Congo Jungle | A1 | Fox |
| Mating Time—See the Bridal Path | | |
| •Matter Of Conviction, A | | UA |
| Michael Strogoff | A1 | For. |
| Midnight Lace | A2 | U-I |
| •Misfits, The | | UA |
| •Misty | | Fox |
| Model For Murder | | For. |
| Mountain Road, The | A2 | Col. |
| Murder, Inc. | A3 | Fox |
| Music Box Kid, The | A3 | UA |
| My Dog, Buddy | A1 | Col. |
| •Mysterious Island | | Col. |

### N

| | | |
|---|---|---|
| •Naked Edge, The | | UA |
| Natchez Trace | | Misc. |
| Nature's Paradise | | For. |
| Never On Sunday | C | For. |
| Never So Few | B | MGM |
| Next To No Time | | For. |
| Nightfighters, The | A2 | UA |
| Nights Of Lucretia Borgia, The | B | Col. |
| No Morals | | For. |
| Non-Scheduled Train, A | | For. |
| Noose For A Gunman | A1 | UA |
| North To Alaska | | Fox |
| Nude In A White Car | A3 | For. |

### O

| | | |
|---|---|---|
| Ocean's Eleven | A3 | WB |
| Oklahoma Territory | A1 | UA |
| On the Beach | A3 | UA |
| •On The Double | | Par. |
| On The Waterfront—RE | A2 | Col. |
| Once More with Feeling | A3 | Col. |

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
**WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m —(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

#### COMING FEATURES IN ORDER OF RELEASE

Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar
Oct. **BATTLE AT AUSTERLITZ**—(CS; DC)—Gina Lollobrigida, Leslie Caron, Rossano Brazzi
Nov. **DOUBLE TROUBLE**—(CS; DC)—Tommy Noonan, Pete Marshall
Nov. **TESS OF THE STORM COUNTRY**—(CS; C)—Diane Baker, Lee Philips
Nov. **DESERT ATTACK**—John Mills, Sylvia Syms—England
Nov. **ESTHER AND THE KING**—(CS, C)—Joan Collins, Richard Egan

#### COMING

**BIG GAMBLE, THE**—(CS; DC)—Stephen Boyd, Juliette Grecco
**CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
**CIRCLE OF DECEPTION**—(CS)—Bradford Dillman, Suzy Parker
**CLEOPATRA**—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
**FIERCEST HEART, THE**—(CS; DC)—Stuart Whitman, Juliet Prowse
**FERRY TO HONG KONG**—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
**FLAMING STAR**—(CS; DC)—Elvis Presley, Dolores Del Rio
**FRANCIS OF ASSISI**—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
**IT HAPPENED IN ATHENS**—(CS; C)—Jayne Mansfield, Nico Minardos
**JOURNEY INTO DANGER**—(CS; DC)—Stuart Whitman, Juliet Prowse
**LITTLE SHEPHERD OF KINGDOM COME, THE**—(CS; DC)—Jimmie Rodgers, Luana Patten
**LONG ROPE, THE**—(CS)—Hugh Marlowe, Lisa Montell
**LOVES OF SALAMMBO, THE**—(DC)—Jeanne Valerie, Jacques Sernas
**MARRIAGE-GO-ROUND**—(CS; DC)—Susan Hayward, James Mason
**MISTY**—(CS; DC)—David Ladd, Anne Seymour
**QUEEN'S GUARD, THE**—(CS)—Raymond Massey, Robert Stevens—England
**RIGHT APPROACH, THE**—(CS)—Martha Hyer, Frankie Vaughan
**ROYAL CANADIAN MOUNTIES**—(CS; DC)—Robert Ryan, John Dehner
**SANCTUARY**—(CS)—Lee Remick, Yves Montand
**UPSTAIRS AND DOWNSTAIRS**—(EC)—Michael Craig, Mylene Demongeot—England
**WALK TALL**—(CS; DC)—Willard Parker, Joyce Meadows
**WIZARD OF BAGHDAD**—(CS; DC)—Dick Shawn, Barry Coe

## UNITED ARTISTS

#### DISTRIBUTED DURING THE PAST 12 MONTHS

**ALAMO, THE**—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
**AND QUIET FLOWS THE DON**—D-107m.—(C)—Ellina Bystritskaya, Pyotr Giebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
**INHERIT THE WIND**—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
**MAGNIFICENT SEVEN, THE**—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6003 **ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m. (Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 **TAKE A GIANT STEP**—D-100m.—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

#### COMING FEATURES IN ORDER OF RELEASE

Dec. **EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
Dec. **FACTS OF LIFE, THE**—Bob Hope, Lucille Ball—Parkwood

#### COMING

**HOODLUM PRIEST, THE**—Don Murray, Cindi Wood—Murray-Wood
**MATTER OF CONVICTION, A**—Burt Lancaster, Shelley Winters—Contemporary
**MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts
**NAKED EDGE, THE**—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
**REVOLT OF THE SLAVES**—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
**SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus
**SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
**TIME ON HER HANDS**—Ingrid Bergman, Yves Montand—Argus
**WEST SIDE STORY**—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

## UNIVERSAL-INTERNATIONAL

### DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like boxoffice winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
**SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

### COMING FEATURES IN ORDER OF RELEASE

Nov. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Jan. **GRASS IS GREENER, THE**—(TE; C)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

### COMING

**BACK STREET**—(C)—Susan Hayward, John Gavin, Vera Miles
**COME SEPTEMBER**—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
**DAY OF THE GUN, THE**—(C)—Rock Hudson, Dorothy Malone
**GREAT IMPOSTER, THE**—Tony Curtis, Joan Blackman
**PHARAOH'S WOMAN**—(C)—Linda Cristal, John Drew Barrymore
**POSSE FROM HELL**—(C)—Audie Murphy
**ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin
**SECRET WAYS, THE**—Richard Widmark, Sonja Ziemann
**SIXTH MAN, THE**—Tony Curtis, Miriam Colon

## WARNER BROS.

### DISTRIBUTED DURING THE PAST 12 MONTHS

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
**CRANES ARE FLYING, THE**—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

### COMING

Jan. **FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson

### COMING FEATURES IN ORDER OF RELEASE

**FANNY**—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
**GOLD OF THE SEVEN SAINTS**—(CS; TC)—Clint Walker, Leticia Roman
**PARRISH**—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
**SINS OF RACHEL CADE, THE**—(TC)—Peter Finch, Angie Dickinson
**SPLENDOR IN THE GRASS**—(TC)—Natalie Wood, Warren Beatty

## MISCELLANEOUS

### DISTRIBUTED DURING THE PAST 12 MONTHS

**BATTLE OF BLOOD ISLAND**—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
**BEATNIKS, THE**—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
**BEHIND THE GREAT WALL**—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
**COME BACK AFRICA**—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
**CAREER GIRL**—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
**FEMALE FIENDS**—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
**FIVE BOLD WOMEN**—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
**GANGSTER STORY**—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
**GIRL IN LOVERS' LANE, THE**—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
**HIDEOUT IN THE SUN**—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
**HOUND THAT THOUGHT HE WAS A RACOON, THE**—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
**IMMORAL MR. TEAS, THE**—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
**INCREDIBLE PETRIFIED WORLD, THE**—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
**JAZZ ON A SUMMER'S DAY**—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
**JET OVER THE ATLANTIC**—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter-Continent
**JUNGLE CAT**—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
**JUSTICE AND CARYL CHESSMAN**—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
**KIDNAPPED**—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
**NATCHEZ TRACE**—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
**POLLYANNA**—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
**PRETTY BOY FLOYD**—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
**PRIME TIME, THE**—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

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| •One-Eyed Jacks | | Par. |
| One Foot In Hell | A3 | Fox |
| Operation Amsterdam | A1 | Fox |
| Oscar Wilde | C | For. |
| Ostrich Has Two Eggs, The | | For. |
| Othello | A2 | U-I |
| Our Man in Havana | A3 | Col. |

### P

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| •Parrish | | WB |
| Pay or Die | A2 | AA |
| Payoff With Love | | For. |
| •Pepe | | Col. |
| •Pharaoh's Woman | | U-I |
| Platinum High School | B | MGM |
| Please Turn Over | A3 | Col. |
| •Pleasure of His Company, The | | Par. |
| Please Don't Eat the Daisies | A2 | MGM |
| Plunderers, The | | AA |
| Poacher's Daughter, The | A1 | For. |
| Pollyanna | A1 | Misc. |
| Portrait in Black | A3 | U-I |
| •Posse From Hell | | U-I |
| Pretty Boy Floyd | B | Misc. |
| Prime Time, The | | Misc. |
| Prisoner of the Volga | A2 | Par. |
| Private Property | C | Misc. |
| •Private Lives of Adam and Eve, The | C | U-I |
| Psycho | B | Par. |
| Purple Gang, The | A3 | AA |
| Pusher, The | B | UA |

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| •Queen's Guard, The | | Fox |

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| Race For Space | | Misc. |
| •Raisin in The Sun, A | | Col. |
| Rape of Malaya | A1 | For. |
| Rat Race, The | B | Par. |
| Raymie | A1 | AA |
| •Reptilicus | | A-I |
| Rest Is Silence, The | | For. |
| •Revolt of the Slaves | | UA |
| •Right Approach, The | | Fox |
| •Ring Of Fire | | MGM |
| Rise and Fall of Legs Diamond, The | B | WB |
| Ritual Of Love | | For. |
| Road To Hell, The | C | Misc. |
| •Romanoff and Juliet | | U-I |
| Rookie, The | B | Fox |
| Rosemary | B | For. |
| Royal Ballet, The | | For. |
| •Royal Canadian Mounties | | Fox |

### S

| | | |
|---|---|---|
| •Sanctuary | | Fox |
| Santa Claus | A1 | For. |
| Savage Eye, The | C | Misc. |
| Savage Innocents | A3 | Par. |
| Scavengers, The | | Misc. |
| Scent of Mystery | A2 | Misc. |
| School For Love | | For. |
| School for Scoundrels | A2 | For. |
| Secret of the Purple Reef | A2 | Fox |
| •Secret Ways, The | | U-I |
| September Storm | B | Fox |
| •Serengeti Shall Not Die | | AA |
| Sergeant Rutledge | A2 | WB |
| Seven Thieves | A3 | Fox |
| Seven Ways From Sundown | A2 | U-I |
| •Sex Kittens Go To College | B | AA |
| Sexpot | | For. |
| •Shakedown, The | | U-I |
| She Walks By Night | | For. |
| She Was Like A Wild Chrysanthemum | | For. |
| Sign of Zorro | | Misc. |
| •Silent Partner | | MGM |
| Sink the Bismarck | A1 | Fox |
| Sin and Desire | | For. |
| •Sin of Rachel Cade, The | A3 | WB |
| Sins of Youth | | For. |
| •Sixth Man, The | | U-I |
| Ski Troop Attack | | Misc. |
| Snow Queen, The | A1 | U-I |
| Solomon and Sheba | B | UA |
| •Something Wild | | UA |
| Song of Sister Maria, The | A1 | For. |
| Song Without End | A2 | Col. |
| Sons and Lovers | B | Fox |
| S. O. S. Pacific | A2 | U-I |
| Spartacus | | U-I |
| •Splendor in The Grass | | WB |
| Speaking of Murder | | For. |
| •Spinster, The | | MGM |
| •Squad Car | B | Fox |
| Stop, Look and Laugh | A1 | Col. |
| Story of Ruth, The | A1 | Fox |
| Story on Page One, The | A3 | Fox |
| Strangers When We Meet | B | Col. |
| Stranglers of Bombay | B | Col. |
| Studs Lonigan | B | UA |
| Subterraneans, The | A3 | MGM |
| Suddenly Last Summer | SP | Col. |
| •Summer and Smoke | | Par. |
| •Summer of the Seventeenth Doll, The | | UA |
| Summer Wind Blows, The | | For. |
| •Sundowners, The | | WB |
| Sunrise at Campobello | A2 | WB |
| Surprise Package | B | Col. |
| Swan Lake—USSR | A1 | Col. |
| Swiss Family Robinson | | Misc. |
| Sword and the Cross, The | | For. |
| •Sword of Sherwood Forest | | Col. |

## T

| | | |
|---|---|---|
| Tall Story | B | WB |
| Take a Giant Step | B | UA |
| Tarzan The Magnificent | A2 | Par. |
| •Taste Of Fear | | Col. |
| Teenage Zombies | | Misc. |
| Ten Who Dared | A1 | Misc. |
| Terror Is A Man | | Misc. |
| •Tess of the Storm Country | | Fox |
| Third Voice, The | A3 | Fox |
| Thirteen Fighting Men | A1 | Fox |
| Thirteen Ghosts | A1 | Col. |
| 39 Steps | A1 | Fox |
| This Man Is Dangerous | | For. |
| This Rebel Breed | B | WB |
| Thousand and One Arabian Nights | A1 | Col. |
| Threat, The | A3 | WB |
| Three Murderesses | B | Fox |
| Three Came To Kill | A1 | UA |
| •Three Worlds Of Gulliver | A1 | Col. |
| Thunder In Carolina | | Misc. |
| Tiger Bay | A3 | For. |
| •Time Bomb | | AA |
| Time Machine, The | A2 | MGM |
| •Time On Her Hands | | UA |
| To Live (Ikuru) | A3 | For. |
| Toby Tyler | A1 | Misc. |
| Too Soon To Love | B | U-I |
| •Tormented, The | A2 | AA |
| Touch of Larceny | A3 | Par. |
| Trapped in Tangiers | A2 | Fox |
| Tread Softly Stranger | | For. |
| Trials Of Oscar Wilde, The (Green Carnation, The) | C | For. |
| Twelve Hours To Kill | A1 | Fox |
| Twelve To The Moon | A1 | Col. |
| •Two Rode Together | | Col. |

## U

| | | |
|---|---|---|
| Under Ten Flags | A1 | Par. |
| •Underworld, U.S.A. | | Col. |
| •Unfaithfuls, The | | AA |
| Unforgiven, The | A2 | UA |
| •Upstairs and Downstairs | A3 | Fox |

## V

| | | |
|---|---|---|
| Valley of the Redwoods | A2 | Fox |
| Vice Raid | | UA |
| Village Of The Damned, The | A2 | MGM |
| Virgin Island | A3 | For. |
| Virgin Sacrifice | B | Misc. |
| Virtuous Bigamist, The | A2 | For. |
| Visit to a Small Planet, A | A2 | Par. |

## W

| | | |
|---|---|---|
| •Wackiest Ship in The Army, The | | Col. |
| Wake Me When It's Over | A2 | Fox |
| Walk Like A Dragon | A2 | Par. |
| Walk Tall | A1 | Fox |
| Walking Target | A2 | UA |
| •Warrior Empress, The | | Col. |
| Weddings and Babies | | Misc. |
| •West Side Story | | UA |
| When Comedy Was King | A1 | Fox |
| •Where The Boys Are | | MGM |
| Where The Hot Wind Blows | B | MGM |
| Who Was That Lady? | B | Col. |
| Why Must I Die? | A3 | A-I |
| Wicked Go To Hell, The | B | For. |
| Wild One, The—RE | B | Col. |
| Wild Ride, The | | Misc. |
| Wild River | B | Fox |
| Wild Youth | | Misc. |
| Wind Cannot Read, The | A3 | Fox |
| •Wizard of Baghdad, The | | Fox |
| Woman Like Satan, A | B | For. |
| World of Apu, The | A2 | For. |
| World Of Suzie Wong, The | B | Par. |
| Would-Be Gentleman, The | A1 | For. |

## Z

| | | |
|---|---|---|
| Young Have No Time, The | A3 | For. |
| Young Jesse James | B | Fox |

**PRIVATE PROPERTY**—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

**RACE FOR SPACE, THE**—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

**ROAD TO HELL, THE ("The Desperate Women")**—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

**SAVAGE EYE, THE**—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

**SCAVENGERS, THE**—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

**SCENT OF MYSTERY**—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

**SIGN OF ZORRO, THE**—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

**SKI TROOP ATTACK**—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

**SWISS FAMILY ROBINSON**—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

**TEN WHO DARED**—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

**TEENAGE ZOMBIES**—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

**TERROR IS A MAN**—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

**THUNDER IN CAROLINA**—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

**TOBY TYLER**—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

**VIRGIN SACRIFICE**—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

**WEDDINGS AND BABIES**—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

**WILD RIDE, THE**—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

**WILD YOUTH**—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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# FOREIGN

## DISTRIBUTED DURING THE PAST 12 MONTHS

### ARGENTINE

**END OF INNOCENCE**—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

### ENGLISH

**BATTLE OF THE SEXES, THE**—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60,—Amusing import—Continental

**BLITZKRIEG**—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

**BREAKOUT**—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

**BRIDAL PATH, THE (MATING TIME)**—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

**CARRY ON, NURSE**—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

**CARRY ON SERGEANT**—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

**CHARLEY MOON**—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

**COVER GIRL KILLER**—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

**ENTERTAINER, THE**—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

**EXPRESSO BONGO**—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

**FOR MEMBERS ONLY**—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

**GREEN CARNATION, THE**—See the Trials of Oscar Wilde

**JUST MY LUCK**—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank-Lopert

**LEFT, RIGHT AND CENTER**—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

**MAN IN A COCKED HAT**—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

**MODEL FOR MURDER**—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

**NATURE'S PARADISE (NUDIST PARADISE)**—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

**NEXT TO NO TIME**—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

**OSCAR WILDE**—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

**RAPE OF MALAYA, THE**—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert

**ROYAL BALLET, THE**—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

**SCHOOL FOR SCOUNDRELS**—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

**TIGER BAY**—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

**TREAD SOFTLY STRANGER**—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

**TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)**—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

**VIRGIN ISLAND**—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

### DANISH

**YOUNG HAVE NO TIME, THE**—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

### FRENCH

**BIG CHIEF, THE**—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

**BLACK ORPHEUS**—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

**CHASERS, THE**—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

**COUSINS, THE**—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

**DOG, A MOUSE AND A SPUTNICK, A**—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

**GOOD GIRLS BEWARE**—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

**HIROSHIMA, MON AMOUR**—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

**HOUSE ON THE WATERFRONT, THE**—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

**LOVE GAME, THE**—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

**LOWEST CRIME, THE**—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

**MARIE OCTOBRE**—D-98m.—Danielle Darrieux, Bernard Blior—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

**NO MORALS**—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

**NUDE IN A WHITE CAR**—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

**OSTRICH HAS TWO EGGS, THE**—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

**RITUAL OF LOVE**—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

**SCHOOL FOR LOVE**—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

**SEXPOT**—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

**SIN AND DESIRE**—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

**SINS OF YOUTH**—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

**SPEAKING OF MURDER**—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

**THIS MAN IS DANGEROUS**—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

**VIRTUOUS BIGAMIST, THE**—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

**WICKED GO TO HELL, THE**—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

**WOMAN LIKE SATAN, A**—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

**WOULD-BE GENTLEMAN, THE**—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

### GERMAN

**AREN'T WE WONDERFUL**—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

**CONFESS, DR. CORDA**—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

**IT HAPPENED IN BROAD DAYLIGHT**—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed In English—Continental

**REST IS SILENCE, THE**—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

**ROSEMARY**—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

**SHE WALKS BY NIGHT**—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

### GREEK

**NEVER ON SUNDAY**—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

### INDIAN

**APARAJITO**—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

**WORLD OF APU, THE**—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

### IRISH

**BROTH OF A BOY**—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

**POACHER'S DAUGHTER, THE**—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

### ISRAELI

**HATIKVAH (THE HOPE)**—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

### ITALIAN

**HEAVEN ON EARTH**—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

**Il GENERALE DELLA ROVERE**—D-85m.—Vittoria DeSica, Hannes Messemer—4671 (1-20-60)—Tense wartime Intrigue with names of Rossellini and De Sica—English titles—Zebra Films S.P.A.

**LOVE SPECIALIST, THE**—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

**SWORD AND THE CROSS, THE**—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

### JAPANESE

**ANGRY ISLAND (KAJIKKO)**—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

**CARMEN COMES HOME**—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

**DRUNKEN ANGEL**—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

**HIDDEN FORTRESS, THE**—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

**HUMAN CONDITION, THE**—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

**PAYOFF WITH LOVE**—CD-104m.—(Grandscope; EC)—Koiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

**SHE WAS LIKE A WILD CHRYSANTHEMUM**—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

**TO LIVE (IKURU)**—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

### MEXICAN

**SANTA CLAUS**—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

### POLISH

**LOTNA**—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

### RUSSIAN

**IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)**—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

### SPANISH

**SONG OF SISTER MARIA, THE**—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

### SWEDISH

**BRINK OF LIFE**—D-82m.—Eva Dahlbek, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

**DREAMS**—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

**LESSON IN LOVE, A**—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

**SUMMER WIND BLOWS, THE**—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

### YUGOSLAVIAN

**MICHAEL STROGOFF**—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

**NON-SCHEDULED TRAIN, A**—D-121m.—Ivlca Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

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# The Shorts Parade

1958-59—1959-60 Season
(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

## Columbia

### TWO REEL

### MUSICAL TRAVELARKS

| | | | | |
|---|---|---|---|---|
| 3441 | (Dec.) | Wonders of Puerto Rico | G | 20m. 4563 |

### COLOR FEATURETTES

| | | | | |
|---|---|---|---|---|
| 4441 | (Nov.) | Wonderful Gibraltar | G | 18m. 4663 |
| 4442 | (Mar.) | Wonders of Ontario | G | 17½m. 4699 |

### COMEDIES

### THE THREE STOOGES (8)

| | | | | |
|---|---|---|---|---|
| 3402 | (Oct.) | Flying Saucer Daffy | G | 17m. 4539 |
| 3403 | (Dec.) | Oil's Well That Ends Well | F | 17m. 4567 |
| 3404 | (Feb.) | Triple Crossed | F | 17m. 4567 |
| 3405 | (June) | Sappy Bull Fighters | F | 16m. 4652 |

### SPECIAL

(Eastman Color)

| | | | | |
|---|---|---|---|---|
| | | The Golden Fish | E | 20m. 4648 |

### ONE REEL

### MAGOOS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3752 | (Oct.) | Love Comes To Magoo | G | 6m. 4539 |
| 3753 | (Nov.) | Gumshoe Magoo | E | 6m. 4564 |
| 3754 | (Jan.) | Bwana Magoo | G | 6m. 4568 |
| 3755 | (Mar.) | Magoo's Homecoming | G | 6m. 4599 |
| 3756 | (Apr.) | Merry Minstrel Magoo | G | 6m. 4599 |
| 3757 | (May) | Magoo's Lodge Brother | G | 6m. 4607 |
| 3758 | (July) | Terror Faces Magoo | G | 6m. 4615 |

### LOOPY DE LOOP COLOR CARTOONS

| | | | | |
|---|---|---|---|---|
| 4701 | (Nov.) | Wolf Hounded | E | 7m. 4664 |
| 4702 | (Dec.) | Little Bo Bopped | G | 6m. 4676 |
| 4703 | (Mar.) | Tale Of A Wolf | G | 7m. 4704 |
| 4704 | ( ) | Life With Loopy | G | 7m. 4699 |

### HAM AND HATTIE CARTOONS

(Technicolor)

| | | | | |
|---|---|---|---|---|
| 3511 | (Oct.) | Spring and Saganaki | G | 7m. 4540 |
| 3512 | (Jan.) | Picnics Are Fun | E | 7m. 4564 |

### WORLD OF SPORTS

| | | | | |
|---|---|---|---|---|
| 3802 | (Oct.) | Rasslin' Ref' | F | 9m. 4540 |
| 3803 | (Dec.) | Sportsmen's Paradise | G | 9m. 4564 |
| 3804 | (Feb.) | Aquatic Carnival | F | 9m. 4568 |
| 3805 | (Apr.) | Racquet Magic | G | 9m. 4615 |
| 3806 | (June) | Jungle Adventure | G | 10m. 4615 |
| 4801 | (Sept.) | Wheeling Wizards | G | 9m. 4664 |
| 4802 | (Nov.) | Tee Marvels | G | 10m. 4680 |
| 4803 | (Feb.) | Greatest Show On Water | F | 10m. 4732 |
| 4804 | (Mar.) | Swinging Down The Lane | F | 8m. 4704 |

### *COLUMBIA REISSUES*

### ASSORTED AND COMEDY FAVORITES

### TWO REELS

| | | | |
|---|---|---|---|
| 4421 | Super Wolf | F | 16m. 2740 |
| 4422 | A Fool And His Honey | F | 16m. 3243 |
| 4423 | Hooked And Rooked | F | 17m. 3292 |
| 4424 | Trouble In-Laws | F | 16m. 3195 |
| 4431 | Fraidy Cat | G | 16m. 3218 |
| 4432 | Champ Steps Out | F | 17m. 3209 |
| 4433 | Dizzy Yardbird | F | 17m. 2930 |
| 4434 | Innocently Guilty | F | 16m. 3021 |
| 4435 | Rootin' Tootin' Tenderfeet | F | 16m. 3266 |

### THE THREE STOOGES

### REISSUES

| | | | |
|---|---|---|---|
| 4401 | Up In Daisy's Pent House | F | 17m. 3472 |
| 4402 | Booty And The Beast | F | 17m. 3498 |
| 4403 | Loose Loot | F | 16m. 3525 |
| 4404 | Tricky Dicks | F | 16m. 3542 |
| 4405 | Rip, Sew And Stitch | F | 17m. 3630 |

### SERIALS

### TWO REELS

| | | | |
|---|---|---|---|
| | Wild Bill Hickok | E | 15EP. 170 |
| | Captain Video | G | 15EP. 3209 |
| | Tex Granger | G | 15EP. 2369 |
| 4121 | Pirates Of The High Seas | F | 15EP. 2964 |
| 4160 | The Lost Planet | F | 15EP. 3542 |

### COLOR FAVORITES CARTOONS

(Technicolor)

| | | | |
|---|---|---|---|
| 4601 | Gerald McBoing Boing's Symphony | E | 8m. 3435 |
| 4602 | Animal Crackers Circus | G | 7m. 198 |
| 4603 | Bringing Up Mother | E | 7m. 3707 |
| 4604 | Glee Worms | G | 7m. 2534 |
| 4605 | The Tell Tale Heart | E | 8m. 3631 |
| 4606 | Little Match Girl | G | 8m. 2534 |
| 4607 | The Man On The Flying Trapeze | G | 7m. 3758 |
| 4608 | Rocky Road To Ruin | G | 8m. 3585 |
| 4609 | Pete Hothead | F | 7m. 3402 |
| 4610 | Lo The Poor Buffalo | G | 7m. 2506 |
| 4611 | Unicorn In The Garden | E | 7m. 3631 |

### MAGOO CARTOON REISSUES

| | | | |
|---|---|---|---|
| 4751 | Ragtime Bear | F | 7m. 2740 |
| 4752 | Spellbound Hound | E | 7m. 2814 |
| 4753 | Trouble Indemnity | G | 7m. 2943 |
| 4754 | Bungled Bungalo | E | 7m. 3021 |
| 4755 | Barefaced Flatfoot | E | 7m. 3074 |

### CANDID MICROPHONES

| | | | |
|---|---|---|---|
| 4551 | Number 4, Series 6 | F | 10m. 3129 |
| 4552 | Number 5, Series 6 | | |
| 4553 | Number 1, Series 1 | | |

### ANIMAL CAVALCADES

| | | | |
|---|---|---|---|
| 3951 | Chimp-Antics | G | 10½m. 3418 |
| 3952 | Jungle Monarchs | F | 10m. 3473 |
| 3953 | Greyhound Capers | F | 9m. 3585 |
| 3954 | The Three Big Bears | F | 7m. 3623 |

### FILM NOVELTIES

| | | | |
|---|---|---|---|
| 3851 | Rhapsody On Ice | G | 9m. 2557 |
| 3852 | A Lass In Alaska | F | 10½m. 2497 |
| 3853 | Aren't We All | F | 10½m. 2328 |
| 3854 | Magic Stone | G | 10m. 1820 |
| 3855 | Babies By Bannister | E | 8½m. 1383 |
| 3856 | Community Sing No. 1 | G | 10m. 2243 |
| 4851 | Sitka Sue | F | 11m. 2591 |
| 4852 | This Is Versailles | G | 10m. 3585 |
| 4853 | Beyond The Frontier | | |

### THRILLS OF MUSIC

| | | | |
|---|---|---|---|
| 4951 | Jerry Wald And Orchestra | G | 10m. 3388 |
| 4952 | Machito And Orchestra | G | 10m. 3599 |
| 4953 | Les Elgart And Orchestra | G | 10m. 3499 |

## MGM

### REISSUES
(1959-60)
### ONE REEL

### *GOLD MEDAL REPRINT CARTOONS*

(Technicolor)

| | | | |
|---|---|---|---|
| W-161 | Just Ducky | F | 7m. 3615 |
| W-162 | Two Little Indians | G | 7m. 3623 |
| W-163 | Life With Tom | G | 8m. 3639 |
| W-164 | Puppy Tale | G | 7m. 3657 |
| W-165 | Posse Cat | F | 7m. 3691 |
| W-166 | Hic-Cup Pup | F | 6m. 3730 |
| W-167 | Little School Mouse | F | 7m. 3750 |
| W-168 | Baby Butch | F | 8m. 3778 |
| W-169 | Three Little Pups | E | 7m. 3646 |
| W-170 | Drag-Along Droopy | G | 8m. 3682 |
| W-171 | Billy Boy | E | 6m. 3739 |
| W-172 | Homesteader Droopy | G | 8m. 3758 |
| W-173 | Half Pint Palomino | G | 7m. 3639 |
| W-174 | Impossible Possum | F | 7m. 3707 |
| W-175 | Sleepy Time Squirrel | F | 7m. 3778 |
| W-176 | Bird-Brained Dog | F | 7m. 3798 |

## Paramount

### TWO REEL
### SPECIAL
(VistaVision; Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| | | VistaVision Visits Spain | E | 18m. | 4532 |

### SPECIALS
(Eastman Color)

| | | | | | |
|---|---|---|---|---|---|
| B20-1 | (July) | Carnival in Quebec | E | 16m. | 4731 |
| B20-2 | (Aug.) | Boats 'A' Poppin | E | 18m. | 4731 |

### ONE REEL
### CASPER CARTOONS
(Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| B18-1 | (Jan.) | Doing What's Fright | F | 6m. | 4580 |
| B18-2 | (Mar.) | Down To Mirth | G | 7m. | 4599 |
| B18-3 | (June) | Not Ghoulty | G | 9m. | 4631 |
| B18-4 | (July) | Casper's Birthday Party | G | 6m. | 4652 |

### HERMAN AND KATNIP

| | | | | | |
|---|---|---|---|---|---|
| H18-4 | (Oct.) | Katnip's Big Day | F | 7m. | 4664 |

### JEEPERS AND CREEPERS

| | | | | | |
|---|---|---|---|---|---|
| J19-1 | (Jan.) | The Boss Is Always Right | G | 6m. | 4684 |
| J19-2 | (Mar.) | Trouble Date | G | 7m. | 4747 |
| J19-3 | ( ) | Busy Buddies | G | 6m. | 4735 |

### NOVELTOONS
(Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| P18-6 | (Nov.) | Out of this Whirl | G | 7m. | 4664 |
| P19-1 | (Feb.) | Be Mice To Cats | G | 6m. | 4684 |
| P19-2 | ( ) | Monkey Doodles | G | 6m. | 4735 |
| P19-3 | (May) | Silly Science | F | 6m. | 4764 |
| P19-4 | (May) | Peck Your Own Home | F | 6m. | 4764 |
| P19-5 | (July) | Counter Attack | F | 6m. | 4764 |
| P19-6 | (Aug.) | Turning The Fables | F | 6m. | 4764 |

### MODERN MADCAPS

| | | | | | |
|---|---|---|---|---|---|
| M19-1 | (Jan.) | Mike The Masquerader | G | 6m. | 4684 |
| M19-2 | (Feb.) | Fiddle-Faddle | G | 7m. | 4684 |
| M19-3 | (Mar.) | From Dime to Dime | F | 7m. | 4727 |
| M19-4 | (April) | Trigger Treat | G | 7m. | 4747 |
| M19-5 | (June) | The Sho Must Go On | G | 6m. | 4764 |
| M19-6 | (July) | Electronica | F | 6m. | 4764 |
| M19-7 | (Aug.) | Shootin' Stars | G | 6m. | 4764 |
| M19-8 | (Sept.) | Disguise The Limit | F | 6m. | 4764 |

### SPORTS ILLUSTRATED
(Color)

| | | | | | |
|---|---|---|---|---|---|
| D20-1 | (July) | King of the Keys | G | 9m. | 4747 |
| D20-2 | (Sept.) | The Big A | G | 18m. | |

### *PARAMOUNT REISSUES*
### POPEYE CHAMPIONS

| | | | | | |
|---|---|---|---|---|---|
| E19-1 | (Sept.) | Let's Stalk Spinach | G | 7m. | 3177 |
| E19-2 | (Sept.) | Punch and Judo | G | 7m. | 3194 |
| E19-3 | (Sept.) | Popeye's Pappy | G | 7m. | 3243 |
| E19-4 | (Sept.) | Lunch With A Punch | G | 7m. | 3259 |
| E19-5 | (Sept.) | Swimmer Take All | F | 7m. | 3294 |
| E19-6 | (Sept.) | Friend Or Phony | F | 7m. | 3333 |

### CARTOON CHAMPIONS

| | | | | | |
|---|---|---|---|---|---|
| S19-1 | (Sept.) | Better Bait Than Never | F | 7m. | 3552 |
| S19-2 | (Sept.) | Surf Bored | G | 7m. | 3578 |
| S19-3 | (Sept. | Huey's Ducky Daddy | G | 7m. | 3666 |
| S19-4 | (Sept.) | The Seapreme Court | G | 7m. | 3707 |
| S19-5 | (Sept.) | Crazy Town | E | 6m. | 3739 |
| S19-6 | (Sept. | Hair Today, Gone Tomorrow | G | 7m. | 3715 |
| S19-7 | (Sept.) | Cage Fright | G | 7m. | 3357 |
| S19-8 | (Sept.) | Pig-A-Boo | G | 7m. | 3392 |
| S19-9 | (Sept.) | Frightday The 13th | F | 7m. | 3483 |
| S19-10 | (Sept.) | True Boo | G | 7m. | 3410 |
| S19-11 | (Sept.) | Northwest Mousie | F | 7m. | 3666 |
| S19-12 | (Sept.) | Surf and Sound | F | 7m. | 3715 |
| S19-13 | (Sept.) | Of Mice and Menace | G | 7m. | 3766 |
| S19-14 | (Sept.) | Ship-A-Hooey | G | 7m. | 3812 |

## 20th Century-Fox

(1958)

### ONE REEL
### CINEMASCOPE
### MOVIETONE ADVENTURES
(Color)

| | | | | | |
|---|---|---|---|---|---|
| 7811 | (Oct.) | Blue Water Sports | G | 9m. | 4568 |
| 7812 | (Nov.) | Undersea Adventure | G | 10m. | 4568 |
| 7813 | (Dec.) | Fireworks For Freedom | G | 10m. | 4568 |
| 7901 | (Jan.) | Stairway To The Andes | G | 9m. | 4631 |
| | (Feb.) | Football Roundup | F | 10m. | 4568 |
| 7902 | (Feb.) | Basketball's Aces In Action | F | 10m. | 4591 |
| 7903 | (Mar.) | Swedish Air Jets Zoom | G | 9m. | 4591 |
| 7904 | (Apr.) | Whirlybirds and Thunderbirds | G | 10m. | 4631 |
| 7905 | (May) | Assignment Argentina | G | 9m. | 4648 |
| 7906 | (June) | Road Burners | G | 10m. | 4648 |
| 7907 | (July) | Recondo With 101st Air Borne | G | 10m. | 4664 |
| 7908 | (Sept.) | Secret of Sao Paulo | G | 9m. | 4664 |
| 7909 | (Oct.) | Romance of American Shipping | G | 7m. | 4664 |
| 7910 | (Nov.) | Dew Distant Early Warning | G | 9m. | 4683 |
| 7911 | (Dec.) | Frontier State | G | 9m. | 4683 |
| 7912 | (Aug.) | Impressions Of Moscow | G | 9m. | 4664 |
| 7001 | (Jon.) | Stote 50 | G | 10m. | 4712 |
| 7002 | (Feb.) | Navy Angels | F | 8m. | 4711 |
| 7003 | (Mar.) | Sam Snead Shows You How | F | 9m. | 4764 |
| 7004 | (Mar.) | Assignment Japan | G | 9m. | |
| 7005 | (Moy) | Jibs and Spinnakers | G | 9m. | |
| 7006 | (June) | Assignment Philippines | G | 9m. | |
| 7007 | ( ) | Exercise Little Bear | G | 9m. | |

### TWO REEL
### CINEMASCOPE SPECIALS

| | | | | | |
|---|---|---|---|---|---|
| 7971 | (Oct.) | Assignment South Pacific | G | 17m. | 4680 |
| 7972 | (Nov.) | Assignment New Zealand | G | 15m. | 4680 |

### SPECIAL

| | | | | | |
|---|---|---|---|---|---|
| 7351 | (June) | Fisherman Of Skeleton Coast | G | 11m. | 4648 |
| 7051 | (Apr.) | Her Royal Highness | G | 10m. | |
| 7054 | (July) | Tiger In The Tea | G | 10m. | |

### ONE REEL
### CINEMASCOPE TERRYTOONS
(Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| 5810 | (Oct.) | Gaston's Easel Life | F | 6m. | 4520 |
| 3811 | (Nov.) | Signed, Seoled and Clobbered | G | 6m. | 4567 |
| 5812 | (Dec.) | Sidney's Family Tree | E | 6m. | 4567 |
| 5901 | (Jan.) | Clobber's Ballet Ache | F | 6m. | 4567 |
| 5902 | (Feb.) | Tale Of A Dog | F | 6m. | 4567 |
| 5903 | (Mar.) | Another Day For Doormat | F | 6m. | 4615 |
| 5904 | (Apr.) | The Flamboyant Arms | F | 6m. | 4615 |
| 5905 | (May) | Fooffle's Train Ride | F | 6m. | 4615 |
| 5906 | (June) | Goston's Mama Lisa | F | 6m. | 4615 |
| 5907 | (July) | The Minute and ½ Man | G | 7m. | 4631 |
| 5908 | (Aug.) | Fabulous Fireworks Family | G | 6m. | 4648 |
| 5909 | (Sept.) | Wild Life | F | 6m. | 4648 |
| 5910 | (Oct.) | Hashimoto-San | G | 6m. | 4648 |
| 5911 | (Nov.) | Outer Space Visitors | F | 6m. | 4648 |
| 5912 | (Dec.) | The Leaky Faucet | F | 6m. | 4663 |
| 5001 | (Jan.) | Hide And Go Sidney | F | 6m. | 4684 |
| 5002 | (Feb.) | Misunderstood Giant | F | 6m. | 4684 |
| 5003 | (Mar.) | Foofle's Picnic | F | 6m. | 4684 |
| 5004 | (April) | The Famous Ride | F | 6m. | 4735 |
| 5005 | (May) | Tusk Tusk | F | 6m. | |
| 5006 | (June) | Hearts And Glowers | | 6m. | |

### ALL PURPOSE TECHNICOLOR CARTOONS

| | | | | | |
|---|---|---|---|---|---|
| 5021 | (Jan.) | Thousond Smile Check-Up | F | 6m. | 4704 |
| 5022 | (Mar.) | Tiger King | G | 6m. | 4712 |
| 5023 | (May) | Mint Men | F | 6m. | 4768 |

### *20TH CENTURY-FOX REISSUES*
### TERRYTOON TOPPERS

| | | | | |
|---|---|---|---|---|
| 5831 | Witch's Cat | F | 7m. | 2444 |
| 5832 | Woodman Spare That Tree | F | 7m. | 3013 |
| 5833 | Mysterious Stranger | F | 7m. | 2497 |
| 5834 | Happy Landing | F | 7m. | 2625 |
| 5835 | Lazy Little Beaver | F | 7m. | 2352 |
| 5836 | Hula, Hula Land | F | 7m. | 2667 |
| 5837 | Love's Labor Won | F | 7m. | 2444 |
| 5838 | Golden Egg Goosie | G | 7m. | 3120 |
| 5839 | Feudin' Hillbillies | F | 7m. | 2403 |
| 5840 | A Truckload Of Trouble | F | 7m. | 2724 |
| 5841 | The Happy Cobblers | G | 7m. | 3279 |
| 5842 | Happy Valley | G | 7m. | 3326 |
| 5931 | The Racket Buster | F | 7m. | 2590 |
| 5932 | The Super Salesman | F | 7m. | 2297 |
| 5933 | Sparky The Firefly | F | 7m. | 3562 |
| 5934 | The Magic Slipper | F | 7m. | 2541 |
| 5935 | A Sleepless Night | F | 7m. | 2444 |
| 5936 | Foiling The Fox | F | 7m. | 2839 |
| 5937 | How To Keep Cool | F | 7m. | 3578 |
| 5938 | Better Late Than Never | G | 7m. | 2785 |
| 5031 | How To Relax | | | |
| 5032 | The Helpless Hippo | | | |
| 5033 | Nonsense Newsreel | | | |

## Universal-International

### TWO REEL
### SPECIALS IN COLOR

| | | | | | |
|---|---|---|---|---|---|
| 3901 | ( ) | Island Empire | G | 18m. | 4591 |
| 3902 | ( ) | Venice Of The East | G | 18m. | 4631 |
| 4001 | ( ) | The Boy Who Owned A Melephant | G | 19m. | 4652 |
| 4002 | (Nov.) | Majestic Island (CS) | G | 18m. | 4680 |
| 4003 | (Mar.) | Pacific Paradise | G | 18m. | 4727 |

### ONE REEL
### SPECIAL

| | | | |
|---|---|---|---|
| Football Highlights of '59 | G | 12m. | 4676 |
| Twenty-Five Years Ago Today | G | 17½m. | 4731 |

### COLOR PARADES (8)

| | | | | | |
|---|---|---|---|---|---|
| 4071 | (Nov.) | The Irish In Me | E | 9m. | 4664 |
| 4072 | (Dec.) | Honorable Myrtle | E | 9m. | 4676 |
| 4073 | (Jan.) | Fragrant Harbor | G | 9m. | 4676 |
| 4074 | (Mar.) | Hi Colorado (CS) | G | 10m. | 4683 |
| 4075 | ( ) | Aaeless Artistry | F | 9m. | 4732 |
| 4076 | (June) | Golden Peninsula | G | 9m. | |
| 4077 | (July) | Tahiti Nui | | | |
| 4078 | (Aug.) | Alaskan Adventure | | | |

### WALTER LANTZ COLOR CARTUNES (13)

| | | | | | |
|---|---|---|---|---|---|
| 3922 | (Oct.) | Romp In A Swamp | G | 6m. | 4652 |
| 3923 | (Sept.) | Space Mouse | G | 6m. | 4652 |
| 4011 | (Nov.) | Kiddie League | G | 6m. | 4664 |
| 4012 | (Dec.) | Mouse Trapped | F | 6m. | 4676 |
| 4013 | (Jan.) | Billion-Dollar Boner | G | 6m. | 4727 |
| 4014 | (Feb.) | Witty Kitty | F | 6m. | 4728 |
| 4015 | (Mar.) | Pistol Packin' Woodpecker | G | 6m. | 4731 |
| 4016 | (Mor.) | Heap Big Hepcat | G | 6m. | 4731 |
| 4017 | (April) | Bollyhooey | G | 6m. | 4731 |
| 4018 | (May) | How to Stuff A Woodpecker | F | 6m. | 4735 |
| 4019 | (June) | Bats In The Belfry | G | 6m. | 4768 |
| 4020 | (July) | Woody's Ozark Lark | G | 6m. | 4768 |
| 4021 | (Aug.) | Fished Hooked | | | |
| 4022 | (Sept.) | Freeloading Feline | F | 6m. | 4768 |
| 4023 | (Oct.) | Hunger Strife | F | 6m. | |

### *UNIVERSAL-INTERNATIONAL REISSUES*
### WOODY WOODPECKER CARTUNES

| | | | | |
|---|---|---|---|---|
| 4031 | Socco In Morocco | G | 6m. | 3691 |
| 4032 | Alley To Bali | F | 6m. | 3730 |
| 4033 | Under The Counterspy | G | 6m. | 3767 |
| 4034 | Hot Rod Huckster | F | 6m. | 3798 |
| 4035 | Real Gone Woody | F | 6m. | 3849 |
| 4036 | Convict Concerto | F | 6m. | 3849 |

## Warners

### ONE REEL
### BUGS BUNNY SPECIALS
(Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| 7722 | (Oct.) | A Witch's Tangled Hare | G | 7m. | 4664 |
| 7723 | (Dec.) | People Are Bunny | G | 6m. | 4676 |
| 7724 | (Feb.) | Horse Hare | G | 7m. | 4727 |
| 7725 | (April) | Person To Bunny | G | 7m. | 4728 |
| 7726 | (June) | Rabbit's Feat | F | 7m. | 4735 |
| 8721 | (Sept.) | From Hare To Heir | | | |
| 8722 | (Dec.) | Lighter Than Hare | | | |

### MERRIE MELODIES-LOONEY TUNES
(Technicolor)

| | | | | | |
|---|---|---|---|---|---|
| 7702 | (Oct.) | Wild About Harry | F | 7m. | 4652 |
| 7703 | (Nov.) | Unnatural History | G | 7m. | 4648 |
| 7704 | (Dec.) | Tweet Dreams | G | 7m. | 4676 |
| 7705 | (Jan.) | Fastest With The Mostest | F | 7m. | 4684 |
| 7706 | (Jan.) | West Of The Pecos | F | 7m. | 4684 |
| 7707 | (Feb.) | Wild, Wild World | F | 7m. | 4684 |
| 7708 | (Mar.) | Goldimouse and The Three Cats | G | 6m. | 4727 |
| 7709 | (April) | Who Scent You | G | 6m. | 4728 |
| 7710 | (May) | Hyde and Go Tweet | G | 6m. | 4764 |
| 7711 | (June) | Crockett-Doodle-Do | G | 6m. | 4735 |
| 7712 | (June) | Mouse And Garden | G | 6m. | 4764 |
| 7713 | (July) | Ready Wollen And Able | G | 6m. | 4764 |
| 7714 | (Aug.) | Mouse Follies | F | 6m. | 4764 |
| 8701 | (Seot.) | The Dixie Fryer | | | |
| 8702 | (Oct.) | Hopalong Casualty | | | |
| 8703 | (Oct.) | Trip For Tat | | | |
| 8704 | (Nov.) | Doggone People | | | |
| 8705 | (Dec.) | High Note | | | |

### SPECIAL
(CinemasScope, Technicolor)

| | | | |
|---|---|---|---|
| Israel | E | 32m. | 4676 |

### *WARNERS' REISSUES*
### BLUE RIBBON HIT PARADE CARTOONS

| | | | | |
|---|---|---|---|---|
| 7301 | Drip Along Daffy | E | 7m. | 3188 |
| 7302 | Often An Orphan | G | 7m. | 2678 |
| 7303 | Putty Tat Trouble | F | 7m. | 3021 |
| 7304 | Hot Cross Bunny | F | 7m. | 2474 |
| 7305 | A Bear For Punishment | E | 7m. | 3172 |
| 7306 | A Bone For A Bone | F | 7m. | 3056 |
| 7307 | The Prize Pest | F | 7m. | 3219 |
| 7308 | Tweety's S.O.S. | G | 7m. | 3165 |
| 7309 | Lovelord Leghorn | G | 7m. | 3155 |
| 7310 | Sleepytime Possum | F | 7m. | 3177 |
| 7311 | Cheese Chasers | E | 7m. | 3120 |
| 7312 | Who's Kitten Who | G | 7m. | 3225 |
| 7313 | The Ducksters | F | 7m. | 2938 |
| 7314 | Chow Hound | G | 7m. | 3235 |
| 7315 | French Rarebit | F | 7m. | 3120 |
| 7316 | A Ham In A Role | G | 7m. | 2784 |
| 8301 | Room And Bird | | | |
| 8302 | Cracked Quack | | | |
| 8303 | His Hare Raising Tale | | | |
| 8304 | Gift Wrapped | | | |
| 8305 | Little Beau Pepe | | | |
| 8306 | Tweet Tweet Tweety | | | |

### WORLD WIDE COLOR ADVENTURE SPECIALS
### TWO REEL

| | | | | | |
|---|---|---|---|---|---|
| 7001 | | Jungle Terror | E | 20m. | 2753 |
| 7002 | | Danger Is My Business | E | 20m. | 2830 |
| 7003 | | Snow Carnival | | | |
| 8001 | (Oct.) | Enchanted Islands | | | |

### ONE REEL

| | | | | |
|---|---|---|---|---|
| 7501 | Royal Duck Short | F | 10m. | 2601 |
| 7502 | Dare Devils On Wheels | G | 10m. | 2668 |
| 7503 | Happy Holidays | F | 9m. | 2769 |
| 7504 | Jungle Man Killers | E | 10m. | 2474 |
| 7505 | Hunting The Fox | F | 10m. | 2725 |
| 7506 | That's Bully | G | 9m. | 2799 |
| 8501 | Riviera Days | | | |

## Miscellaneous

| | | | |
|---|---|---|---|
| Berlin, Germany's Capital (Casino) | G | 16m. | 4711 |
| Black Cat, The (EC) (Continental) | E | 22m. | 4699 |
| Glass (TC) (Arthur) | E | 8m. | 4731 |
| How Difficult To Be An Adult (Casino) | G | 14m. | 4712 |
| Moonbird (C) (Harrison) | G | 9m. | 4699 |
| Petra, The Red Rose City (C) (Casino) | G | 11m. | 4712 |
| Rhapsody Of Steel (TC) (Jam Handy) | G | 23m. | 4711 |

# CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

## BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

POSTCARD DUPLICATOR PHOTO-STENCIL. Sample 25¢. Indicate flat-base or rotary. COPYPRESS, Box 11292, Fort Worth 10, Texas.

BINGO, MORE ACTION! $3.50 M cards. Other games available, on off screen. NOVELTY GAMES CO., 106 Rogers Ave., Brooklyn, N. Y.

## NEW EQUIPMENT

MARQUEE LETTERS, WEATHERPROOF, WEARPROOF MASONITE, Black or Red, fit all signs. 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list) S.O.S., 602 W. 52nd Street, New York 19.

## STAGE SHOWS

HORROR-MYSTERY-SCIENCE FICTION'S —Best in existence—STAGE SHOW units available all over the world—Each unit completely different with more advertising material than any competitor—We are growing —Competitors diminishing—NO Misrepresentation—All as advertised in good taste—No stooges used—All units carry portable stages, lights, etc.—Write for colorful samples of advertisings and informations. KARA-KUM ATTRACTIONS, P. O. Box 949, Hollywood 28, Calif., Telephone HOllywood 4-1222.

## THEATRES FOR SALE

THEATRES REQUIRED and for Sale in America. BOVILSKY, 34 Batson Street, Glasgow.

FOR RENT: Howard Theatre, 2614 North Front. Modern, Air Conditioned. Seats 750. No Projection or Sound equipment. Good lease available. Inquire TOM JOYCE at Philadelphia, GArfield 5-3800.

## THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

## USED EQUIPMENT

BIGGER, BETTER BARGAINS—Super, E7, Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; SA RCA 35mm Arc Sound Projectors with pedestals $195.00; Filmoarc 16mm sound projectors further reduced, $795.00; Hi-Intensity arcs w/rectifiers, Brenkert, Simplex, Strong, Forest. $195.00. S.O.S., 602 W. 52nd Street, New York 19.

BEST DEALS! Vidoscope anamorphic lenses, $225.00 pair; RCA MI-9030 soundheads, brand new, $595.00 pair; E7 Intermittents, rebuilt, $79.50; What do you need? STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

## WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

## FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

## YOUR NEW 1961 ANNUAL BOOKING CALENDAR

**will be mailed to you with your copy of next week's (November 23) issue of MOTION PICTURE EXHIBITOR**

## The A-MAN Corner

**Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.**

**This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!**

***A (WO)MAN Is also welcome . . . but In this preponderantly male business, she should specify her sex.**

**BUSINESS POOR? THEATRE RUN DOWN?** Manager with imagination can build profitable operation. Available immediately. New York City only. **BOX C112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**WANTED:** Managing or projection, hardtop or drive-in. Over 30 years experience in both. 45 years old. References available from former employers. Make offer. **W. W. FRAZIER. 423½ Shawnee, Leavenworth, Kansas.** (112)

**MANAGER WANTED** for small New Jersey town. Good salary, chance for advancement. Give full particulars. **BOX B119, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**FLORIDA OWNERS:** Top calibre Manager for deluxe conventional wishes to locate Florida east coast; if possible near Miami; married, dependable, host of experience, fluently adept at advertising-publicity all media. Your consideration solicited. **BOX A1116, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**WANTED!** Mature, thoroughly experienced, permanent theatre manager, capable of operating in rural areas. High moral standards and good personality. Exploitation and promotion minded. Complete information included, snapshot, references, salary requested, etc. in first letter. **BOX A119, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**THEATRE MANAGER,** 18 years experience, presently employed, desires position in New York City. **BOX A112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**PROJECTIONIST,** experienced, N.Y.C. license, non-union, desires full time position preferably N.Y.C. area. However, will relocate for any decent offer. **BOX B112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

**TOP SHOWMAN.** Improve sad grosses. 40. Formerly New York Roxy, Philadelphia and West Coast; management, exploitation, booking. 25 years experience. Will relocate for security and decent salary. **BOX D112, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

***Address all correspondence to—*** ***The A-MAN Corner*** **Motion Picture Exhibitor**
246 North Clarion St.. Phila 7, Pa.

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***Yes, start sending MOTION PICTURE EXHIBITOR plus Showmen's Trade Review***

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Address ..........................

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☐ Enclosed ☐ Or bill me

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☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

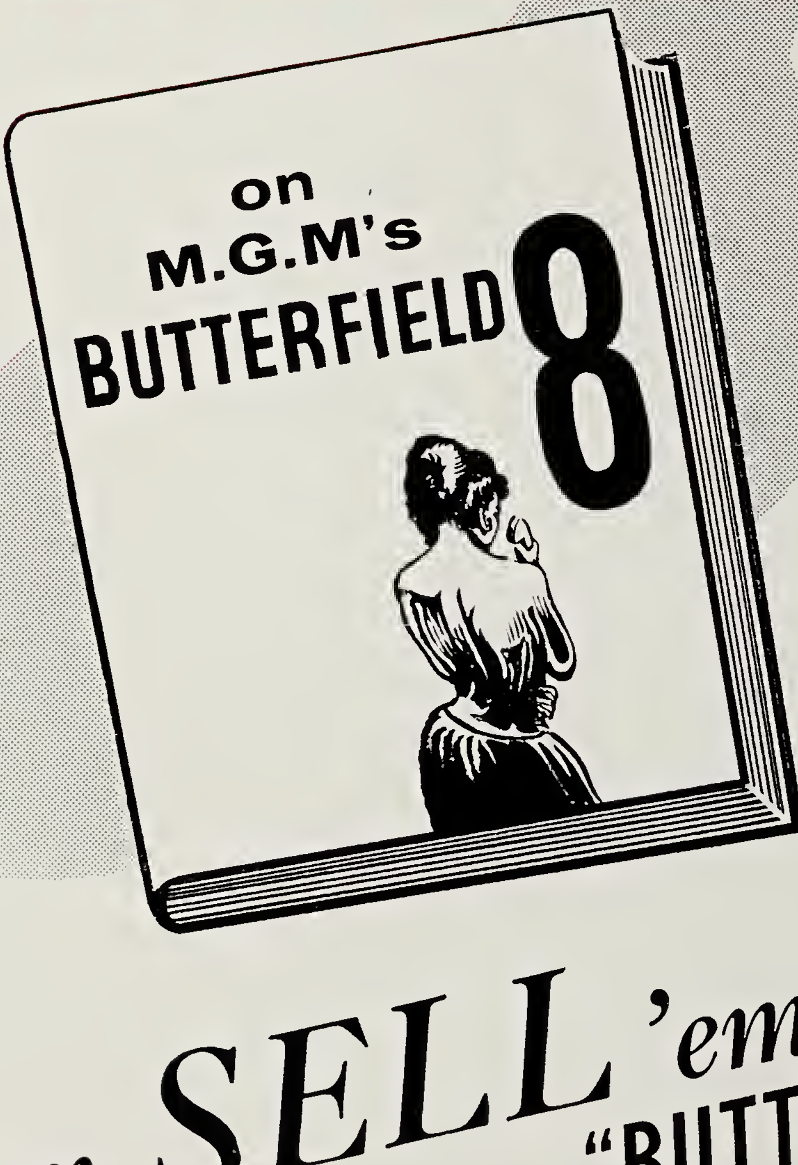
**CLIP and MAIL TODAY TO**
**246 N. Clarion St., Phila. 7, Pa.**

# *Tease 'em*

*with* **NATIONAL SCREEN'S**

**FREE** *for the asking*

# TEASER TRAILER


on
M.G.M's
BUTTERFIELD 8

Sell it
BIG!
Sell it
EARLY!

*then SELL 'em*
*with regular scene trailers on* **"BUTTERFIELD 8"**
*packed with SOCK... SELL and*

## National Screen SHOWMANSHIP!

*There are over 11,000 SUBSCRIBERS to this issue... and 8,186 are U.S. THEATREMEN*

# MOTION PICTURE EXHIBITOR

*Plus...*

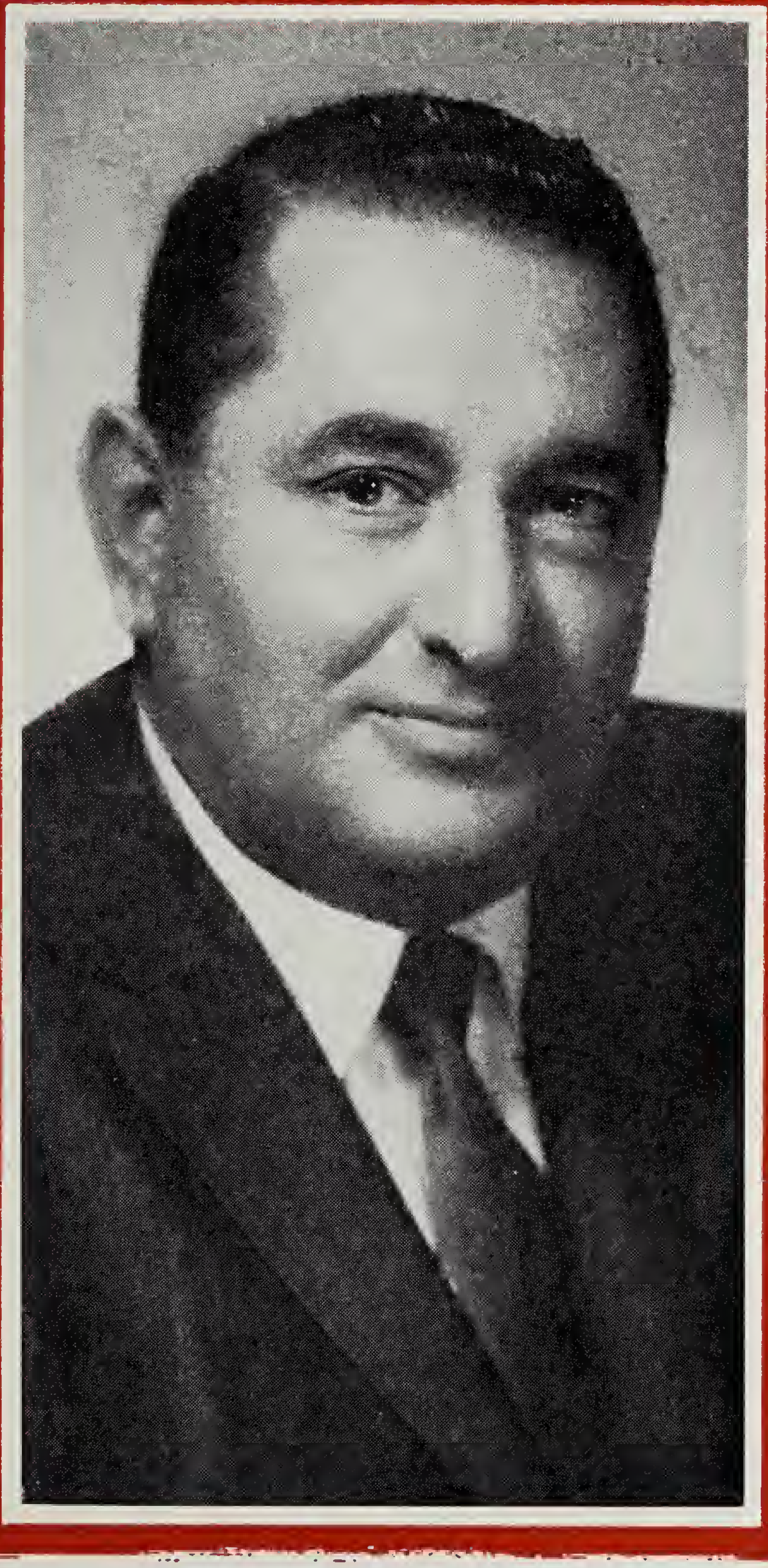
# SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 23, 1960 Volume 64 Number 26

IN THREE SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



## Gerard Calls For Ad Exec Training

*(See Page 9)*

## "Exodus" Reaches $1,000,000 Advance

*(See Page 14)*

Joseph E. Levine, president, Embassy Pictures, was honored this week by his fellow industryites as Motion Picture Pioneer of the Year at a dinner in New York. Levine's showmanship has livened the industry considerably.

*With This Issue, Your Copy Of The 1961 BOOKING CALENDAR*

The
RADIO
CITY
MUSIC
HALL
will be
• • • • • • • • • • •

**Metro-Goldwyn-Mayer's hilarious new comedy with the**

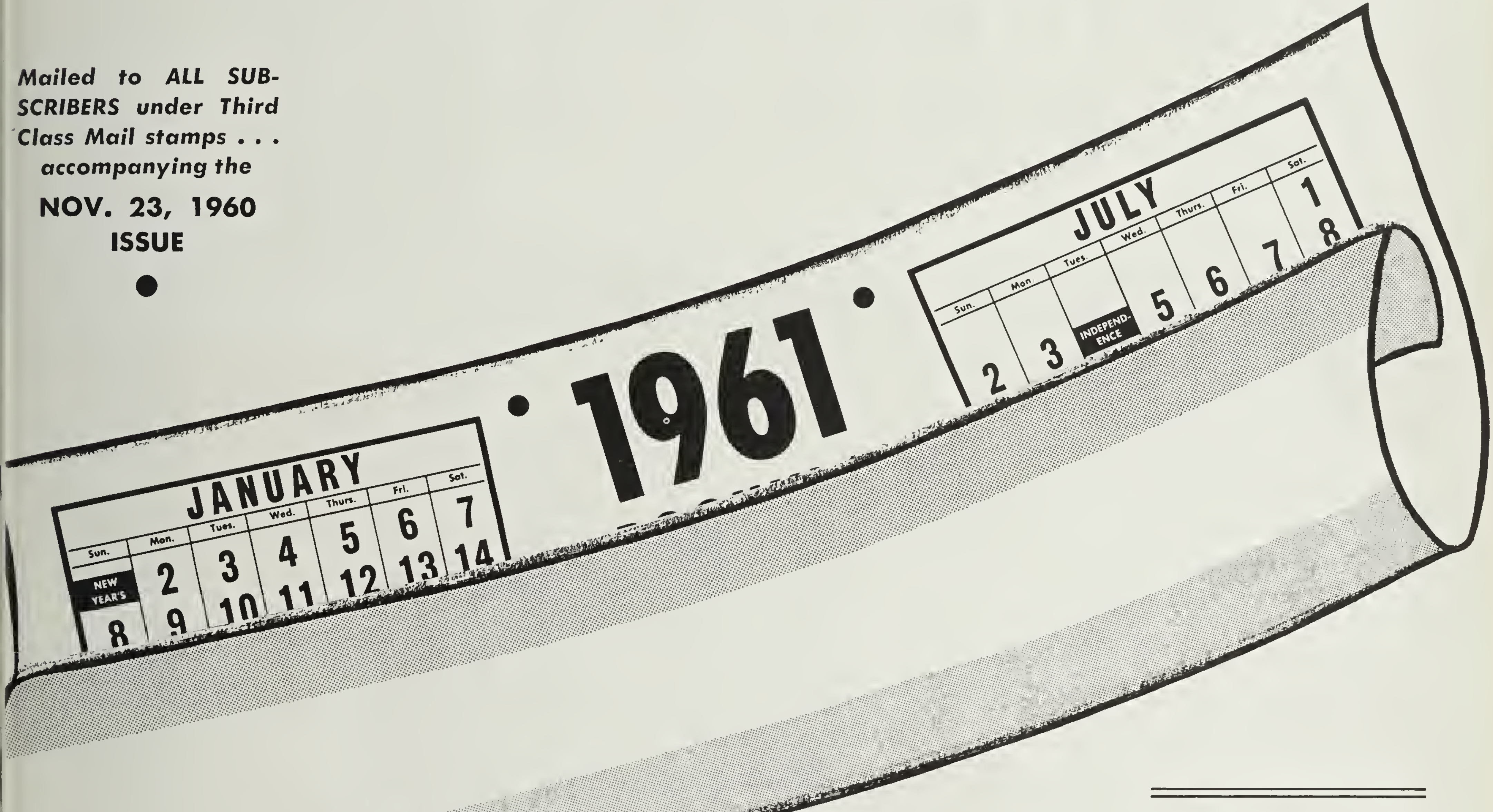
starring
DOLORES HART • GEORGE HAMILTON • YVET
BARBARA NICHOLS • PAULA PRENTISS with FRA
Screen Play by GEORGE WELLS • Based on the Novel by GLENDON SWARTHOUT • Directed by HE
In CinemaScope and METRO COLOR • A EUTERPE PRODUCTION

# *Our Holiday Gift to* **YOU!**

Here is your BIG, 18 x 24 in., **1961 BOOKING CALENDAR**
. . . a FREE service bonus to our valued subscribers.

*Mailed to ALL SUBSCRIBERS under Third Class Mail stamps . . . accompanying the*

**NOV. 23, 1960**
**ISSUE**


1961
JANUARY
Sun.
Mon.
Tues.
Wed.
Thurs.
Fri.
Sat.
NEW YEAR'S
2 3 4 5 6 7
8 9 10 11 12 13 14
JULY
Sun.
Mon.
Tues.
Wed.
Thurs.
Fri.
Sat.
1
2 3 INDEPENDENCE 5 6 7 8

For the past 33 years, this annual Calendar designed for Theatre Booking, has been a FREE extra service and industry courtesy from this MOST THEATRE-WISE of all Trade Papers.

## ...*just* ***ONE*** *of* ***MANY*** *exclusive services found* ***ONLY*** *in your* ***MOTION PICTURE EXHIBITOR!***

**NOTE: Please inspect the descriptive data on THEATRE OPERATING FORMS AND SYSTEMS on the next two pages. While they will be on the "wall side" of your calendar, they'll be there if you need them later.**

# OTHER TIME TESTED FORMS and SYSTEMS

## PLUS SERVICE No. 1

## THE SERVICE-KIT

### —a streamlined system for BUYING, BOOKING and CONTRACT CONTROL

SERVICE KIT
THE EXHIBITOR

**STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b**

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

**Price: $1.30 per set**

## PLUS SERVICE No. 4

## THE NEW *"Pocket-Size"* DATE BOOK

### —latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

**Price: 70c per yearly set**

**SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d**

## PLUS SERVICE No. 2

## PROGRAM and RUNNING-TIME Schedules

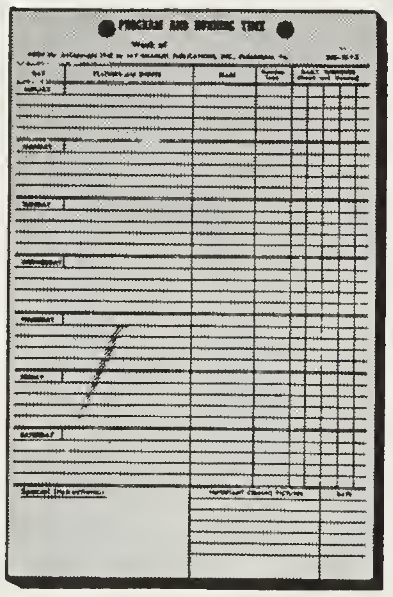
### —a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

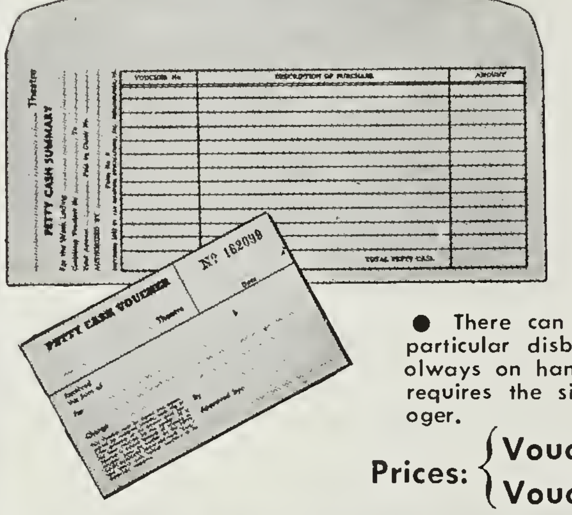
**Price: 30c per pad**



## PLUS SERVICE No. 5

## Weekly PETTY CASH SYSTEM

### —designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

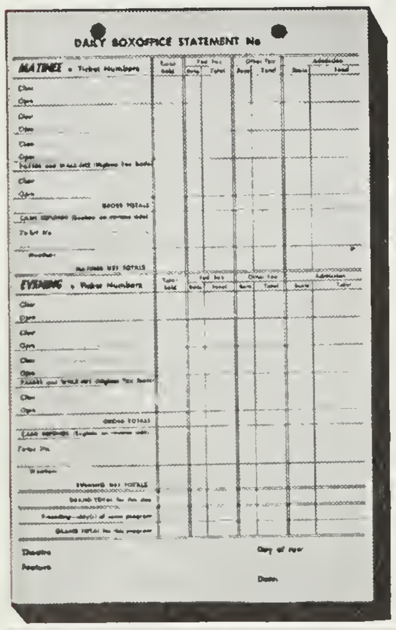
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

**Prices:**
- **Voucher Pads............30c each**
- **Voucher Envelopes—50 for 65c**

## PLUS SERVICE No. 3

## Daily BOXOFFICE STATEMENTS

### —all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

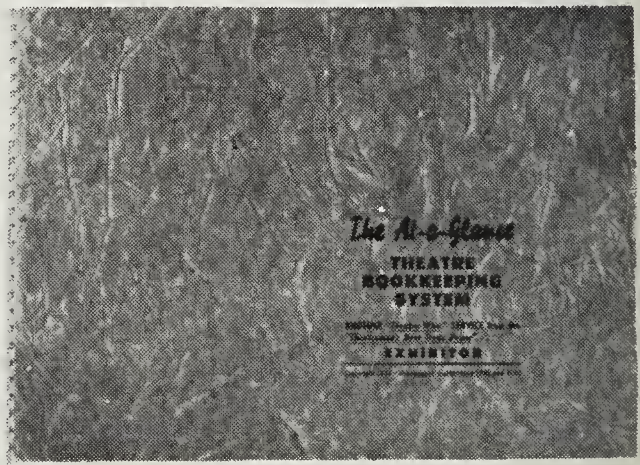
**Price: 30c per pad**

## PLUS SERVICE No. 6

## THE *"At-a-Glance"* BOOKKEEPING BOOK

### —specially designed by a leading theatre specializing C.P.A. authority.

● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.



**Price: $1.75 per book** (Sufficient for 52 weeks)

***DESIGNED... PRODUCED... WAREHOUSED... and DELIVERED***
***that is frankly restricted to current THEATRE SUBSCRIBE***

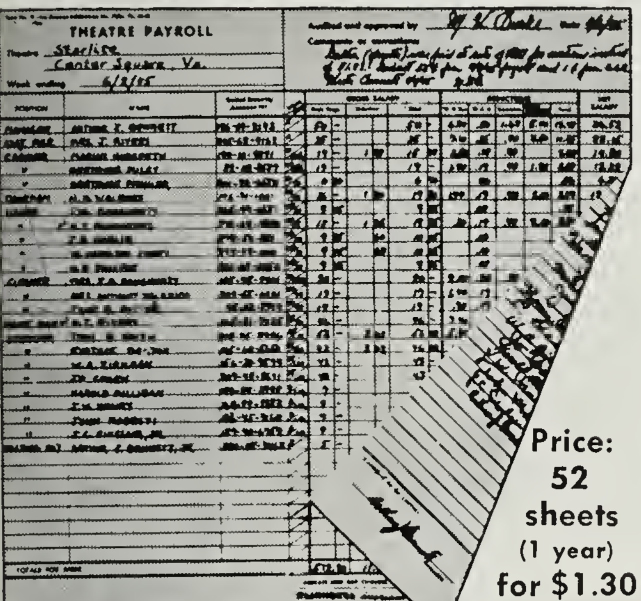
JECT TO CHANGE WITHOUT NOTICE.

# • for EVERY THEATRE OPERATING NEED:

PLUS SERVICE No. 7

## Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

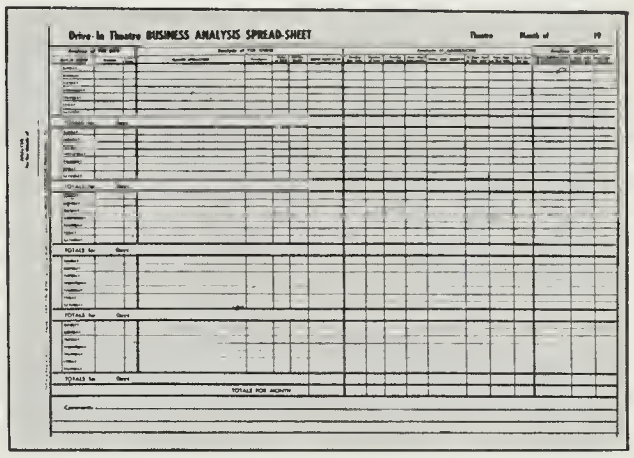
- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

## Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month ot the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

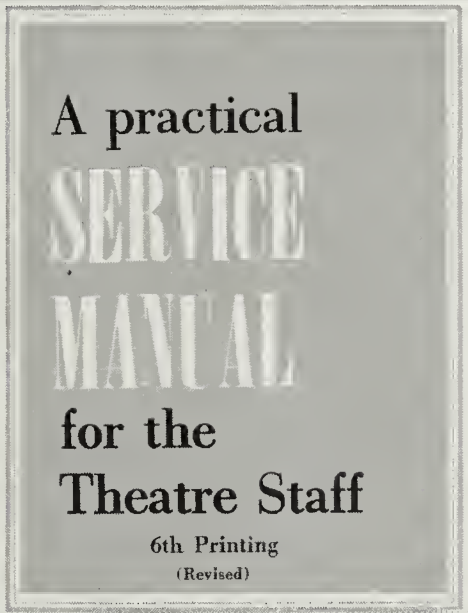
## SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

**LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!**

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

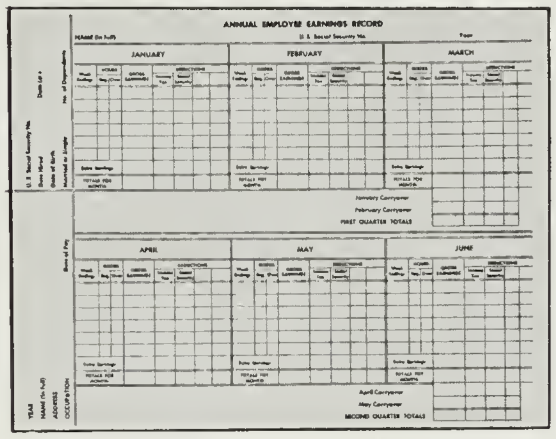
Price: 10c each


A practical
SERVICE MANUAL
for the
Theatre Staff
6th Printing
(Revised)

PLUS SERVICE No. 10

## Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD

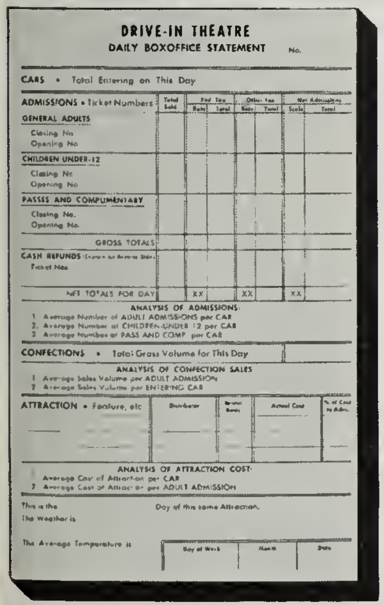
- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current caras, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

## *Drive-In Theatre* Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT No.
CARS • Total Entering on This Day
ADMISSIONS • Ticket Numbers
GENERAL ADULTS
CHILDREN UNDER-12
PASSES AND COMPLIMENTARY
GROSS TOTALS
CASH REFUNDS
NET TOTALS FOR DAY
ANALYSIS OF ADMISSIONS
CONFECTIONS • Total Gross Volume for This Day
ANALYSIS OF CONFECTION SALES
ATTRACTION • Feature, etc
ANALYSIS OF ATTRACTION COST

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No.11

## Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

### *Service-Kit* BRIEF CASE (a)

- A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

### *Service-Kit* BINDER (b)

- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

### *Pocket-Size Date Book* BRIEF CASE (c)

- A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $5.00 each (Tax included)

### *Pocket-Size Date Book* BINDER (d)

- A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

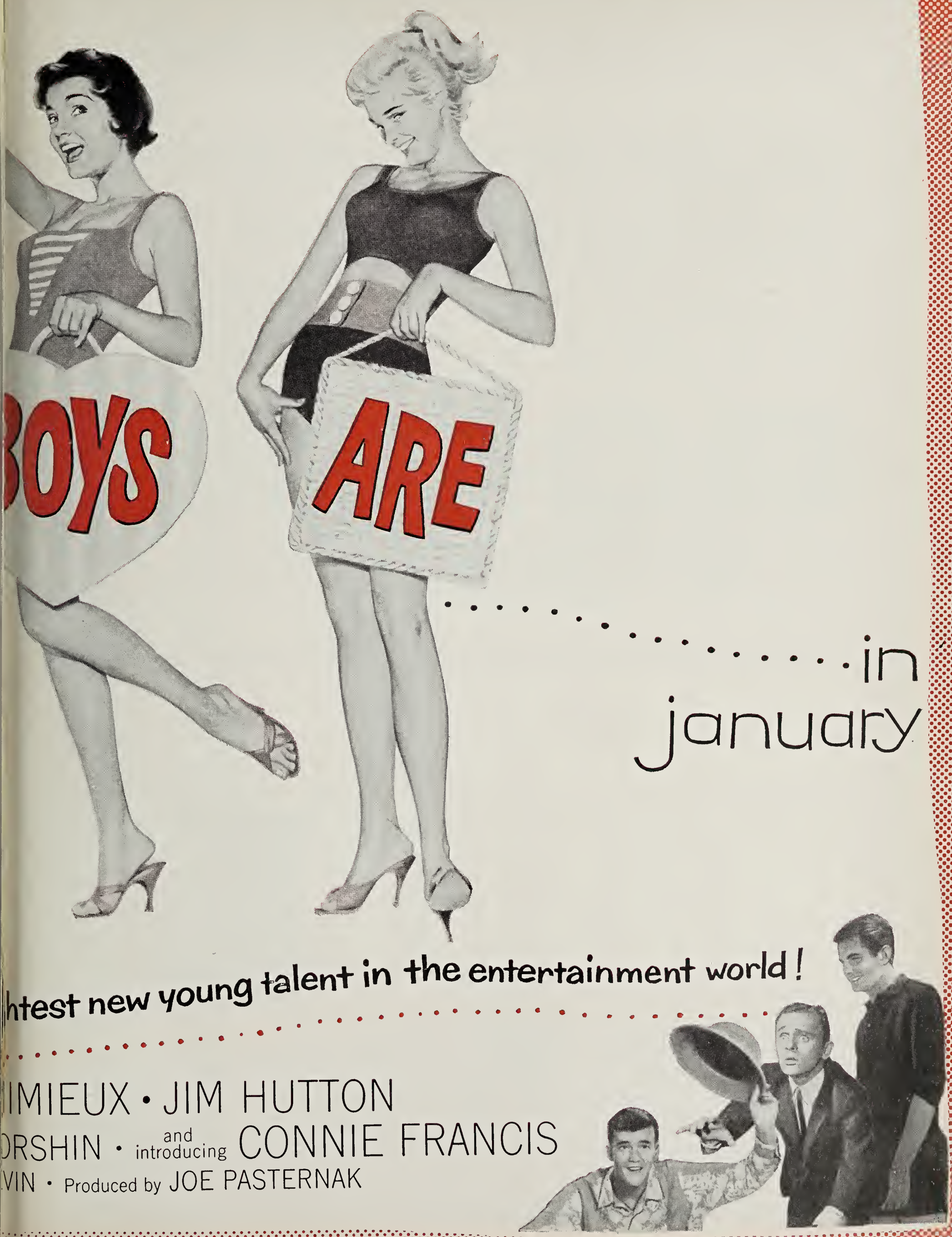
**t NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service**
**LY! Sample sheets without obligation.**

MOTION PICTURE EXHIBITOR
246 N. Clarion St., Phila. 7, Pa.

## FOR ADDITIONAL COPIES

A small supply of extra copies of this 1961 BOOKING CALENDAR has been printed and set aside to accommodate industry requests. DON'T DELAY! Those wanting an extra copy or two should make their request immediately. Calendars will be dispensed on a first-come-first-served basis—and once exhausted no new supplies will be available.

**JAY EMANUEL PUBLICATIONS, INC.**
246-248 N. CLARION STREET, PHILADELPHIA 7, PA.


BOYS
ARE
in
january

htest new young talent in the entertainment world!

IMIEUX • JIM HUTTON
RSHIN • and introducing CONNIE FRANCIS
VIN • Produced by JOE PASTERNAK

# WHEN YOU GET **ELVIS**

**FOR XMAS you get all the dramatic fireworks of "Broken Arrow", "Pinky", "The Defiant Ones", "Sayonara", "Love Is A Many—Splendored Thing". . . and**

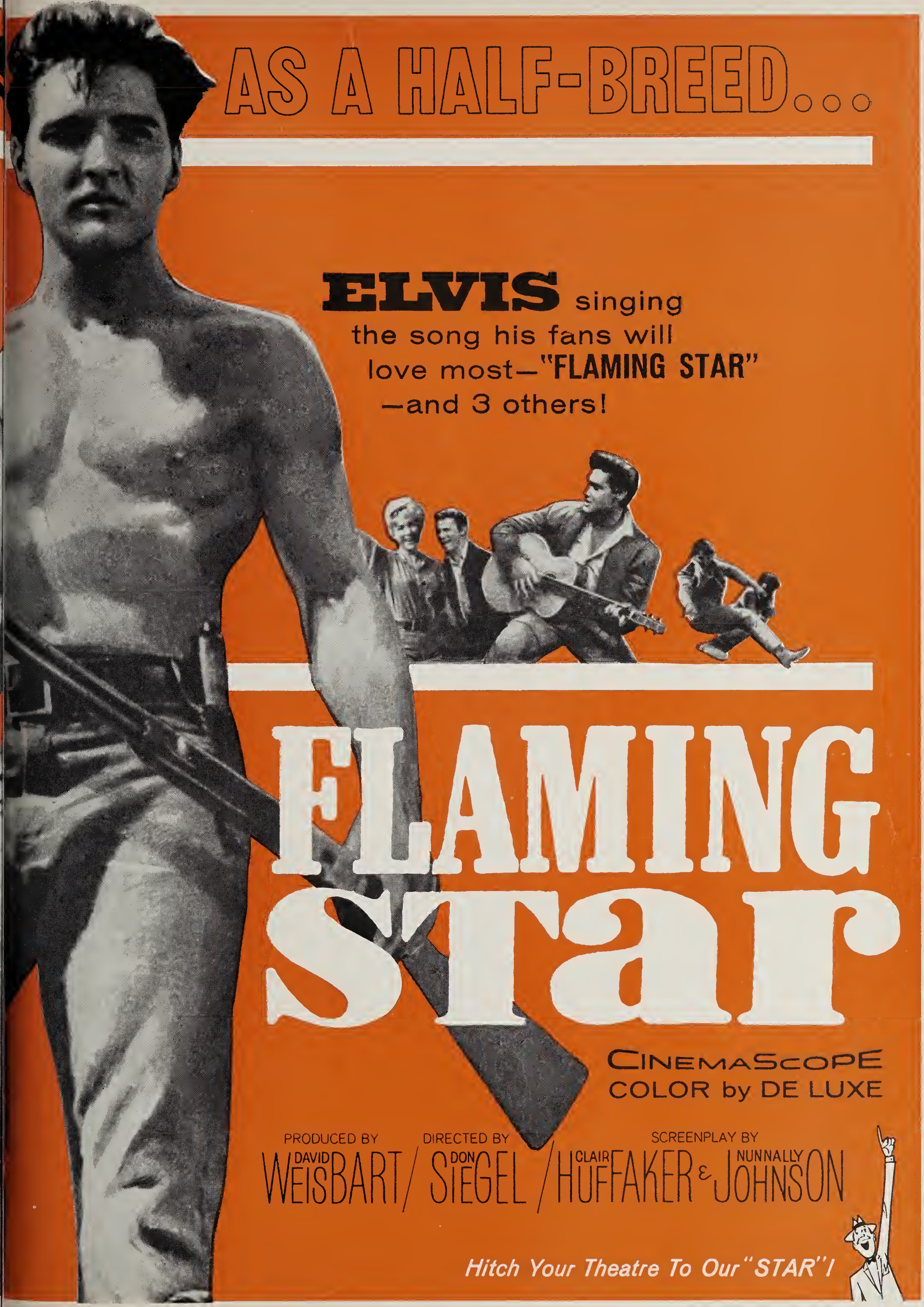
# YOU GET A
# BOOM
# AT THE BOX-OFFICE!

20TH CENTURY-FOX *presents* for the Holiday Season

# ELVIS
# PRESLEY

co-starring

STEVE FORREST / BARBARA EDEN / DOLORES DEL RIO / JOHN McINTIRE


AS A HALF-BREED...
ELVIS singing the song his fans will love most—"FLAMING STAR" —and 3 others!
FLAMING STAR
CINEMASCOPE
COLOR by DE LUXE
PRODUCED BY DAVID WEISBART
DIRECTED BY DON SIEGEL
SCREENPLAY BY CLAIR HUFFAKER & NUNNALLY JOHNSON
Hitch Your Theatre To Our "STAR"!

# LET EXPERTS GUIDE YOU!

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Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER Audit Bureau of Circulations

Volume 64 • No. 26

NOVEMBER 23, 1960

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

## THE RAZOR'S EDGE

Repeated letters and telephone calls on the same subject prompted us to call Msgr. Thomas F. Little, executive secretary of the NATIONAL LEGION OF DECENCY. We, and apparently hundreds of readers, wanted to know: "JUST HOW SERIOUS IS A *"SEPARATE CLASSIFICATION"* . . . AND WHERE DOES IT FIT AMONG THE THREE SHADES OF THE "A", THE "B", AND THE "C", INTO WHICH MOST PICTURES FALL?"

He was most obliging and courteous. And here's the answer, the way we understand it.

A *"SPECIAL CLASSIFICATION"* is normally given to any picture that—not considered immoral in part (B) or in total (C)—is of such a nature historically, medically, clinically, etc., as to require a trained or special intellect to fully understand it. *"SPECIAL CLASSIFICATION"* motion pictures are always accompanied by an "observation" telling why they are so classified, and they more closely fit under CLASS A-3, "Morally Unobjectionable for Adults"—if the adults are *"of full moral maturity."*

Those last four words are the good Monsignor's—and no one will expect the theatre manager to try to differentiate on this score between the patrons he admits.

## SAFETY — EVERYBODY'S JOB

More than 150 children perish in theatre blaze . . . explosion in projection room causes structure to burn to ground. The headlines were tragic and frightening. The scene took place many thousands of miles away in a little village in Syria, but theatremen everywhere must have been deeply affected.

Yes, it was a tragic time, but also a time for taking stock in theatre operations everywhere. Every one of us has had a houseful of kids for that special show on a Saturday afternoon. Their safety charges us with a great responsibility.

How fortunate we are that headlines such as broke the hearts of more than 150 Syrian parents have become almost non-existent here.

It was no accident. Our projection rooms at one time were as dangerous a fire hazard as any wooden shack. While the flickering images on the screen were being inspired by the old nitrate film, the danger of fire lurked always.

Believe it or not, it was back as far as 1910 that the problems inherent in nitrate film caused George Eastman, a famous name in the world of film, to develop and even to sell in certain locations a new safety film. No longer would a spark be enough to set off a conflagration. No longer would every projectionist also need to be a full-time fireman.

It wasn't until 1950 that the changeover to safety film became close to 100 per cent effective in this country. There is always a certain amount of resistance to change, to new ideas however good they may be. But as Eastman must have seen when safety film was little more than a goal to him, the change was inevitable.

During all of those years, the Eastman Kodak firm has sought out nitrate film wherever it might be. The bulk of it has been converted to safety film, enabling most of the rare film treasures of the world to be kept intact for this and future generations. Some of it has been destroyed.

We say that in 1950 the changeover to safety film became 100 per cent effective. Of course, 100 per cent is an ideal impossible to reach. Obviously, the old educational reels being shown to these current children were nitrate. No doubt there are many similar showings around the world.

The story, datelined Syria, reveals that hardly a single family in the village where the theatre was located escaped losing at least one child. It's grim, but let it serve as a blazing reminder that it can happen anywhere. The price of carelessness may well be human life, and that is too dear a price to pay.

Make safety your watchword and keep the theatre a place for family joy and children's laughter. After all, that's our stock in trade.

## THE 1961 BOOKING CALENDAR

Christmas comes a little early for the motion picture industry again this year. Tucked into the mailing envelope that delivers today's issue of MOTION PICTURE EXHIBITOR is the 1961 ANNUAL BOOKING CALENDAR, and from what film bookers everywhere tell us, there is a space on many a wall reserved for it.

This is the 33rd year that we have offered this as a bonus service to subscribers, and once again the all-on-one-sheet bold arrangement provides the handiest date reference available anywhere.

Experience tells us that theatremen, film exchanges, booking offices, and allied trades will request additional calendars, so a small supply over the regular subscription run has been set aside. They are available on a first-come-first-served basis to anyone requesting an extra copy or two and enclosing a four cent stamp.

The demand always exceeds the supply, so let us hear from you soon.

## FOREIGN FILMS FOR U.S. SCREENS

The Pink Reviews Section of this issue contains an extra feature — MOTION PICTURE EXHIBITOR's semi-annual foreign film dealer listing. Here you will find names, addresses, and type of films handled by a host of distributors serving the industry's more specialized needs.

Save this listing, and when that hole in your booking calendar is hard to fill, refer to it. Who knows, you may find just what your are looking for.

# NEWS CAPSULES

## FILM FAMILY ALBUM

### Obituaries

**Ralph Eugene Dysinger**, 46, manager, Astor, Annville, Pa., died suddenly of a heart attack at his home here. He was formerly employed by the Mello-Dee Music Company, Lebanon, Pa., and as an electronic technician for RCA in Lancaster, Pa. He is survived by his wife.

**Jack Harrison**, 53, writer, editor and New York manager, The Hollywood Reporter, died of a heart attack while visiting the home of a sister in Brooklyn, N. Y. He had been with the west coast trade paper since 1935. He is also survived by another sister and Edward Harrison, a distributor of foreign films.

**Willis Harvey**, aged father of French Harvey, head, Florida State Theatres concession department, died in Palatka, Fla.

**Sara McBride**, 79, owner, Mifflin, Mifflin, Pa., and the Newport, Newport, Pa., died in Polyclinic Hospital, Harrisburg, Pa., after an illness of five years. She was a resident of Newport, Pa.

**Mrs. Lillie Rosen**, 86, died after a long illness in her apartment in the Hotel Beacon, New York City. She is survived by her children, Samuel Rosen, executive vice president, Stanley Warner Corporation, and two daughters; in addition to seven grandchildren and eight great grandchildren.

**Sam Wilson**, motion picture pioneer, died at home in Florida. He started with Republic Pictures as salesman and later owned and operated a theatre in Haxelhurst Miss.

### Union Support "Spartacus"

NEW YORK—The support of the millions of members of American and Canadian labor unions and their families for Universal-International's Byrna Production, "Spartacus" as the most expensive production made in Hollywood, as part of the current campaign of the Hollywood AFL-CIO Council to fight runaway film production, is being sought by the IATSE.

Under the direction of Tom Loy, editor of the IATSE Bulletin and IATSE publicist, and with the full support of Richard F. Walsh, IATSE president, an appeal is being made to the members of the labor movement through the labor press in a unique type of publicity campaign.

**FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 21**

## Careful Road Show Policy Aids Cinemiracle

NEW YORK—William Shelton, general sales manager for Cinemiracle Pictures Corp., discussing the future of the process, called attention to impressive box-office results.

The record breaking grosses in engagements such as Detroit (31st week $543,000), Syosset (19th week $248,000), San Francisco (33rd week $524,789), Montreal (20th week $226.614.40), Cincinnati (19th week $258,309), and Montclair, N.J. (36th week $237,433), have brought openings in Dallas at the Windwood; Syracuse at the Shoppingtown; Providence at the Elmwood; Springfield, Mass., at the Arcade; Toronto at the Eglinton; New Haven at the Whalley; and Washington at the Apex. This number of simultaneous engagements is unprecedented in Cinemiracle history.

It was through Shelton's imagination that Cinemiracle pioneered and subsequently thrived in small towns as well as large cities. For Shelton believed that 'suburbia' was ready for the road show. Lancaster, Albany, and Montclair are but a few of the many examples of the unlimited possibilities for properly presented road shows.

Shelton believes the public wants specialized entertainment and is willing to support it; and he feels that any good road show attraction, presented in Cinemiracle, will gross an additional $10,000,000 domestically. He added, however, that too many distributors, hungry for fast returns, are killing the golden goose and losing the faith of their public by putting their road show attractions into general release. This, he claims, will and can never happen with Cinemiracle attractions. It is his feeling that the road show should be nurtured, and maintained on a highly specialized level rather than exploited by assembly-line distribution methods.

Advancing prices, ordering reserved seat tickets, and mislabeling a product not suitable for road show presentation does not make it a road show. For, if a product does not have the basic ingredients of truly outstanding entertainment and universality, it cannot successfully be sold to the public as a road show.

Visiting the set of the forthcoming Columbia release, "The Devil At 4 O'Clock," recently were, left to right, Mrs. and Mr. Run Run Shaw; co-star Spencer Tracy; Miss Shaw; Samuel J. Briskin, Columbia's vice-president in charge of west coast activities; and co-producer and director Mervyn LeRoy. Shaw is one of the leaders of the industry headquartered in the Orient, where he owns and operates many theatres and has his own production company.

## BROADWAY GROSSES

### Broadway First Runs Steady

NEW YORK—Business in the Broadway first-runs remained steady last week-end with all houses having strong boxoffice draws. MGM's "Butterfield 8" opened fine at the Capitol. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

**"NORTH TO ALASKA"** (20th-Fox). Paramount claimed the second session at $30,000.

**"THE WORLD OF SUZIE WONG"** (Paramount). Radio City Music Hall, reported $98,000 for Thursday through Sunday, with the second week bound to hit $148,000. Stage show.

**"BUTTERFIELD 8"** (MGM). Capitol reported $85,000 for the first week.

**"BEN-HUR"** (MGM). Loew's State, with hard ticket policy, announced that the 52nd week tallied $33,000.

**"SPARTACUS"** (U-I) DeMille announced the sixth week on hard ticket policy as $31,000.

**"G. I. BLUES"** (Paramount). Victoria reported the third week as $14,000.

**"INHERIT THE WIND"** (UA). Astor claimed the sixth week at $18,000.

**"LET NO MAN WRITE MY EPITAPH"** (Columbia). Forum announced the second week as $16,000.

**"GIRL OF THE NIGHT"** (WB). Criterion had a $20,000 second week.

**"THE ALAMO"** (UA). Rivoli announced the fourth week of the reserved seat engagement at $30,000.

### MGM Acquires Verve Records

NEW YORK—Joseph R. Vogel, president, MGM, announced that MGM had acquired Verve Records, Inc., from founder-owner Norman Granz. Details and purchase price were not reported.

The Verve identity will be retained as to label, appearance, art direction, quality approach, and price structure; but all east coast pressings will now be made in MGM's own record manufacturing plant. Arnold Maxin, who has been in charge of MGM Recording Division for the past three years, will head the joint operation. Granz will be in charge of European activities of the merged enterprise and will continue recording activities with present Verve artist roster. The present distribution relationships of both MGM and Verve Records will be continued.

### Parkwood Stays With UA

NEW YORK—Norman Panama and Melvin Frank, the veteran producer-director-writer team, announced that they are extending their deal with United Artists for two more motion pictures. Their first film for UA distribution is the forthcoming Christmas release, "The Facts of Life," starring Bob Hope and Lucille Ball.

The movie-making team told an industry press conference that their next two films will be made abroad in line with a program of expansion into the field of international production.

First of the two projects will be "Road to Hong Kong," re-uniting Bing Crosby and Bob Hope.

# Gerard Cites Shortage Of Ad Talent

## Calls For Recruiting Of New Promotion Personnel To Build Executive Force Starting At Theatre Level

OAKHURST, N.J.—"Unless the motion picture industry embarks on a recruiting program in the fields of advertising, publicity and promotion, there will be a critical shortage in these ranks in the years ahead," it was stated by Philip Gerard, eastern advertising and publicity director for Universal Pictures, who was the principal speaker at the annual showmanship conference of Walter Reade, Inc., theatre managers.

In discussing the role of merchandising in the dynamics of a changing film industry, Gerard pointed out that there is sure to be a talent vacuum in the merchandising side of our industry unless we launch an industry-wide apprentice training and talent recruiting program to cover all areas of advertising, publicity, and promotion, in order to strengthen and expand the promotional forces in our business and to build executive talent for the future.

"There is a great need for young aggressive publicity and promotion talent to supplement the hard core of veteran promotion men who are carrying the ever increasing responsibility of merchandising motion pictures in an intensely competitive entertainment world," he said.

"The ideal training ground for these new telents, and the greatest need today is at the theatre level where the product has to be sold directly to the audience. Only by knowing what moves an audience and what sells the show at the theatre level, can a film publicist or promotion man adequately learn his trade.

"Over the years the greatest merchandisers of our business came out of theatre operation —out of the great circuits and out of the independents. They were spawned in the theatre—men like Bill Hollander, Bill Pine, Ben Serkowich, Bob O'Donnell, Arthur Mayer, Dave Wallenstein, David Lipton, Joe Levine, and others past and present.

"Today we have entered a new era in our business. The transition has been made and our industry has taken on a new vigor and looks to new horizons of greatness. More than ever before there exists a great opportunity for publicity and promotion men who understand the needs and the challenges of our changing industry, and are prepared to work hard to contribute to its growth and its new success.

"Today promotion takes its place as an equal partner with equal status alongside of production and distribution. The major film companies and the independent producers have seen the necessity for accelerated promotional selling. They have multiplied their efforts and their budgets, but the most vital contribution to successful merchandising still must take place at the theatre level and no matter how much the distributor puts forth in dollars, manpower and in enthusiasm, unless this is matched with an equal effort by exhibition, the full potential of the show can never be realized.

"Production and distribution have made tremendous strides forward in adapting and adjusting policy and programs to the new era. Many in exhibition have responded to the needs of the new audience and the new look in our film industry. Where exhibitors have aggressively met these challenges with showmanship effort and selling ingenuity, they have reaped the rewards of their faith in the motion picture business.

"The Walter Reade theatres are a prime example of an aggressive showmanship organization which exhibitors generally can take a good look at and a good lesson from—for their successful operation is built on selling the show and servicing the audience. They have invested in promotional manpower which, sometimes even more than dollars, is the key to successful selling. For in today's competitive market, it takes more than space or time to sell an audience—it takes ideas.

"The great promise of the future for our industry can only be fulfilled if the great need for a resurgence of showmanship in exhibition materializes for without the aggressive and penetrating local theatre sell reaching out in all areas of the community and through all media, the disributors' and producers' national, regional, and local pre-selling campaigns are dissipated and so is the product.

"Before the year is out, I should like to see one hundred additional theatre press agents go back to work on the theatre level in key cities across the country, and when this happens, I am confident we will once again see broad smiles around theatres and long lines around box offices."

## New Mo. Senator Long Is Theatre Circuit Head

**BOWNING GREEN, MO.—An active theatreman and member of Theatre Owners of America is now a fully accredited member of the United States Senate.**

**Elected to the Senate to fill the remaining two years of the unexpired term of the late Missouri Senator Thomas C. Hennings, Jr., is Edward V. Long, 52.**

**Long, president, Long Theatre Company, Inc., of Bowling Green, operates theatres in the St. Louis area. A former Democratic Lieutenant Governor in Missouri, he was appointed last summer to the vacancy created by Senator Hennings' death.**

**Long has been a member of TOA for many years, and has been active in the Missouri-Illinois Theatre Owners Association, a TOA regional unit.**

## "King" Gable Mourned

HOLLYWOOD—Clark Gable, 59, died last week in Hollywood Presbyterian Hospital of a heart attack.

He had completed work on his latest film, UA's "The Misfits," co-starring Marilyn Monroe, two days before his first attack.

Gable was born in Cadiz, Ohio, on Feb. 1, 1901, and his film career included an Academy Award winning performance in "It Happened One Night" in 1934 and tremendous success in such other films as "'Gone With The Wind," which MGM will re-release this spring.

He is survived by his wife, Kay Williams, former wife of Adolph Spreckles II, who is expecting a child in several months.

Gable, who rose from an Army private in the Second World War to a major in the Air Corps before his return to motion pictures, was given a private military funeral at the Church of the Recesional at Forest Lawn Memorial Park.

## SPG, TOA, MPAA Set Merchandising Plan

NEW YORK—The MPAA announced following a meeting of the MPAA advertising and publicity directors committee that steps toward organizing conferences at which the SPG, TOA and MPAA will discuss ideas for advertising and merchandising of motion pictures at a meeting will be discussed here today (Nov. 23).

The ad-publicity directors committee decided to consolidate three MPAA committees on newspapers into a special committee consisting of Charles Levy, Buena Vista, chairman; Fred Goldberg, UA; Phil Gerard, U-I; Jonas Rosenfield, Columbia; and Paul Lazarus, Jr., Columbia, and Jerome Pickman, Paramount, as advisors.

Robert Ferguson, Columbia, in charge of the distributor activities as applied to "The Pittsburgh Plan," made a report. The report by full committee will be made to the general sales managers and its contents were not revealed at this time.

Roger Lewis, United Artists, chairman of the Academy Awards Committee, was appointed to name the committee and will visit the coast to confer with the Academy.

Richard Griffith, Museum of Modern Art, requested financial assistance to print a brochure to be used with a motion picture poster exhibit scheduled to be held from Dec. 14 to Feb. 5.

The directors decided to have press books carry a statement that the material in the books and the advertising accessories had been approved under the Production Code.

### British Telemeter Rights

NEW YORK—Paramount Pictures, of which International Telemeter is a division, announced that the British rights to the Telemeter toll TV systems have been acquired by British Telemeter Home Viewing, Ltd.

The new firm plans to franchise Telemeter in Britain and has an authorized capital of 1,000,000 Pounds, of which more than 10 per cent is being taken up initially by British interests, the balance to be taken up by the participants when required. Paramount will have a minority interest.

Included among the original subscribers of British Telemeter Home Viewing are British Lion Films, Ltd.; The Financial Times and associated companies; Granada Group, Ltd., circuit operator and program contractor for commercial TV in Britain; the Manchester Guardian and Evening News, Ltd.; and N. M. Rothschild and Sons, bankers.

Louis A. Novins, president, International Telemeter, and a vice-president of Paramount, stated, "The formation of this group in the United Kingdom reflects a growing belief that some form of pay TV will eventually be adopted in the principal television markets of the world. Naturally, we are happy that a group of such stature has chosen the Telemeter system as the vehicle for its investment in the future of pay TV."

Officials of the British Home Entertainment, Ltd., which last month revealed that it would seek a license to operate a third TV network in the U.K. on a toll basis by 1964, stated the entrance of British Telemeter Home Viewing Ltd. into the pay TV field in Great Britain would not affect their plans.

# Screen Actor Publication Praises Penna. Judge For Censor Decision

HARRISBURG, PA.—A Dauphin County judge has been highly praised by an organ of the film colony for his ruling in declaring Pennsylvania's motion picture censorship act unconstitutional.

He is Judge Walter R. Sohn, who is given a two and a half page spread with his photo, in an article entitled "Films for Adults Only" in the October-November issue of "Screen Actor" published in Los Angeles.

The magazine remarks that the judge's decision has saved Tom Sawyer and Huckleberry Finn from a cold prison cell, that Robin Hood and his merry men can cut capers in Sherwood Forest, and that Punch and Judy may not be blamed for undermining children's minds.

"At least, this is so in Pennsylvania where an erudite judge has struck down the state's newest censorship law, known as the Motion Picture Control Act, which has singled out theatre exhibitors for arbitrary curbs and harassment," says Screen Actor.

The magazine continues: "In declaring the law unconstitutional and null and void, Judge Sohn of Dauphin County found that the State Board of Motion Picture Control, which the act sought to establish, could have prohibited the showing of a film depicting Tom Sawyer and Huck Finn because their exploits might be construed as promoting delinquency and contempt for law."

The article goes on to say that the state did not believe that here was danger of such strict interpretation but indicated that it could not guarantee it.

"But back to Pennsylvania and its motion picture control act, which sought to differentiate between what theatres might show to adults and to children, described as being under 17 years of age," Screen Actor adds. "The judge ruled there was no rational basis for the act's distinction between what might be viewed by persons over and under the age of 17. Indeed, said the judge, in Pennsylvania 16-year-olds are considered mature enough to be able to drive automobiles and to marry."

The publication then refers to Judge Sohn's learned 48-page opinion and how it pointed out that "Charles Dickens" contempt for harsh and cruel laws of his day could bar motion pictures of many of his novels from being exhibited to the children of today if the span of the sweeping censorship act should be enforced.

"In effect, the Pennsylvania act sought to give state censors legal authority to classify pictures as For Adults Only! But it also provided that any motion picture which the control board found unsuitable for those under 17 could not be advertised in any manner within the state—not even advertised for adults—thus curbing the exhibition."

Judge Sohn declared that the motion picture control act was unconstitutional on its face because it deprived motion picture exhibitors throughout Pennsylvania of their guaranteed freedom of expression and communication, had no rational basis for distinguishing between what might be shown to persons above and below the age of 17, and set standards so vague as to provide no reasonable grounds to guide members of the motion picture control board in their determination as to what pictures might be shown.

"Additionally, and most important," says Screen Actor, "the court held that this particular censorship law singled out for control, from all other media of communication, the one medium—motion pictures."

The state filed an appeal with the State Supreme Court from Judge Sohn's ruling in the William Goldman Theatres case and a companion case of 20th Century-Fox.

## ATONJ Seeks "Can Can" Meet

NEW YORK—The board of directors of Allied Theatre Owners of New Jersey last fortnight following a membership meeting wired 20th-Fox head Spyros Skouras requesting a meeting in connection with their campaign to have "Can-Can" made widely available to New Jersey houses.

In the wire, Sidney Stern, president, ATONJ, stated that the exhibitor group felt that "your present policy of releasing "Can-Can" in the State of New Jersey is a complete reversal of your promise to us."

The board directed that the reply of the Department of Justice to the ATONJ letter to Attorney General William Rogers complaining of distribution practices be referred to the exhibitor group's counsel for study.

The board and membership of the ATONJ will meet on Dec. 8 for their annual session.

## Hollywood Wants Oscar

HOLLYWOOD—The Hollywood Chamber of Commerce and the Academy of Motion Picture Arts and Sciences met again last fortnight in connection with the Academy's decision to stage the annual Academy Awards presentation in Santa Monica, instead of Hollywood, unless some preferable site is found in Hollywood.

In a joint statement, it was said, "'We mutually regret that the remodelling of the Pantages has made it impractical for us to meet the immediate and pressing needs of the community and the industry."

## UA To Release "Remagen"

NEW YORK—The Mirisch Company and Schulberg Productions, headed by Budd and Stuart Schulberg, have entered into a co-production deal for the filming of "The Bridge at Remagen," it was jointly announced by Harold J. Mirisch, president of the independent film-making organization, and the Schulbergs. The picture, which will start shooting in Germany on May 15, 1961, will be a United Artists release.

**In recognition of his achievements in the U. S. Savings Bonds program, Leo Jaffe, Columbia Pictures vice-president and treasurer, was recently awarded a special citation from the U. S. Treasury Department by Sy Gruber, right, area representative, Treasury Department.**

## Code Can't Replace Parents, COMPO Says

NEW YORK—"Let's Keep Parents" is the head of a COMPO advertisement published in Editor & Publisher, trade paper of the newspaper industry.

The advertisement points out that the MPAA Production Code was "never intended to replace parents" and that it leaves the bringing up of children to parents.

The full text of the advertisement follows:

"Some people apparently think motion picture theatres should add baby sitting to their functions.

"'The movies should be run,' they say, 'so we can send our children there any time. And the Motion Picture Production Code shouldn't give a Seal to films we don't want our children to see.'

"That's their opinion; we must disagree.

"Certainly there are films not suitable for children. They are publicly identified by the PTA, the Protestant Motion Picture Council, the Catholic Legion of Decency, and numerous other interested groups.

"It's easy to find out about movies. There's hardly a newspaper or magazine or publication in the United States that doesn't tell about movies in advance. This enables the public to choose its film entertainment.

"But the Production Code never was intended to replace parents. It never was intended to make every film appropriate for a junior matinee. It was—and is—intended to assure that motion pictures of many kinds, made for many audiences, are kept within reasonable moral bounds. That is what it does.

"It leaves bringing up children to parents—which seems to be what parents are for.

"We think this is right.

"We hope that in this country parents are here to stay."

## Loew's Meets Dec. 8

NEW YORK—According to the proxy statement issued with the notice of the annual meeting to be held on Dec. 8 at Loew's State Theatre, officers and directors of Loew's Theatres received aggregate remuneration of $430,717 in the year ended Aug. 31.

Individual amounts received included Leopold Friedman, former board chairman, $78,000; Eugene Picker, president, $78,000; John F. Murphy, executive vice-president, $57,200; and Arthur M. Tolchin, vice-president, $57,200.

Management will nominate for reelection the present Loew's Theatres board, comprising George T. Baker, Charles B. Benenson, James Bruce, Thomas J. Connellan, Leopold Friedman, Arnold M. Grant, Lewis Gruber, Herbert A. Hofmann, John F. Murphy, Thomas L. Norton, Eugene Picker, Simon H. Rifkind, Laurence A. Tisch, Preston R. Tisch, and Jay Wells.

Management has recommended a vote against a proposal to provide for cumulative voting for members of the board of directors

The proxy statement notes that Tisch Hotels, Inc., as of Oct. 3 owned 614,000 shares of Loew's Theatres stock, constituting approximately 23 per cent of the outstanding common shares.

## Beaver Execs To Europe

NEW YORK—James. A. Mulvey, president of Beaver-Champion Attractions, Inc., and David Griesdorf, vice-president, are visiting Italy, France and England.

While on the Continent, the two executives will discuss co-production deals and possible purchases of completed motion picture productions with a number of producers.

## Downing Heads Group Planning Johnston Fete

NEW YORK—Russell V. Downing, president and managing director, Radio City Music Hall, will be chairman of a committee of arrangements for the testimonial dinner which is to be given by COMPO for Eric Johnston in observance of the latter's 15th anniversary as president of the MPAA.

Announcement of the appointment was made by Charles E. McCarthy, executive vice-president of COMPO, following a meeting of representatives of the constituent COMPO groups in McCarthy's office.

Present at the meeting were Kenneth Clark, representing MPAA; D. John Phillips, representing MMPTA; Martin Levine, representing ITOA and Variety Clubs International; Al Floersheimer, representing TOA, and Martin Quigley, Jr., appointed by Jay Emanuel of the COMPO trade press committee to represent the industry's trade papers. A representative of National Allied is a member of the group, but was unable to attend.

The group discussed preliminary plans for the dinner, which, it is expected, will be attended by top federal, state, municipal, and civic figures, besides persons from all over the country prominent in exhibition, distribution, and production. A large delegation of Hollywood stars, directors, and producers is also expected to attend.

### Tisch Reveals Loew's Plans

NEW YORK—At a luncheon of the Harvard Business School Club Loew's Theatres board chairman Laurence A. Tisch and his brother, Preston R. Tisch, president, Loew's Hotels, a subsidiary of Loew's Theatres, were speakers.

The Loew's Theatres board chairman said he looks to a "20 per cent return on a theatre valued at a million dollars, or $200,000 a year before taxes."

He said the corporation planned theatre replacements in shopping centers and the like.

When Loew's, Inc., spun off the theatres under the consent decree, he said, Loew's Theatres had ownership of 100 theatres, five office buildings, a radio station, which has since been sold, and $20 million in cash or securities.

He claimed that due to scarcity of product, "We're paying as much for poor pictures" as for top ones.

Laurence Tisch indicated that he had a goal to increase returns or decrease expenses on each theatre by $20,000 a year which would bring up the corporation's income by $2 million.

### Cooper Joins Cinerama

NEW YORK—Sid Cooper, central and southern division manager for United Artists, who has been with that company for the past 16 years, will join Cinerama, Inc., as domestic sales manager, effective Dec. 12, it was announced by B. G. Kranze, vice-president of Cinerama, Inc.

Kranze expressed great appreciation to William Heineman, vice-president of United Artists, and the management group of United Artists for granting Cooper his release to accept this important executive post with Cinerama, Inc.

Cinerama, Inc., is rapidly widening its exhibition field in the United States and abroad, in cities heretofore unable to show the Cinerama process until the recently developed technique.

# "Accentuate Positive" In Films, Priest Advises Catholic Seminar

ALBANY—"In accentuating the positive, the Catholic Church and individual Catholics can give greater support to the production and exhibition of pictures good in moral tone, encouraging the expansion of Catholic Film Study Clubs; congratulating theatres when they show 'good' pictures; and patronizing clean, desirable film entertainment."

This was the opinion voiced by Rev. John Kelly, director, Bureau of Information, National Catholic Welfare Conference, Washington, D.C., at the third annual "Institute of Public Relations" arranged by the Communication Arts Guild of Albany Catholic Diocese.

About 200 priests, Sisters, and laymen from the Albany area and from Rochester, as well as from the neighboring states of Vermont and Massachusetts, plus greater New York, attended. Auxiliary Bishop Edward J. Maginn presided. Albany is one of only two Catholic dioceses holding such a Seminar. The other is Dubuque, Ia.

Father Kelly displayed an understanding attitude toward the film industry.

He would like to see many additional Catholic Film Study Clubs formed, and to have them include "adults." Those now functioning are chiefly comprised of high school and college students. Father Kelly attributed "the wonderful idea of Film Study clubs to Bishop William A. Scully, of Albany, in 1957—when he was serving as chairman of the Bishops National Committee on Motion Pictures."

Father Kelly cautioned against "Catholic criticism based on ignorance." He definitely excluded the Legion of Decency from this category, saying that "until the past year, its chief work has been evaluating the moral tone of motion pictures." The organization's program is now broadening in scope.

"Unless we know how the mass media of communications—the press, motion pictures, television, and radio operate, our criticism is not valid at times," Father Kelly commented.

He called attention to "encyclicals by Popes on the great good which motion pictures and other media of mass communications can do."

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### "Shadows" First U.S. Film Released By British Firm

**NEW YORK—Lion International's managing director Victor Hoare announces that his organization has acquired world distribution rights in "Shadows," the John Cassavetes film that has been shattering box-office records in London.**

**"This is something quite revolutionary," says Hoare. "I believe this is the first time ever that an American picture is to be released in America by a British company."**

**"Shadows" was premiered in London to resounding acclaim from British critics. In Venice, the Cassavetes picture stole honors from the epics and walked off with the coveted Critics' Award.**

**At London's Academy Theatre, the film kicked off its premiere run with an all-time record.**

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### Telemeter Sets Isaacs As Franchise Director

NEW YORK—Phil Isaacs has been appointed to the newly created position of director of franchise operations in the U.S. and Canada, it was announced by Louis A. Novins, president of International Telemeter Company, a division of Paramount Pictures Corporation.

ISAACS

A veteran of 14 years in the motion picture industry, Isaacs in his new post will devote himself to the development of Telemeter franchise operations both here and in Canada, and will serve as liaison between International Telemeter Company and its franchise holders.

Isaacs has resigned from the Fruchtman Theatres organization in Baltimore, where he was associated with Jack Fruchtman, to take over his new duties with Telemeter. Before joining Fruchtman he had served with Paramount Film Distributing Corporation in executive capacities including assistant to vice-president Hugh Owen and manager of the Rocky Mountain division.

### NT&T Forms Realty Unit

NEW YORK—The formation of National Realty as a division of National Theatres and Television, Inc. was announced by company president B. Gerald Cantor. Cantor described the move as a key step in the company's accelerated program to strengthen and diversify operations and broaden activities.

National Realty will develop NT&T's extensive property holdings under the direction of Irving Epsteen, who has been appointed president of the division. Epsteen has been associated with NT&T for the past 35 years, and is head of the NT&T real estate and insurance department.

Cantor pointed out that NT&T's 225 property holdings in 19 states have huge development potentials. He said such properties as theatre parking lots are generally in prime real estate areas suitable for the construction of new multi-story office and parking structures.

### Kennedy Names Landis

NEW YORK—President-elect John F. Kennedy has appointed lawyer James M. Landis, a director of Skiatron Electronics and Television Corporation and of several theatre enterprises, to conduct a study of Federal regulatory agencies. He has served as a member of the Federal Trade Commission and at different periods as chairman of the Civil Aeronautics Board and Securities and Exchange Commission.

Motion picture corporations in which he is a director include Magna Theatre Corporation, United Artists Theatre Circuit, Skouras Theatres, and Metropolitan Playhouses.

### Morrison Heads WB Branch

DETROIT—Harold J. Morrison has been named branch manager of the Detroit office of Warner Bros. Pictures, it was announced by Charles Boasberg, general sales manager.

Morrison has been with the company for five years with a total of 25 years experience in office operation including sales and merchandising.

# SUZiE is a

## RADIO CITY MUSIC HALL PREMIERE HEADS FOR PHENOMENAL FIRST WEEK!

**WILLIAM HOLDEN**

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**THE WORLD OF SUZiE WONG**

co-starring **NANCY KWAN** as SUZIE WONG

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**"Vividly imagined . . . sheer romance! The image of Hong Kong is brilliantly and sensuously conveyed!"**

—Bosley Crowther, *Times*

**"The best movie in ages!"**

—Dorothy Kilgallen, *Journal-American*

**"Surefire . . . heart, humor for all to enjoy! Who could ask for more?"**

—Archer Winsten, *Post*

**"Beguiling, enchanting, exquisite! William Holden conveys sweeping conviction . . . audiences love Nancy Kwan, about to become one of our most adored stars!"**

—Alton Cook, *World-Tel. & Sun*

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# The NEW YORK Scene

### *By Mel Konecoff*

SO IMPRESSED are the executives at United Artists with the advance reports on "Exodus" that a top level press conference was called to reveal that the million dollar mark had been topped on advance sales in the first nine roadshow engagements. President Arthur Krim acted as spokesman, aided and abetted by vice-presidents William Heineman, Max Youngstein, and Roger Lewis, among others.

Krim thought that the record total of $1,011,055.75 was a milestone in the history of motion pictures, and said he, "We're particularly delighted because we've seen the picture." He opined that the figures indicate with great emphasis how the public is anticipating this picture.

It was admitted that a large percentage of the receipts were due to organization sales. Locally, it was revealed that over $100,000 of the total of $611,878 could be credited to individual sales either through the mail or at the boxoffice. There have been no discounts on any tickets sold. The figure given equals a two million dollar advance for a legitimate show, and tickets have already been printed for the local run through December of next year. Heineman estimated that the advance sale in New York alone will top the million dollar mark before it opens on Dec. 15. It was further estimated that if every seat is sold at the Warner during the year it is expected toplay, it could gross $2,200,000.

It was expected that most key cities would open with the film after the first of the year.

**DISPLAYS: Thirteen participating manufacturers displayed a complete line of "The 3 Worlds of Gulliver" merchandise at a special fashion show breakfast held at the Statler Hilton Hotel, which was sponsored by Columbia Pictures. . . . A 50 foot by 40 foot electric sign of "Pepe" was unveiled atop Broadway five weeks in advance of the world premiere of the film. A 37-foot figure of Cantinflas is to be found thereon in addition to several thousand multi-colored lights.**

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## 47 Pioneers On Dais For Levine Dinner

NEW YORK—Forty-seven industry leaders civic officials, and entertainment world celebrities were on the dais at the Motion Picture Pioneers' Nov. 21 dinner honoring Joseph E. Levine as Pioneer of the Year.

The 22nd annual affair was held at the Waldorf-Astoria Hotel.

The dais invitees included Charles Alicoate, Barney Balaban, Robert Benjamin, Harry Brandt, George Dembow, San Dembow, Jr., Ned E. Depinet, Jay Emanuel, Gus Eyssell, Simon H. Fabian, Leopold Friedman, William J. German, J. D. Gortatowsky, Abel Green, William J. Heineman, George Jessel, Eric Johnston, Ben Kalmenson, Dr. Israel Kazis, Harold G. Kern, Alan King, Marvin Kirsch, Arthur Krim, Goffredo Lombardo, Jimmy McHugh, H. H. Martin, Robert Mochrie, Abe Montague, John J. O'Connor, Judge Ferdinand Pecora, Eugene Picker, Martin Quigley, Milton Rackmil, Sam Rinzler, Herman Robbins, Sam Rosen, Abe Schneider, Sol A. Schwartz, Ben Shlyen, Spyros Skouras, Eddie Solomon, Joseph Vogel, Ambassador James W. Wadsworth, Richard Walsh, Jack Warner, Jonathan Winters, and Adolph Zukor.

Thirty-nine industry veterans will be inducted into the Pioneers by Judge Ferdinand Pecora.

Members to be inducted include Alex M. Arnswalder, Shepard Bloom, Charles Cohen, Wolfe Cohen, Herbert L. Copelan, John A. Downing, James A. Faichney, Seymour Florin, Bernard Goodman, Sal Di Gennaro, William Gold, William B. Gullette, Jack Haber, Herbert F. Higgins, Edward Hinchy, Harry M. Kaplowitz, Morton L. Katz, Scott Lett, Eugene H. Levy, Milton A. Lipsner, Angelo Lombardi, Ben D. Marcus, Kern Moyse, William G. Nafash, Judson Parker, Irwin Pizor, Hazard F. Reeves, George Roberts, Harry Royster, Alexander Schimel, Maurice Silverstein, Leonard Satz, Eddie Solomon, Harry Tugander, George J. Waldman, Ernest H. Warren, Herman Wintrich, and Joseph Wolf.

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### Nathanson Heads Chi VC

CHICAGO—The Variety Club of Illinois, at its recent annual meeting, elected Nat Nathanson, midwest division manager of Allied Artists Pictures of Illinois, chief barker of Tent 26. Nathanson will succeed William G. Margolis, Harlem Globetrotters, who has held that post for three consecutive terms.

Other Club officers elected include John J. Jones, McVickers, first assistant chief barker; Jack Kirsch, president, Allied Theatres of Illinois, second assistant chief barker; Harry Balaban, H. & E. Balaban Theatres, dough guy; Jack Rose, secretary, Indiana-Illinois Theatres, property master. Members of the crew are David Wallerstein, president, Balaban & Katz Theatres; Harry Lustgarten, vice-president, Balaban & Katz Theatres; Sam Levinsohn, Chicago Chair Mart; Arthur M. Holland, Malcolm-Howard Advertising Agency; Dan Goldberg, Teitel Film Company, and Lester Grand, Confection Cabinet Corporation. Margolis automatically becomes a member of the crew.

### Alicoate Heads N.Y. Tent

NEW YORK—Charles A. Alicoate, publisher of Radio Daily and Film Daily, has been elected chief barker of the Variety Club of New York, Tent 35, for the coming year, to succeed Harry Brandt.

Other officers include Robert K. Shapiro, first assistant; Irving Dollinger, second assistant; Jack H. Levin, property master; and Jack H. Hoffberg, reelected dough guy.

Canvasmen named were Bud Edele, Walt Framer, Joseph E. Levine, Morris Sanders, Charles Smakwitz, and George Waldman.

### Morey Heads Fund Drive

NEW YORK—The Community Service Society of New York has appointed Edward Morey, vice-president, Allied Artists, chairman of the motion picture division for this year's Family Fund drive. The overall goal of the CSS for the city wide drive is $2,000,000 which will be used to aid and care for the young and old, to help the mentally ill, physically handicapped, and disturbed youth.

## Col.'s Mirkin Heads Overseas Publicity

LONDON—In keeping with Columbia Pictures' continuing policy of integrating its world-wide publicity activities, Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity, has announced the appointment of Syd Mirkin as production publicity director on overseas productions. Mirkin has been serving Columbia as U.S. publicity liaison for England and the Continent.

**MIRKIN**

The new assignment will place Mirkin in charge of all production publicity for films made under the supervision of M. J. Frankovich, vice-president in charge of European production activities.

At the same time, Rosenfield announced the appointment of Harvey McConnell as Mirkin's assistant. His primary responsibility will be to service the Continental press representatives based in London with production publicity.

With the setting up of this new publicity structure, Columbia becomes the first film company to establish a unit in London catering specifically to the needs of the United States and the foreign press on major productions made in Europe.

Mirkin, under the new arrangement, will organize and administer production publicity budgets. In coordination with Alan Tucker, British publicity chief, and Jack Wiener, Continental publicity chief, Mirkin will arrange for junketing and foreign press coverage; organize TV and radio coverage; and implement trailer production. He will also maintain publicity liaison with independent producers in behalf of the home office.

### Leslie Schwartz Heads MMPTA

NEW YORK—Leslie R. Schwartz, president of Century Theatres, will be inducted as president of the Metropolitan Motion Picture Theatres Association at a luncheon meeting of the board of directors of the Association to be held at the Hotel Astor on Dec. 6.

At the same meeting, Sol A. Schwartz, president of RKO Theatres, will be installed as chairman of the board.

Russell V. Downing, Emanuel Frisch, and Sol A. Schwartz, members of the MMPTA inauguration luncheon committee, announced that the meeting would be attended by outstanding leaders of all branches of the industry.

### Westrex Names Levine

BEVERLY HILLS, CALIF.—Seymour S. Levine has been appointed manager of marketing planning of Westrex Corporation, a division of Litton Industries, according to George T. Scharffenberger, president.

Levine will help formulate marketing plans and be responsible for gathering information on short and long range marketing planning for commercial and government sales.

### Extra Dividend From AB-PT

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., announced that the board declared an extra dividend of two per cent common on the outstanding common and preferred stock in addition to the regular fourth quarterly cash divident of 25 cents per share.

## Conn. Vaude-Film House To Be Razed

HARTFORD, CONN.—Connecticut's largest remaining combination motion picture-vaudeville theatre, the 3880-seat State, Hartford, has been purchased by the Hartford Redevelopment Project.

Acquisition of the property, for an undisclosed sum, from the Harris Brothers—Ted, Sam, and Martin of Hartford—plus the adjacent buildings that are part of the Harris land, is the biggest step yet in the extensive process of buying some 200 separate properties in the Windsor st. tract. When this latter activity is completed, the land will be cleared and sold for development as a warehousing-wholesaling center.

Operated only sporadically in recent months, sometimes for rock-and-roll revues, some times for boxing and wrestling shows, the theatre had functioned on a seven-day basis for a number of years, presenting the world's top vaudeville headliners.

Ted Harris had served as managing director.

The Harris brothers built the theatre in 1926. At one time, it was part of the then Warner Bros. Theatres Hartford district. At the peak, Warners had eight theatres here. Stanley Warner, the successor organization, has only one, the deluxe Strand, sole Connecticut theatre equipped for Todd-AO process.

## Hock Joins Para. Ad Dept.

**HOCK**

NEW YORK—Mort Hock has been appointed assistant advertising manager of Paramount Pictures and will work under the supervision of Joseph Gould, advertising manager, it was announced by Martin S. Davis, national advertising, publicity and exploitation manager.

Hock has resigned his position as account executive with the Blaine Thompson Company, where he directed New York and out-of-town advertising campaigns for such stage productions as "Gypsy," "Take Me Along," and "Becket." He had previously been an account executive for Warner Bros. Pictures.

He replaces the late Kenneth Aneser.

## ABC Vending Earnings Up

NEW YORK—ABC Vending Corporation's earnings for the first 39 weeks ending Sept. 25, totalled $2,000,783, an increase of $49,564 over the first nine months of 1959, Benjamin Sherman, chairman of the board, reported.

Sales and other operating revenues for the first 39 weeks of 1960 amounted to $54,553,441 as compared with $52,253,912—an increase of $2,299,529 over the comparable 1959 period.

Net income per share of ABC Vending common stock for the first nine months this year amounted to $1.75, compared with $1.70 for the same period in 1959.

## Col.'s Wurtele Recuperates

PHILADELPHIA—Lester Wurtele Columbia branch manager and recently elected chief barker, Variety Club, Tent 13, is recuperating nicely at Einstein Hospital, Northern Division, from a heart attack suffered a fortnight ago.

# CANADIAN Highlights

### *By Harry Allen, Jr.*

CLOSER UNANIMITY between the various provincial censorship boards developed as the result of a three-day convention of the censors in St. John, N.B. Yet, O. J. Silverthorne, head of Ontario's board, dared to speak up against the "indiscriminate hacking and cutting by some boards, the rigid inflexibility, the inability to adapt to the changing outlook of the Canadian people." He also pointed to the "conflicting decisions and inconsistencies which have succeeded in making censorship look ridiculous in the eyes of the people we seek to serve." He claimed that Ontario's censorship has been labelled "intelligent and liberal. Are the people of Ontario different from other Canadians?"

Indicative of the meeting's tenor was a resolution calling upon the various provinces to change the nomenclature of the censors to "Boards of Review." And as part of the decision, the censors suggested that Canadian parents should "take seriously" the recommendation of the boards regarding classification of films.

But the censors had strong words for producers who are turning out an ever-increasing number of gangster films. It asked the producers to take steps to reduce the number, claiming the films shape "the behaviour patterns of the immature." The conference also went on record deploring the "'undue proportion" of films depicting "immoral and abnormal sex behaviour." It asked the Motion Picture Producers Association of America to "implement the enforcement of their code of ethics" to eliminate excesses in films.

Host convention organizer George S. Enos who heads New Brunswick's Board of Censors pointed out that censors, watched by their superiors and pressed by social agencies, are being urged by the motion picture industry, which is struggling against a dwindling boxoffice, to be more liberal in classifying films. Closer lines of communication between the various censors, representing all the boards except that of British Columbia, decided that they would exchange their points of view on the various films.

Dr. Hugh M. Flick, associate commisioner of the New York State Department of Education, who was introduced by Col. P. J. Fleming, Nova Scotia censor, called for a system of international classification to select the proper films for export.

Next year's convention will be held in Saskatchewan. W. E. Murray, that province's chief, was elected chairman as successor to Enos. Mrs. M. McMullin of the Manitoba board, representing chairman Merlin Newton, was made vice-president, succeeding Miss A. MacPherson of the Saskatchewan Board. John S. Evans, Ontario board, was reelected secretary. Clare J. Appel, executive director, Canadian Motion Picture Distributors Association, asked for recognition of the broader and more tolerant tastes of the present-day public.

**REEL CLIPS: "Room at the Top" has been passed for showing in Saskatchewan after some delay there. . . . Trans Canada Consultants, headed by Bert Wilkes and Ivan Shaffer, will handle publicity chores on U-I's "Spartacus" in Toronto and Montreal. . . . Proceeds of the Montreal premiere of UA's "The Alamo" at the 1,148-seat Seville went to the Quebec division of the Canadian Picture Pioneers. The Toronto premiere benefitted the Variety Club of Ontario. . . . An anachronism to the introduction of Sunday movies to public plebiscite in Toronto is the vote of IATSE Local B-73 Toronto Film Exchange Employees, who voted "overwhelmingly to oppose Sunday movies or any form of Sunday entertainment." L. G. Wells, chairman of a special committee established recently to publicize the members' views, said there was a possibility of depriving the members of a labor free Sunday. Another IA local in Toronto, that of the projectionists, voted unanimously in favor of Sunday shows. And it was their action that started the Sunday movie question. By the way, Toronto's TV station refused to take any advertising supporting Sunday movies in the city. . . . Phil Stone, Radio Station CHUM, Toronto, was elected chief barker of the Variety Club of Ontario, Tent 28. He is the first member of the broadcasting industry to be so chosen. Frank Strean was elected first assistant chief barker; Lionel Lester, second assistant chief barker; Dr. J. C. Egan, dough guy; and Chet Friedman, property master. Other new canvasmen are Hye Bossin, Frank H. Fisher, and Sam Shopsowitz. Other members returned are George Heiber, Ernest Rawley, and Don Summerville. . . . A. A. (Ritchie) Richardson, 69, Vancouver manager, General Sound and Theatre Equipment Co. Ltd., since 1957, died in Victoria, B.C.**

**John Wayne presented a silver saddle to Princess Margaret at the recent royal premiere of his United Artists' release, "The Alamo," at the Astoria Theatre, Charing Cross, London.**

## Census Shows Less Theatres

WASHINGTON—According to the 1958 Census of Business just released by the U.S. Department of Commerce, receipts of the entire motion picture industry comparing 1958 with 1954, increased by 2.9 per cent, to $2,420,800,000.

Exhibition suffered declines in both theatres and receipts that tempered production-distribution gains, the Census indicated.

Despite construction of new theatres—primarily drive-ins, their numbers dropped. Between 1954 and 1958, there was a gain of 288 ozoners, a loss of 2,425 regular movie houses, for an overall loss of 2,137 theatres.

Movie theatres totaled 16,354 in 1958, down from 18,491 in 1954. Regular houses dropped to 12,291 from 14,716. Drive-ins rose to 4,063 from 3,755.

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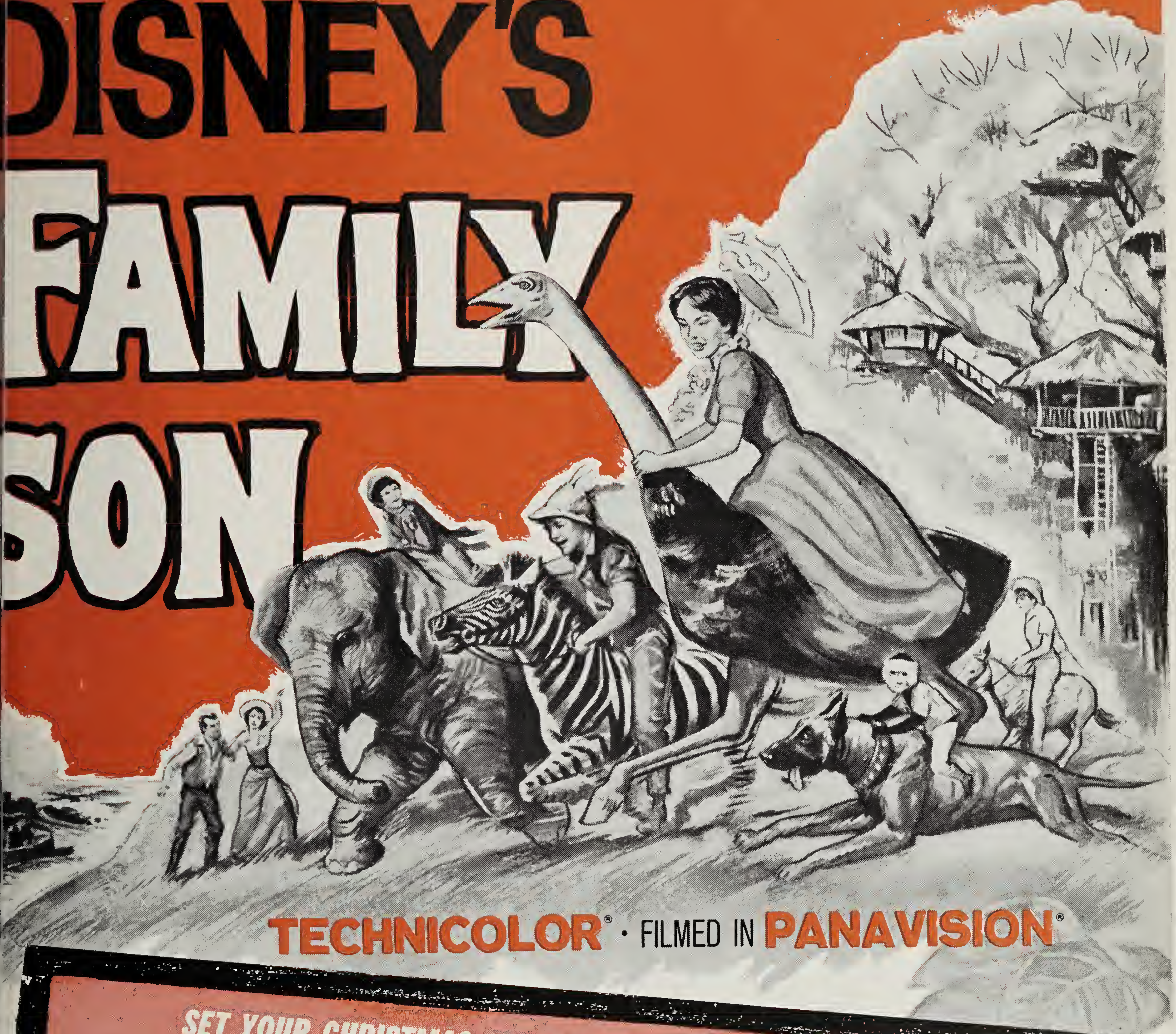

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# LONDON Observations

### *by Jock MacGregor*

SHEPPERTON could well be the world's busiest studio. It was humming with no less than six features on the floor when I dropped by for lunch with Victor Saville. For the first time in many years, he is in production here making "Greengage Country," with Danielle Darrieux and Kenneth More, for Columbia release, and after his successes with "Green Dolphin Country," "The Green Years," and "Evergreen" is hoping that green will continue to be his lucky color.

Victor was one of the real pioneers of British production and has probably always been a bit ahead of the times. Those of his pre-war pictures seen on TV have stood up to the passing of the years remarkably well, and we had a fine chat about those older days. The current picture is a romantic drama, based on Rumer Godden's best seller, and has a French setting. Lewis Gilbert directs and it is being shot in color.

Other pictures on the floor were Walt Disney's "The Horsemasters," Bryanston's "Spare the Rod" in which Max Bygraves stars, Michael Powell's "The Queen's Guard" for 20th-Fox release, Hammer's "Weekend With Lulu," and "The Trunk," a second feature. The two last mentioned are both for Columbia release.

**THE TRADE turned out in strength to honor Sir Alexander King for his magnificent work in the successful campaign to abolish entertainments tax. The tributes at the lunch were paid by the presidents of the four trade associations, Monty Morton, Arthur Watkins, Alfred Davis, and Frank Hoare. . . . So successful is Lion International's current release, "Saturday Night Sunday Morning," that when it has to make way for the previously booked "Butterfield 8" at the Warner, it is being transferred to the Berkeley. . . . An original and most appropriate venue for the launching of the paperback edition of Rank's comedy hit, "Man on the Moon," was the London Planetarium. It was quite a change to hear about stars, celestial and not movie. . . . Pathe with its color coverage of the State Opening of Parliament really exceeded itself. Running for 10 minutes, it is so breathtakingly beautiful that it is hard to believe that one is just watching a newsreel. Screenings everywhere have been most favorably received. Movietone has also put out a color coverage.**

PERSONALITIES: It was an enthusiastic Max Youngstein that I saw with Arnold and David Picker on the set of "The Naked Edge," the Gary Cooper-Deborah Kerr starrer, at Elstree. They have been in Europe checking on UA productions. . . . Irving Allen was the congenial host when he introduced to the press Jamie Uys, the South African director-producer-actor with whom he plans to make a western in the Union next year, "The Hellions." . . . It was a pleasant surprise at the opening of the new Persian room at the Empress Club to meet Ramon Navarro, who at 63 reveals that the old time stars had so much that is lacking in most of the newer ones. . . . Ace showman Reg Helley, Regal, Wakefield, is now submitting color photos of his campaigns. . . . Kenneth Rive, Gala Films, has been touring the country with Japanese film personalities with unpronounceable (to me, at least) names, launching Japanese film seasons. . . . James Quinn, director of the British Film Institute, is to visit India and Pakistan for a five week lecture tour. . . . Kathleen McAndrew, MGM's public relations rep, has resigned to coordinate the London premiere of George Sidney's "Pepe." . . . Albert Finney, who gets his break in "Saturday Night Sunday Morning," has turned down the offer to star in Sam Spiegel's "Lawrence of Arabia" only because it is part of a five picture contract. In these days when so few artists get the chance of the full pressure studio build up for the contract artist, the proven method of making box office stars, it will be interesting to see how he makes it himself. . . . The Rank Organization is tickled pink that once again The Financial World has presented it with the Bronze Oscar for the best motion picture industry annual report to be seen in America.

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**HOLLYWOOD, 1508 Davenport St.—342-1161**
Br. Mgr.: M. L. Stern. Emerg. Phone: 553-7185.
**20TH CENTURY-FOX, 1502 Davenport St.—342-4860**
Br. Mgr.: Frank P. Larsan, Jr. Sales: Tany Gaadman. Booker: Bill Daebel. Cashier: Mary Frangenberg. Field Exp.: Bob Favara. Emerg. Phone: Daebel, 341-1600.
**UNITED ARTISTS, 309 N. 16th St.—341-9944**
Br. Mgr.: Eugene O. Jacabs. Office Mgr. and Booker: Opal Waadson. Sales: Calvin Bard. Booker: Erma Deland. Cashier: Shirley Pitts. Emerg. Phone: 556-5346.
**UNIVERSAL-INTERNATIONAL, 1524 Davenport St.—341-8918**
Sales: Carl Reese. Booker: Dalares Kramper. Emerg. Phone: None.

### • *Supply Dealers*

**THE BALLANTYNE CO., 1712 Jackson St.—342-4444**
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# Coupon Contest Set To Aid "Oscar" Show

HOLLYWOOD—The 1961 Awards Show of the Academy of Motion Picture Arts and Sciences will be extensively promoted by means of a cooperative coupon campaign, it was announced recently.

The Reuben H. Donnelley Corporation has been authorized by the Academy board of governors to use the "Oscar" in its planned "Spot the Stars" Sweepstakes promotion which will reach approximately 22 million homes in advance of the 33rd Annual Academy Awards April 17.

"This direct mail activity, coupled with the industry's own promotion of the event, should serve to swell the record public interest in the Awards even further," Valentine Davies, Academy president said.

Davies explained that the copyrighted "Oscar" statuette will be printed only on the contest ballot, the letter of transmittal explaining the contest and Academy voting procedures, and the envelope in which the package is mailed.

"In no event will the symbol be used to imply, either directly or indirectly, commercial product endorsement," he emphasized. "In addition, the Academy reserves the right to approve all of the companies which participate in the couponing-contest campaign."

The Donnelley promotion will include coupons of from three to eight firms. A drawing will decide the ultimate "Spot the Stars" winners.

The winners' prizes will be increased—perhaps by increments of $5,000—for each of the "Oscar" recipients they tab correctly. The entry blank will have space to name their guess of the winners of '"Oscars" for "Best Picture," "Best Performance by an Actor," and "Best Performance by an Actress" categories as voted by the Academy membership.

Thus, said Davies, the contest should stimulate interest in the Academy Awards among the entrants both in seeing nominated pictures so that they can judge the best picture and performances, and in the telecast itself to find if they are eliible for the higher prizes. The drawing will be conducted immediately following the presentatoins.

## Five UA Pix At Festival

NEW YORK—United Artists will have some unprecedented five entries at the Third World Review of Films Festivals to be held in Mexico City and Acapulco, Nov. 18 through Dec. 6. This is the first time any film company has ever been so widely represented at this famed motion picture event.

The UA films are "The Fugitive Kind," "The Apartment," "Tunes of Glory," "Inherit The Wind," and "Never On Sunday." The World Review is limited to films which have won prizes at film festivals held throughout the world earlier in the year.

---

***Watch for them!***

**NEXT!**
***Memphis Territory***
**Issue of November 30**
***Seattle Territory***
**Issue of December 7**

***Save Them!***

*#50 of a regular every-week* **EDITORIAL FEATURE** *found only in this trade paper*

*"How I Would Sell . . .*

# A BREATH OF SCANDAL

## Paramount's Saucy Comedy Sparkling With Romance, Names

*An Exclusive* **SHOWMANALYSIS** *Prepared by—*

**W. ELDEN HARWOOD, Western District Manager**
**Commonwealth Theatres, Inc., Great Bend, Kans.**

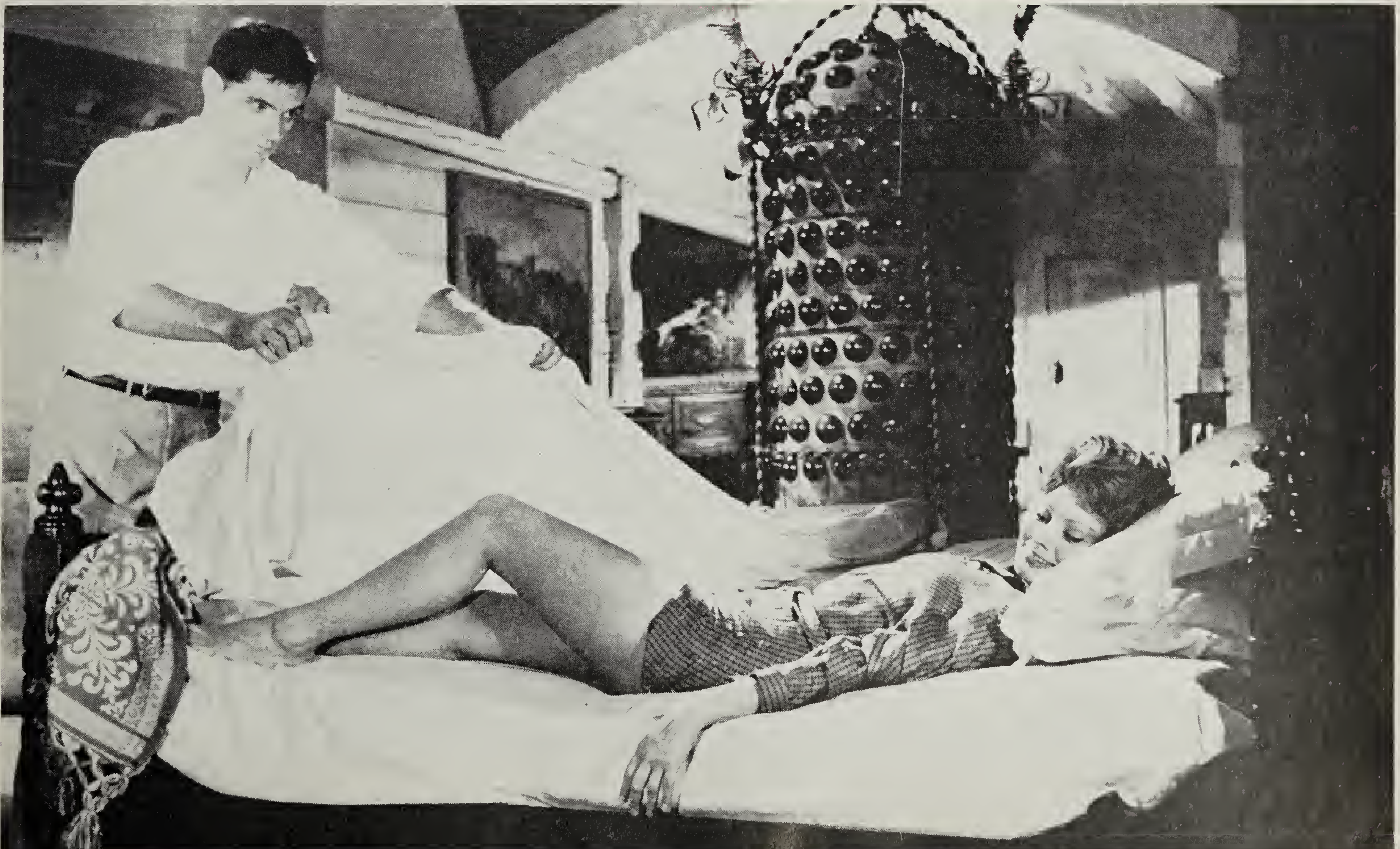
**ABOUT THE AUTHOR** • W. Elden Harwood, western district manager, Commonwealth Theatres, Inc., Great Bend, Kans., has been in the theatre business approximately 28 years. His first job was changing the theatre marquee for passes to shows in his hometown of Lawrence, Kans. This was at the age of 14. Shortly thereafter, he was promoted to usher, doorman, and assistant manager, and became a manager at the age of 17. He became associated with Commonwealth in 1939, and has been with this company ever since, except for three years in the Armed Services.

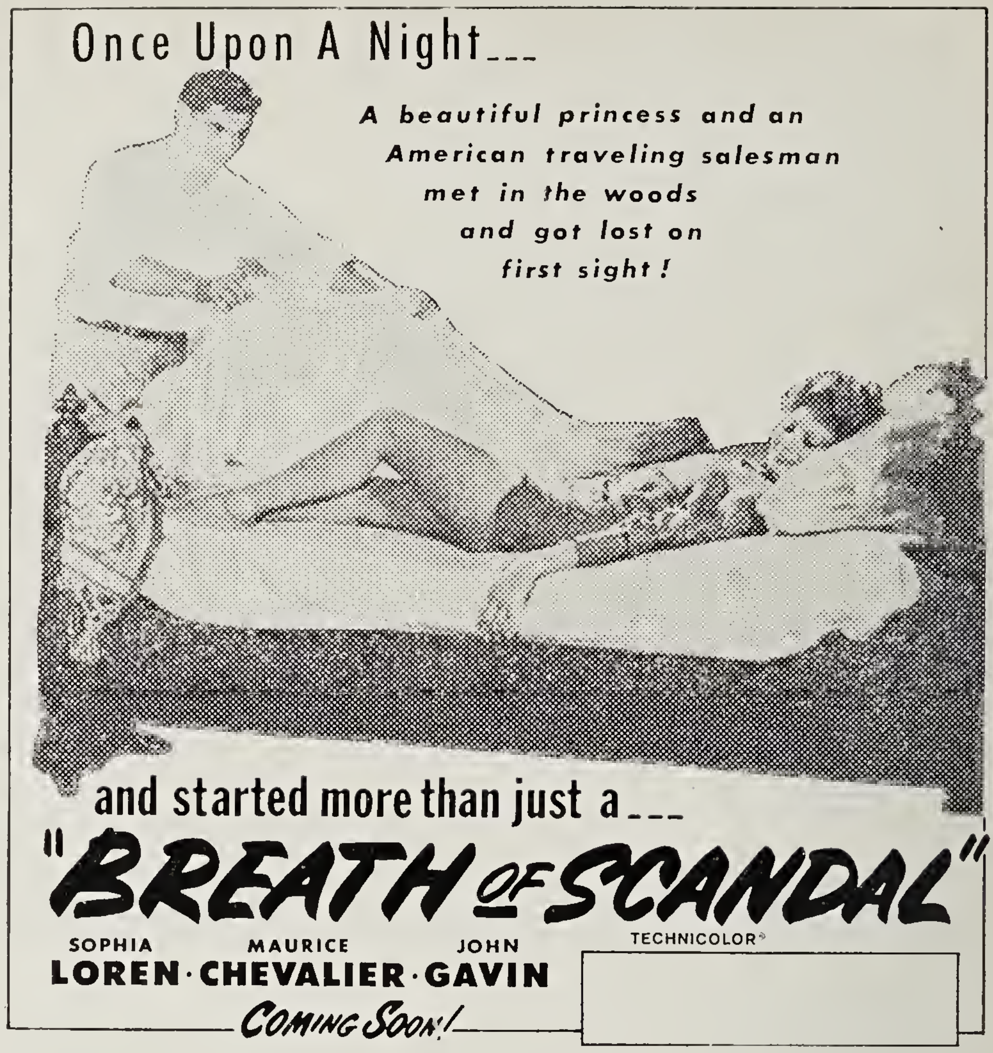
It would be more than just "A BREATH OF SCANDAL" if we failed to sell this one to the fullest. It is a most entertaining piece of merchandise with plenty of the most saleable ingredients on today's market, namely comedy, sex (but innocent sex), romance, a cute story, and a boxoffice cast. BUT, in the smaller towns in which we operate, it is a "problem picture" in that it is a period costume picture, with a European setting (Vienna of Emperor Franz Joseph, circa 1905). Albeit the costumes and scenery are gorgeous in VistaVision and Color by Technicolor, nevertheless the period costumes and the "continental" flavor, in our situations, are considered "boxoffice poison."

Therefore, in planning this campaign, these elements have been played down and what we consider to be the most merchandisable attributes of "A BREATH OF SCANDAL" have been emphasized.

It must be mentioned here that the only "tools" available for selling the picture as this campaign was being prepared were proofs of the pressbook ads, a synopsis, and a few stills. Pressbook, lobby posters, and other selling aids were not available at this time.

**CHEESECAKE** never hurts, and in Sophia Loren an exhibitor has the answer to an editor's dream. Art like this is easy to place.




Once Upon A Night...
A beautiful princess and an American traveling salesman met in the woods and got lost on first sight!
and started more than just a...
"BREATH OF SCANDAL"
SOPHIA LOREN · MAURICE CHEVALIER · JOHN GAVIN
TECHNICOLOR®
COMING SOON!

LEFT, more of the Loren lure which provides excellent art for theatre front or lobby, in addition to newspaper placement. RIGHT, the ads specially prepared by Mr. Harwood for his engagement play down the period costume nature of the film and concentrate instead on the comedy and cheesecake elements. He finds such an approach ideal for his situation, but it may be different in yours. This ad is designed to run prior to playdate as a sort of teaser.

**LOBBY:** If, when lobby material is available, it turns out to be in the same vein as the proofs of the pressbook ads, we will undoubtedly have special lobby posters made up along the lines of the opening day newspaper ad (ad #4).

**RADIO:** The radio campaign will start with the receipt of a recording of the title song, "A BREATH OF SCANDAL," which is sung in the picture by Maurice Chevalier. This tune will be aired frequently on the local radio station's various music or disc jockey programs with credits to the movie and theatre playdate. This promotion is carried on by the radio station as a means of localizing their music and is done free of charge.

In Great Bend, we lean rather heavily on an excellent radio station, KVGB, in advertising motion pictures. It is only when no adequate radio spot material is available that we do not use radio extensively. As this campaign was being prepared, no studio spot announcement material was in our hands. So, as we screened the picture, we taped the sound track, marking any scenes in the picture which seemed appropriate for audio transfer to spot announcements. By listening and re-listening, editing and re-editing, with the wonderful help of the local radio station's talents, we have created four-one minute spot announcements. These spots are, admittedly, not the best scenes from the picture, since some of the more hilarious are mostly visual. However, the following example of the spots we created give a good idea of the comedy, spice, and romance to be found in "A BREATH OF SCANDAL."

*MUSIC:* *(FROM SOUNDTRACK) A BREATH OF SCANDAL UP AND UNDER TO BG*

ANNCR: Here's a scandalously funny story of a boy and a girl who met in the woods and got lost on first sight! Listen to this scene with Sophia Loren and John Gavin from "A BREATH OF SCANDAL"!

*CROSS TO SCENE 2 FROM SOUNDTRACK 30 SEC.*

OLYMPIA: Oh I'm sorry . . . I . . . I . . . don't know why I'm so suddenly . . . did you give me something to put me to *sleep?*

CHARLIE: No . . . of course not. Listen, it's for *headaches.* Look, you can read it yourself: For relief of pain due to shock . . . OH NO!

OLYMPIA: (DISGUSTEDLY) I knew it!

CHARLIE: I really didn't know! . . . but I think it was just as well.

OLYMPIA: (DROWSILY) . . . coward.

*MUSIC:* *AS ABOVE UP AND UNDER TO BG.*

ANNCR: All of which leads up to this question from mama . . .

*SCENE 10 FROM SOUNDTRACK 5 SEC.*

MAMA: If it's not too personal for a mother to ask, what happened between you and that man?

ANNCR: See "A BREATH OF SCANDAL" . . . the season's gayest, romantic comedy . . . Starring Sophia Loren, John Gavin, Maurice Chevalier, Isabel Jeans, and Angela Lansbury.

Creating radio spot announcements in this manner is a long, laborious process. It might be noted here that, as this article is being forwarded, we are still trying to improve these spots. Radio spots will begin four days before opening through opening day. A total of 30 spots will be used.

**NEWSPAPER:** Begin underlining ads 10 days to two weeks ahead of opening date using such copy as *"A BREATH OF SCANDAL" IS SCANDALOUSLY FUNNY! "A BREATH OF SCANDAL" IS A TORNADO OF LOVE AND LAUGHTER! SOPHIA LOREN AND JOHN GAVIN MEET IN THE WOODS AND GET LOST ON FIRST SIGHT, STARTING MORE THAN "A BREATH OF SCANDAL"!* We have created two new newspaper ads, and a third is a reduction of one of these, and have adapted pressbook mat #203 by copy changes for a fourth. Ads to be scheduled as follows: Four days before opening, ad number one; three days before opening, mat number 202 (pressbook mat); two days before opening, ad number two; day before opening, ad number three; and opening day, ad number four. Follow-up ads after opening will, of course, drop to mere announcement size.

In looking over the newspaper ads, you will notice that we have played down the "Continental" flavor and emphasized the comedy and "cheesecake," two primary elements of the picture which are saleable in our type of operation.

**NEWSPAPER PUBLICITY:** The local daily will probably use still #11535/23, which depicts John Gavin covering pajama-top clad Sophia Loren in bed, in their weekly movie page along with advance story.

**CLASSIFIED COLUMNS:** The title and the situations suggest use of the "'Personal" section of the classified section of the newspaper with copy such as:

> Charlie—Mother fears more than just A Breath Of Scandal will come from our getting lost and spending the night in the woods. We must not see each other again.
> —Olympia
>
> Olympia—Must see you again! Meet me in the woods again and I assure you there will be not so much as A Breath Of Scandal!
> —Charlie

**THE TRAILER** is adequate, but of course, contains, along with the desirable selling angles, those which we have eliminated in other elements of the campaign. Nothing can be done to remedy this except to have a special teaser trailer made up using stills #11535/69 and #11535/23 with copy from opening day newspaper ad (ad #4). This trailer, in three frames, to be run for 10 days ahead of regular feature trailer (although we would be inclined, in some of our situations, to dispense with the use of the feature trailer).

The special teasertrailer copy:

Frame #1: (copy along side still #11535/69): "A 'BREATH OF SCANDAL'-ous FUN IS BUSTIN' OUT ALL OVER! The shockingly funny story of a Gigi kind of girl. . . ."

Frame #2: (copy along side still #11535/23): . . . And a Gee-whiz kind of boy who met in the woods and got lost on first sight! For all the spicy details see . . .

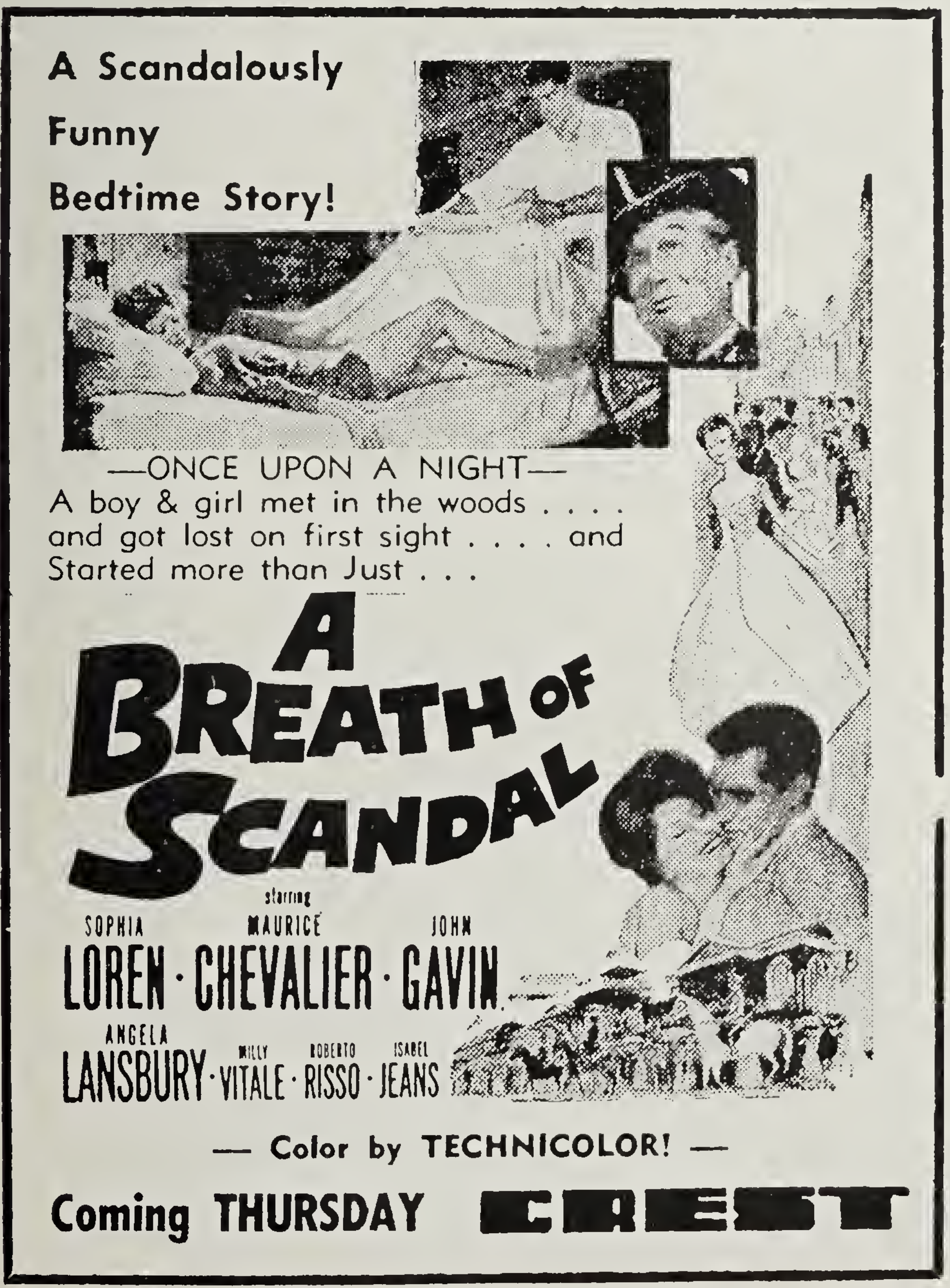
Frame #3: more than just . . . "A BREATH OF SCANDAL" starring SOPHIA LOREN—JOHN GAVIN—MAURICE CHEVALIER! Coming Soon!

**TIEUPS:** Without the pressbook it is not known what national tie-ups may have been arranged. However, it is to be expected that a record store tie-up would be a certainty. Since "A BREATH OF SCANDAL" is from a play by Ferenc Molnar, there would possibly be a paper back book with which to tie up. If so, the book rack displays will be sniped with theatre and date credits, as well as distributor's truck panels.

If we have learned one thing from planning this campaign, it is that a pressbook is a valuable tool in selling a motion picture. In preparing this one *without* a pressbook, I can fully appreciate the time and talent that go into most campaign manuals as put out by the distributors. And whether readers adopt the writer's campaign or stick with the pressbook, we urge all exhibitors to sell "A BREATH OF SCANDAL" with more than just a breath! BLOW AND GO!

**COMING . . . in the issue of Nov. 30**
**FRED C. SOUTTAR, District Manager**
**Fox Midwest Theatres, Kansas City, Mo.**
**tells how he would sell . . .**
**"THE 3 WORLDS OF GULLIVER"**

**LEFT, this ad also stresses the entertainment elements preferred by Mr. Harwood. It is designed to run as second ad in his specially prepared series. RIGHT, the ad designed for use in newspapers on opening day. The same ad, slightly smaller is used the day before opening, and then shift to display ad.**



A Scandalously
Funny
Bedtime Story!

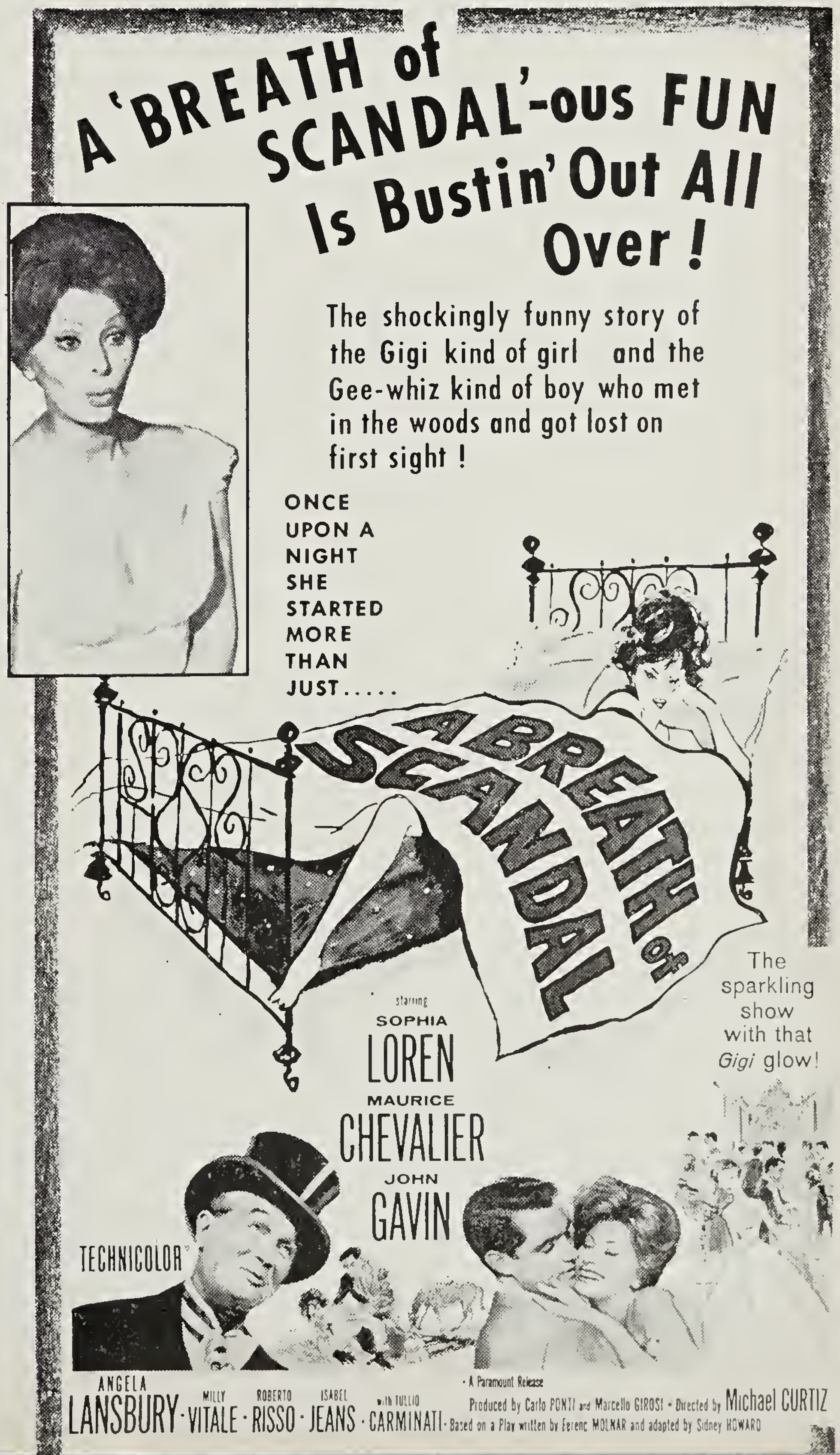
—ONCE UPON A NIGHT—
A boy & girl met in the woods . . . .
and got lost on first sight . . . . and
Started more than Just . . .

A BREATH OF SCANDAL

starring
SOPHIA LOREN · MAURICE CHEVALIER · JOHN GAVIN
ANGELA LANSBURY · MILLY VITALE · ROBERTO RISSO · ISABEL JEANS

— Color by TECHNICOLOR! —

Coming THURSDAY CREST



A 'BREATH of SCANDAL'-ous FUN Is Bustin' Out All Over!

The shockingly funny story of
the Gigi kind of girl and the
Gee-whiz kind of boy who met
in the woods and got lost on
first sight !

ONCE
UPON A
NIGHT
SHE
STARTED
MORE
THAN
JUST.....

A BREATH of SCANDAL

starring
SOPHIA
LOREN
MAURICE
CHEVALIER
JOHN
GAVIN

The
sparkling
show
with that
*Gigi* glow!

TECHNICOLOR

ANGELA LANSBURY · MILLY VITALE · ROBERTO RISSO · ISABEL JEANS · with TULLIO CARMINATI

· A Paramount Release
Produced by Carlo PONTI and Marcello GIROSI · Directed by Michael CURTIZ
Based on a Play written by Ferenc MOLNAR and adapted by Sidney HOWARD

### Golding Joins "Pepe"

NEW YORK—The selection of David Golding as personal press representative for Cantinflas, who plays the title role in "Pepe," a George Sidney-Posa Films International Production, was announced by Jonas Rosenfield, Jr., Columbia vice-president in charge of advertising and publicity.

MONEY MAKING
MERCHANT XMAS
SALES MANUAL
FREE ON REQUEST

**For The Quickest And Best Holiday Promotion Trailers**

Send Your Order To

**FILMACK**

1327 SO. WABASH - CHICAGO 5

*David E.*

**BRODSKY**

*Associates*

THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.
*Theatre Installations
and Maintenance*

Seen arriving in Rome to make "Francis Of Assissi," Triton Productions first feature for 20th Century-Fox, are Plato Skouras, Mrs. Skouras, director Michael Curtiz, and 20th-Fox managing director for Italy Anacleto Tanda.

## Chicago Censorship Again Under Fire

CHICAGO—Abner J. Mikva, Chicago attorney, filed a complaint against the city of Chicago, demanding that the city issue a permit to the distributors of a motion picture entitled "A Summer with Monika." The city censor unit has denied the permit on the basis that the motion picture was obscene. The distributors, Capitol Enterprises, Inc., a Maryland corporation, submitted the picture for prior approval to the city, as is required under the Municipal Code.

The complaint contends that the motion picture is not obscene and that the ordinance of Chicago requiring prior submission is unconstitutional. The case was assigned to Judge Julius Miner, in the U.S. District Court, Northern District of Illinois.

**ATTENTION MANAGERS!**

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

Service Is Our Job . . . Please Help Us To Serve You.

**CLARK TRANSFER, INC.**

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

*Formerly Highway Express Lines, Inc.*

## AA Sees Strong 1961 Offsetting '60 Strikes

HOLLYWOOD—Allied Artists stockholders reelected all board members and approved the appointment of Price, Waterhouse and Company as independent auditors of the corporation at the recent annual meeting held in AA studio headquarters. A meeting of the board followed the meeting of stockholders.

Steve Broidy, AA president, told the stockholders that their company's current shortage of commanding product traces to the actor and writer strikes and that the effect of this shortage will have some bearing on the company's financial showing for this period, but should be offset by strong product planned for 1961. He said operations of AA and subsidiaries for the first quarter of the present fiscal year, the quarter ending Oct. 1, resulted in a new profit, before Federal income texes, of $286,380, which compares with $652,600 for the corresponding period the previous year. Gross income for the quarter was $4,244,000, which compares to $5,241,000.

At the board meeting, all present officers were reelected, and Milton Segal was elected assistant secretary.

Directors also authorized payment of the Dec. 15 quarterly dividend of 13 and ¾ cents per share on the company's five and ½ per cent cumulative preferred stock to holders of record on Dec. 2.

### MGM Ups Two Execs

NEW YORK—Woodrow Wilson Sherrill has been named Atlanta branch manager and Max Shabason has been upped to Pittsburgh branch manager in promotions announced by Robert Mochrie, MGM's general sales manager.

A salesman in Chicago prior to his new appointment, Sherrill has been with the company for 21 years. He has also been a salesman in Kansas City.

Shabason moved up to his new post after 10 years as assistant branch manager in Pittsburgh. He originally joined the company in 1928, serving in Pittsburgh continuously.

### Para. Declares Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly divident of 50 cents per share on the common stock payable Dec. 16 to holders of record Dec. 1.

### New Production Company Plans Audience Participation

**MIAMI, FLA.—Ervin Gross Motion Picture Corporation, with offices and studios here, has begun production of their new film, "Lobatom." According to the company's president, Ervin Gross, "The film will have a sensational audience participation process."**

**In this film some part of the audience actually becomes involved in the picture, mentally and physically. The film is expected to be released during the early spring of 1961.**

**According to William Swygard, vice-president in charge of production, "Ervin Gross, head of this company, will specialize in creating new techniques in the motion picture industry. Every motion picture that will be produced by us will feature special techniques of both sound and dimension. We will actually bring the buying public into the theatre and onto the screen."**

# REVIEWS

***The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product***

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 64, NO. 26 NOVEMBER 23, 1960

## ALLIED ARTISTS

### Sex Kittens Go To College

Comedy 94m.

AA

Estimate: For the lower half.

Cast: Mamie Van Doren, Tuesday Weld, Mijanou Bardot, Mickey Shaughnessy, Louis Nye, Pamela Mason, Marty Milner, Conway Twitty, Jackie Coogan, John Carradine, Vampira, Allan Drake, Woo Woo Grabowski, Irwin Berke, Babe London, Arlene Hunter, Jody Fair, Buni Bacon. Produced and directed by Albert Zugsmith; associate producers, Martin Milner and Robert Hill .

Story: Dr. Mamie Van Doren is named the new head of a college sciences department sight unseen, with 13 college degrees. Her appearance is a surprise to all concerned, since everyone expected anything but a blonde beauty with ample curves. She affects different people in different ways. Dean Pamela Mason thinks only of getting rid of her. Public relations director Marty Milner and professors Louis Nye, John Carradine, and others are smitten. Also impressed is a mechanical brain, who has been playing hob with the gambling syndicates in the country. Hoods Mickey Shaughnessy and Allan Drake are sent to dispose of the machine but get their identities mixed. Throw in a couple of romantically-mined students in the person of Tuesday Weld and Mijanou Bardot, as well as wealthy philanthropist Jackie Coogan, and life is hectic on the campus. It also turns out that Van Doren was once a night club dancer. She is persuaded that maybe she doesn't belong in college and decides to leave and perhaps go back to show business. It winds up with Van Doren and Milner falling in love and deciding to get married. Ditto Coogan and Mason. Ditto Weld and the football captain. The electronic monster decides to retire from gambling.

X-Ray: You have to see this to believe it. A goodly number of personalities have been thrown into this hodge podge of comic implication that may give youngsters and the unsophisticated a few laughs and some amusement. On the whole, though, the story is nonsensical, the characterizations are passable, and the direction and production are fair. The best angle on selling this would seem to be stressing the "names" of the people and the "fun" in the making. It seems as though it should fit on the lower half of the program, and it would help if it were edited down to a more acceptable length. Robert Hill gets credit for the mixed-up screenplay based on a story by Albert Zugsmith.

Ad Lines: "This Is The Way Everyone Should Go To College"; "She Was The Sexiest Teacher With The Best Curriculum."

***DO SAVE . . . pink REVIEWS!***

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

## COLUMBIA

### Jazz Boat

Comedy with Music 90m.

Columbia
(CinemaScope)
(English-made)

Estimate: For the program.

Cast: Anthony Newley, Anne Aubrey, Lionel Jeffries, David Lodge, Bernie Winters, James Booth, Al Mulock, Joyce Blair, Leo McKern. Produced by Irving Allen and Albert R. Broccoli; directed by Ken Hughes.

Story: Anthony Newley, an electrician, becomes mixed up with a gang of hoodlums headed by James Booth when he dances with Booth's sexy girl friend, Anne Aubrey. In order to impress them, he lets it be known that he is the mysterious burglar who has been stealing expensive jewelry. The mob forces him to go along with them when they burglarize a jewelry store whose alarm he repaired. He grabs the jewels, intending to return them, and is hunted by the mob, with the climax eventually winding up on a jazz boat. Police sergeant Lionel Jeffries, who has been after the mob for some time, is also aboard. Jeffries is able to make the arrest assisted by Newley. Jeffries lets Newley off with a warning, and the latter is grateful, vowing to stay out of any kind of trouble in the future.

X-Ray: There's a little bit of everything to be found here including comedy, action, romance, rock-n-roll, juvenile delinquency, and melodrama. It will probably fit in many places as part of the program, with the teenage set getting the most out of the on-screen proceedings. Performances, direction, and production are fair. The screenplay is by Ken Hughes and John Antrobus, based on a story by Rex Rienits. Among the tunes heard are: "Jazz Boat," "Someone to Love," "I Wanna Jive Tonight," "Don't Talk To Me About Love," "Take It Easy," and "Oui, Oui, Oui." Ted Heath and his band can be seen in several sequences.

Ad Lines: "It's The Hottest Thing On Screen In Many A Moon"; "This One Is Way Out."

## PARAMOUNT

### Cinderfella

Comedy 91m.

Paramount
(Technicolor)

Estimate: Fair Jerry Lewis entry should please his fans.

Cast: Jerry Lewis, Ed Wynn, Judith Anderson, Anna Maria Alberghetti, Henry Silva, Count Basie, Robert Hutton. Produced by Jerry Lewis; directed by Frank Tashlin.

Story: When his father dies, Jerry Lewis' stepmother, Judith Anderson, takes over the household and rules with an iron hand, spoiling her own sons, Henry Silva and Robert Hutton, and making Lewis act as a servant. They know that Lewis is constantly having dreams wherein his father tries to tell him where he has hidden a fortune, and Silva and Hutton try to horn in on the dreams to learn the secret. Anderson's funds are rapidly being depleted, and she devises a plan whereby she hopes to bring Hutton together with a visiting Princess, Anna Maria Alberghetti, with the object being matrimony. The night of the ball, Lewis is locked up and told to remain at home, but his fairy godfather, Ed Wynn, has other ideas. He attires him in fancy dress and provides magical transportation. Alberghetti is impressed and dances with him until the stroke of midnight interrupts. Lewis leaves hurriedly, dropping a slipper in his haste. He accidentally uncovers the hiding place of his father's money and decides to give it all to Anderson and the boys since they value it so highly. He decides to leave, but Alberghetti shows up and pleads that she loves him for himself alone. It looks as though they will live happily ever after.

X-Ray: Once again, it looks as though another Jerry Lewis film will make money, not necessarily because the picture is such a great one, but rather because of the ingredients which can be sold and because of the naturalness of the subject matter. It can prove attractive to the entire family, with particular lure to the younger set, what with Lewis, the well-known fairy tale, etc. The film could have used more action and comedy and less conversation. As it is, it has some funny dialogue, some amusing situations, good production values and sets, fair performances and direction, and a plus factor in the use of color by Technicolor. A vigorous selling campaign could come up with some impressive results boxofficewise. A sneak preview audience was mildly amused by the entry. The screenplay is by Frank Tashlin. Songs heard include "Somebody," "Princess Waltz," and "Let Me Be A People."

Tips On Biding: "Jerry Lewis" rates or better program.

Ad Lines: "He Was A Heck Of A Feller—This 'CinderFella' "; "Fun For The Whole Family."

## 20th-FOX

### Esther And The King

Historical Drama 109m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Interesting costume drama.

Cast: Joan Collins, Richard Egan, Denis O'Dea, Sergic Fantoni, Rick Battaglia, Renato Baldini, Gabriele Tinti, Rosalba Neri, Folco Lulli, Daniella Rocca. Produced and directed by Raoul Walsh.

Story: In Persia, 400 B.C., Sergio Fantoni (Haman) is one of the lovers of Queen Daniella Rocca. When the King, Richard Egan, discovers her guilt, Fantoni has her murdered. Egan must now choose a new queen from among the virgins of the kingdom. Joan Collins (Esther) is about to be married to Rick Battaglia (Simon) when she is snatched away by royal horsemen and

(*Continued on page* 4771)

# FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual (May and November) service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

**ACADEMY PRODUCTIONS, INC.** Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

**AJAY FILM CO.** Exec: Arnold Jacobs—247 Park Ave., New York 17, N. Y. (numerous features, varied origin)

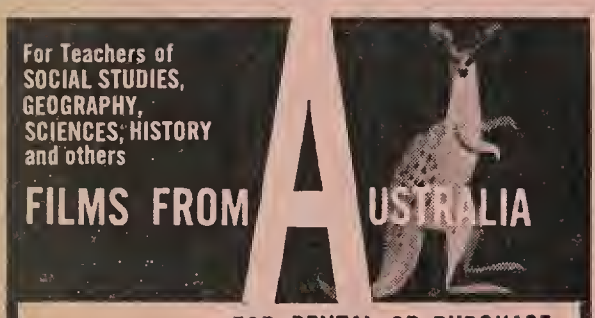
**AMERICAN NEWSREEL** Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station —New York, N. Y. (4 features, mainly all-negro casts, origin USA)

**GEORGE K. ARTHUR—GO PICTURES, INC.** Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (3 features—English origin —53 foreign short subjects)

**ARTKINO PICTURES, INC.** Exec: N. Napoli —Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features, —all of U.S.S.R. origin)

**ATLANTIS FILMS, INC.** Nissie N. Milco, President; Louis Milkowitz, Vice-President; George Morris, Sec.-Treasurer; Harold L. Spero, General Sales Manager—200 W. 57 Street, New York, N. Y. (10 features—varied foreign & American origins)

**AUSTRALIAN NEWS AND INFORMATION BUREAU** Exec: Mel Pratt — Frank Long, Film Officer. 630 Fifth Avenue—New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)


For Teachers of
SOCIAL STUDIES,
GEOGRAPHY,
SCIENCES, HISTORY
and others
FILMS FROM AUSTRALIA
FOR RENTAL OR PURCHASE
A wide choice of sound films in color and black & white, about the fascinating land "Down Under." Free illustrated catalog
AUSTRALIAN NEWS & INFORMATION BUREAU
636 Fifth Avenue • New York 20, N. Y.
*Illustrated pamphlets and brochures also available*
U.S. 35mm distribution by
LESTER A. SCHOENFELD FILMS
358 W. 44th St., New York 36, N. Y.

**SAM BAKER ASSOCIATES**, 1501 Broadway, New York 36, N. Y. (16 features—German origin)

**B. C. G. FILMS** Exec: Nat Gassman, 405 Lexington Ave., New York 17, N. Y. (6 features, U. S. & foreign origin)

**BALSAM, JEROME FILMS, INC.** Exec: Jerome Balsam, Pres. — 1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

**BEAUTIFUL PRODUCTIONS, INC.** Exec: Irving Klaw, Pres.—P. Kramer, Secty. 212 East 14th St.—New York 3, N. Y. (3 burlesque show features,—all of US origin)

**BEAVER-CHAMPION ATTRACTIONS, INC.** Exec: James A. Mulvey, Pres., N. A. Taylor, David Griesdorf, Meyer M. Hutner, V.P.s, Harry S. Mandell, Treas., Stephen W. Mulvey, Secy.—1270 Ave. of Americas, New York 20, N. Y. (3 features—varied origin)

**BRANDON FILMS, INC.** Exec: Thomas J. Brandon—200 West 57th Street—New York 19, N. Y. (24 European features—primarily French origin)

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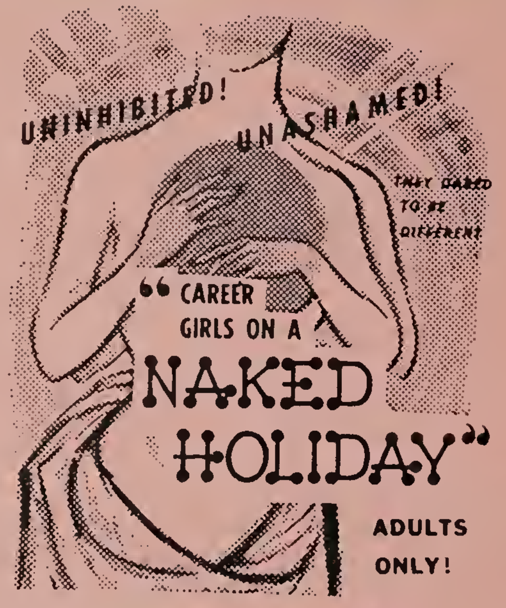
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**CINEMA CORPORATION OF AMERICA** Exec: Alan F. Martin, V.P.—55 Valhalla Way—Wayne, N. J. (1 religious feature)

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**CONTINENTAL DISTRIBUTING, INC.** Exec: Walter Reade, Jr., Ch. of Bd. — Irving Wormser, Pres.—Carl Peppercorn, VP Chg. of Sls.—Sheldon Gunsberg, VP Chg. Adv. & Pub.—1776 Broadway—New York 19, N. Y. (31 features—French and English origin)

**CORY FILM CORP.** Exec: Newton P. Jacobs, Pres.—9145 Sunset Blvd.—Hollywood, Calif.

**CROWN PICTURES** Exec: John Zummo—34-60 110th St.—Corona 68, L. I., N. Y. (6 features—Italian origin)

**DOGU TRADING COMPANY** Exec: M. S. Dogu—162 Water Street—New York 38, N. Y. (1 feature, Turkish origin)

**DOMINANT PICTURES CORP.** Exec: Arnold Jacobs, Gen. Sls. Mgr.—247 Park Ave.—New York 17, N. Y. (numerous features, various origin)

**ELLIS FILMS, INC.** Exec: Jack Ellis, Pres. —1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

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**EUREKA PRODUCTIONS, INC.** Exec: Samuel Cummins, Gen. Mgr.—1560 Broadway—New York 36, N. Y. (4 features—French and other origin)

**EXCELSIOR PICTURES CORP.** Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

**FILM REPRESENTATIONS, INC.** 251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

**FILMS AROUND THE WORLD, INC.** Exec: Irvin Shapiro — 745 Fifth Avenue — New York 22, N. Y. (numerous features—European origin)

**FINE ARTS FILMS, INC.** Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway—New York 36, N. Y. (10 features—varied foreign origin)

**FRENCH FILM OFFICE**—654 Madison Ave., New York, N. Y. (French films)

**GOTHAM RELEASING CORP.** Exec: Sam Lake, Pres.—630 Ninth Ave.—New York, 36, N. Y. (10 features—varied foreign origin)

**GOVERNOR FILMS** Exec: Arthur Kerman, Dave Emanuel,—375 Park Ave., New York 22, N. Y. (Several films—English origin)

**GRAND PRIZE FILMS, INC.** Exec: Sidney Kaufman, Pres.—George Hirschfeld, Sec.—565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

**GRESHLER, ABNER J. PRODUCTIONS, INC.** Exec: Abner J. Greshler, Pres.—Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

**HARRISON, EDW. MOTION PICTURES** Exec: Edward Harrison—William Davidson—1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—5 U. S. shorts)

**HOFFBERG PRODUCTS, INC.**, 362 West 44 Street, New York 18, N. Y. (34 features—varied foreign origin)

**INTER CONTINENT RELEASING ORGANIZATION**, 1456 Bronson Ave., Hollywood 28, Calif.

**INTERNATIONAL FILM ASSOCIATES CORP.** Exec: B. B. Kreisler, Pres.—Edw. Kreisler, VP—550 Fifth Avenue—New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

**INTERNATIONAL FILM UNIT** Exec: Paul Street, Executive Producer—103 Park Ave., New York 17, N. Y. (2 features, 5 shorts. 26 half-hour shorts, U. S. and foreign origin)

**JANUS FILMS, INC.** Exec: Bryant Haliday, Pres. Ava Leighton, VP—Cyrus I. Harvey, Jr., Treas., 100 West 55th St.—New York 23, N. Y. (10 features—varied foreign origin)

**JEWEL PRODUCTIONS, INC.** Exec: Samuel Cummins, Gen. Mgr.—165 West 46th Street—New York 36, N. Y. (6 features—varied foreign origin)

**KINGSLEY INTERNATIONAL PICTURES CORP.** Exec: Edward L. Kingsley, Pres.—37 West 57th Street—New York 19, N. Y.

**MAC DONALD PICTURES** Exec: B. R. Schrift, Pres.—Daniel McDonald Treas., 200 West 57th St.—New York 19, N. Y. (7 features—varied foreign origin)

**MANHATTAN FILMS INTERNATIONAL, INC.** Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. (10 features, French, Swedish, Danish)

**MEADOW, NOEL.** Exec: Noel Meadow, Owner—229 West 42nd Street—New York 36, N. Y. (5 features—varied foreign origin. Also 4 short subjects)

**MEDALLION PICTURES.** Pres. — B. R. Schrift, Daniel McDonald, Treas.—200 West 57 Street, New York, N. Y. (86 features, foreign and U. S. origin)

**MISHKIN, WILLIAM** Exec: William Mishkin, Owner — 1564 Broadway — New York 36, N. Y. (10 features, American, French and Italian origin)

**MOTION PICTURE DISTRIBUTORS, INC.** Exec: Irving M. Lesser, Pres.—527 Madison Ave.—New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)

**PACEMAKER PICTURES INC.**, 1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

**PREMIER PICTURES CO.** Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. (5 features—varied foreign origin)

**PRESIDENT FILMS, INC.** Exec: Joseph Green, Pres.—Harold L. Spero, V.P.—1501 Broadway, New York 36, N. Y. (16 features—varied foreign origin and Yiddish)

**SCHOENFELD, LESTER A., FILMS** Exec: Lester A. Schoenfeld, Owner—Sadie Nash, Booker—358 West 44th Street—New York 36, N. Y. (500 short subjects—varied foreign origin)

**SCREEN ART SALES COMPANY**, 723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

**SHOW CORPORATION OF AMERICA** Exec: C. R. Manby, Pres.—Fred Schneier, Vice Pres.—120 East 56 St., New York 22, N. Y. (6 features—British, Irish and German origin)

**SONNEY AMUSEMENT ENTER., INC.** Exec: Dan Sonney, Pres.—Edward Sonney, VP. 1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

**TIMES FILM CORP.** Exec: Felix J. Bilgrey, VP, Sec. & Counsel—Jean Goldwurm, Pres. 144 West 57th St.—New York 19, N. Y. (19 features—varied foreign origin)

**TOHO INTERNATIONAL, INC.** Exec: G. Uzaki, Gen. Mgr.—1501 Broadway—New York 36, N. Y.—West Coast Office, T. Mizufa, Mgr.—369 E. First St.—Los Angeles 12, Calif. (52 features—Japanese origin)

**TRANS-LUX DISTRIBUTING CORPORATION** Exec: Richard P. Brandt, President Ed. R. Svigals, General Sales Manager, 625 Madison Avenue, New York 22, New York (9 features—varied foreign origin)

**UNION FILM DISTRIBUTORS, INC.** Exec: Peter P. Horner, Pres.—Phil Levine, V.P.—37 West 57th St.—New York 19, N. Y.

**UPA PICTURES** Exec: Henry G. Saperstein, Pres.—Hal Elias, Vice Pres. & Studio Mgr.—4440 Lakeside Dr.—Burbank, Calif.—527 Madison Ave., New York, N. Y. (animated cartoons and live action films, theatrical, commercial, industrial)

**VALIANT FILMS CORP.** Exec: Fred Schwartz, Pres.—165 W. 46th St., New York 36, N. Y. (50 features—foreign and American)

**WORLD TRAVEL FILMS** Exec: Harry Dugan, Pres. & Producer—Wynnewood, Pa. (1 feature, Irish origin)

**YUGOSLAVIA FILMS** Exec: Miss Karla Duhar—816 Fifth Ave.—New York, N. Y. (6 features, Yugoslav origin)

**ZENITH INTERNATIONAL FILM CORP.** Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French—1 German)

### *ESTHER AND THE KING*

(*Continued from page* 4769)

taken to the harem to await Egan's choice. Her uncle, Denis O'Dea (Mordecai), a high official to the king, tells her of Fantoni's growing cruelties against the Jews and begs her to try and win the queen's crown and save her people. Fantoni makes a secret, unsuccessful attempt on Collins' life. Battaglia tries to kill Egan, but Collins saves the king's life. She now becomes queen, but due to machinations of Fantoni, the king breaks with her and is trapped by Fantoni into condemning O'Dea and all his people to die unless they renounce their faith. Fantoni fails in another attempt to have Egan assassinated, but by this time has seized the palace and the city. Egan arms the Jews, and it is Battaglia who leads them in a battle against the soldiers of Fantoni. They win and save O'Dea from the gallows. Egan hangs Fantoni. Battaglia dies of battle wounds. Collins returns to her village, but can not forget Egan. He comes to her, and she finds that her love for him transcends all past hurts.

X-Ray: Drawn from the history within the Bible, this tale is an interesting and colorful one loaded with adventure, romance, intrigue, action, and impressive sets and settings. It can hold audiences effectively, especially if the time were cut a wee bit, with good performances, adequate direction, and capable production values. The use of color and CinemaScope are valuable contributions. A little extra in the selling and campaign department could make a difference at the box office level. The screenplay is by Raoul Walsh and Michael Elkins.

Tips on Bidding: Higher program rates or better.

Ad Lines: "Thrill to Adventure From The Bible"; "A Thrilling Spectacle Fraught With Danger And Loaded With Adventure."

## UNITED ARTISTS

### The Facts Of Life

Comedy
103m.

United Artists
(H-L-P)

Estimate: Bright, adult comedy has potent name power.

Cast: Bob Hope, Lucille Ball, Ruth Hussey, Don DeFore, Louis Nye, Philip Ober, Marianne Stewart, Peter Leeds, Hollis Irving, William Lanteau, Robert F. Simon, Louise Beavers, Mike Mazurki. Produced by Norman Panama; directed by Melvin Frank; written by Panama and Frank.

Story: Bob Hope and Lucille Ball, married to Ruth Hussey and Don DeFore respectively, are slightly bored with their lives. They travel in the same social crowd and generally take their vacations together. The group plans a trip to Acapulco, and at the last moment, Hussey and DeFore are unable to go. Both insist on their spouses going. Hope and Ball are thrown together on the trip, and a beautiful love affair develops. When they return home, they realize they must stop seeing each other, but Hope insists on trying to recapture the joys of Acapulco. After many romatic misadventures, he persuades Ball to spend a weekend with him in Monterey as both of their spouses are away. The cabin is uncomfortable, and the conditions spark their first quarrel. Both realize that love also means responsibility. They return to their homes, and a love affair has turned into a real and lasting friendship.

X-Ray: The comedy team of Bob Hope and Lucille Ball is an inspired one and good for a flock of laughs. The situation is basically a serious one, but the humor is stressed, and the comic situations are well handled. Acting, direction, and production are first class, and adult audiences should enjoy it from beginning to end. Hope, provided with a straighter role than most of his others, handles it quite well, and no one is better with a comic line. The rubber faced Miss Ball is a great mugger and provides more than her share of the laughs. Despite the situation, it is clear that their love affair will wreck no lives. The accent is on fun of an adult nature and these are just the people to carry it off.

Tip on Bidding: Better rates.

Ad Lines: "You've Never Had So Much Fun. . . . So Hear The Facts Of Life With Bob Hope And Lucille Ball"; "You'll Howl Through As Crazy A Marital Mixup As Ever Taught Two Lovers The Facts Of Life."

## UNIVERSAL

### The Great Imposter

Comedy Drama
112m.

U-I

Estimate: Highly entertaining entry.

Cast: Tony Curtis, Edmond O'Brien, Arthur O'Connell, Gary Merrill, Joan Blackman, Raymond Massey, Doodles Weaver, Jeanette Nolan, Sue Anne Langdon, Mike Kellin, Frank Gorshin, Karl Malden, Harry Carey, Jr. Produced by Robert Arthur; directed by Robert Mulligan.

Story: Based on the true tale of Ferdinand Waldo Demara, Jr., who never was graduated from high school, but successfully posed as a college professor, a penologist, a Trappist monk, and a Royal Canadian Navy surgeon. Tony Curtis (Demara) is arrested by state troopers while passing as a school teacher on a remote island in Maine. Enroute back

(*Continued on page* 4772)

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### *THE GREAT IMPOSTER*

(*Continued from page* 4771)

to the mainland, he reviews his life. As a soldier in the U.S. Army, he is disgusted that his lack of education disqualifies him from becoming an officer. He deserts to enlist in the Marines, posing as a prominent educator. Recommended for an officer's spot, he realizes that a security check will expose him. He deserts again, making it look as if he drowned. He enters a monastery supervised by Raymond Massey but when it becomes apparent that he doesn't fit in, he is asked to leave. The Army and Marines catch up with him and he is sentenced to a military prison where he gains the friendship of warden Harry Carey, Jr. Upon his release, he assumes the identity of Carey and gets a job as assistant to prison warden Arthur O'Connell. He wins the affection of his daughter, Sue Anne Langdon. He straightens out the cell block, dealing with touch prisoners, and decides it's time to leave when an old acquaintance shows up to serve time. He is next found in the Royal Canadian Navy where he is given an appointment as a medical officer. He also falls in love with nurse Joan Blackman. He is assigned aboard a naval vessel, where he acquits himself with honor, performing many difficult operations until unmasked by the real doctor. After getting out of this without punishment, he goes in for teaching and is apprehended. When the boat docks, the troopers find that he has disappeared. The U.S. State Department hears he is bound for Latin America, and fearful of the harm he can do, orders his apprehension. One of the troopers from whom he escaped shows up to head the job of finding him, and he turns out to be Curtis.

X-Ray: It looks as though U-I has itself another winner, made possible by the expert talents and cooperation of cast, director, producer, writers, etc. Audiences should love the fascinating story that holds attention on high throughout. Tony Curtis is extremely capable as the loveable rogue, who harms no one but himself with his impersonations, and even accomplishes much good in most instances. The situations and circumstances should catch the imagination of viewers everywhere. A sneak preview audience had lots of fun and much enjoyment when the entry was shown. Others in the cast are very good, with direction and production in the better category. Incidentally, the way the film ends, a sequel could easily be in order and may even be called for. The screenplay is by Liam O'Brien, based on the book by Robert Crichton.

Tips On Bidding: Higher rates.

Ad Lines: "The Great Imposter Is Great Entertainment"; "A Fascinating Screen Adventure With Lots of Comedy."

## MISCELLANEOUS

### Ma Barker's Killer Brood

Melodrama
81m.

Filmservice Distributors Corp.

Estimate: Exploitable gangster meller.

Cast: Lurene Tuttle, Tris Coffin, Paul Duboy, Nelson Leigh, Myrna Dell, Vic Ludin, Don Grady, Gary Ammann, Donald Towers, Michael Smith Donald Spruance, Ronald Foster, Roye Baker, Eric Morris, Byron Foulger, Eric Sinclair, Robert Kendall, Irene Windust, John McNamara Dan Riss, David Carlile, Charles Tannen, Daniel White, Riley Hill, Owen Bush, Bernard Pludow, Paul Power, George Dockstader, Wally Rose, Bill Couch, Ginny Barry. Produced by William J. Faris; directed by Bill Karn.

Story: Ma Barker (Lurene Tuttle), caught up in the depression of the early 1930's, turns to crime and becomes a pathological parent of four sons, whom she trains in a life of crime. Before apprehension, she not only played Fagan to her own progeny, but planned for a fee many of the major crimes perpetrated by such gangsters as Dillinger, Baby Face Nelson, Al Karpis, Machine Gun Kelly, and others.

X-Ray: Based on the by-now familiar true story of her life, this has a screenplay by F. Paul Hall. It is satisfactory gangster action fare for the duallers and holds the interest all the way. Highlight, perhaps, is the excellent performance turned in by Lurene Tuttle. Economically produced, the other types perform well, and while there is nothing exactly new offered here, it has exploitation possibilities and will certainly get by in most spots. One song, "Little Joe Carew," is heard. Although a fine lesson in crime, there is nothing sexy or objectionable about this—especially since the fact that "Crime Does Not Pay" is pointed up.

Ad Lines: "The True Life Story Of The Most Wanted Woman In Crime's History"; "She Taught Her Four Sons To Be Gangsters!"

## FOREIGN

### Come Dance With Me

Melodrama
91m.

Kingsley International
(Eastman Color)
(French-made)
(English titles)

Estimate: Cute BB entry for adults, art and specialty spots.

Cast: Brigitte Bardot, Henri Vidal, Dawn Addams, Noel Roquevert, Dario Moreno, Philippe Nicaud, Paul Frankeur, Serge Gainsbourg. Directed by Michel Boisrond; A Francis Cosne Production.

Story: Brigitte Bardot, daughter of a wealthy industrialist, marries dentist Henri Vidal against her father's wishes. When they have a quarrel, he goes out to a bar where he meets Dawn Addams and goes home with her. He resists her temptations, but some photos are taken which appear incriminating. Addams tries blackmailing him. He resists but agrees to meet her and discuss it at a dance hall that is owned by her and her husband, Dario Moreno. He finds her dead, and since the circumstances look bad, he gets away before the police arrive. Bardot, who has learned of the situation, doesn't believe Vidal is the killer and decides to try and find the murderer on her own by getting a job at the dance studio. She finds plenty of suspects, gets in a lot of dancing, and even gets in the way of the police on the scene. Eventually, her nosing leads her to the killer, who was the son of a wealthy man who had Addams for his mistress. Her death cleared the way for him to get his father's inheritance. Vidal is cleared and they can resume their happy life together.

X-Ray: This import shapes up as a colorful mystery yarn with some comedy, Bardot in a number of revealing costumes, some unusual and sometimes less than tasteful sequences involving homosexuals which would limit viewers to adults, some suspense, and a yarn that manages to hold interest fairly well. The acting, direction, and production are capable, and it should receive an adequate welcome at the art and specialty spots. The screenplay is based on the novel, "The Blonde Died Dancing," by Kelley Roos.

Ad Lines: "Murder And Brigitte Bardot—What A Combination"; "Bardot Becomes The World's Prettiest Private Detective."

MOTION PICTURE EXHIBITOR and SHOWMEN'S TRADE REVIEW

NOVEMBER 23, 1960 SECTION THREE
VOL. 64, NO. 26

# EXPLOITATION

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## B | KIDS' MATINEES

**NUMBER B70**

### Stage Show Features For Kiddies

*THEATRE:* **Capitol,**
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*MANAGER:* **Paul Reynaud**

We recently decided to try some 'live', in person, stage attractions in attempt to bolster our kid shows on Saturday matinees. Since we met with mixed success, we thought we would pass along the results of our experience to others.

Our first effort was a magic show featuring "Mr. and Mrs. Magic". This was a high class act. It was great but dragged for 40 minutes. We spent a lot of money for this—plus a screen show. It did not draw here; but may be good for other spots. Special heralds were made up and given out at schools and door to door; a special trailer was used and a lobby 40x60; but it did not catch on.

Next, we booked J. Fred Muggs, one of the champ chimp's of TV. We followed the same schedule as with our magic show and again the act was terrific; but we did not do business. We know this act played another theatre about 15 miles away and turned over 400 children away. My kids must have blood and thunder.

Our third effort turned out better than average for a kiddie show. This was an in person appearance of "Sandy Becker" of TV Channel Five Childrens' Program. He put on the same show he does on television with his dog and dummies and kept the children in stitches as they like him. However, there was one draw back. We had all small children, including baby buggies. The older children stayed away. Becker gave out his own herald photos with his pals.

Next we hit pay dirt with six Saturday matinees featuring George Tucker and his Radio "Teen-Beat" from WNTA Radio 970, "The Station With The Jersey Bounce." On these six Saturday matinees the broadcasting was from our stage with teen-age record artists appearing, plus a teenage dancing contest. Prizes of LP records and passes to the theatre for the following week's show were awarded.

We got a lot of radio time over the radio station six nights a week plugging our current show and the Saturday broadcast from our stage all free.

We made up a special 40x60 every week listing the record artists appearing, plus trailer, newspaper ads and programs.

This led us to try a "Teen-Age Stage Show" on a mid-week night. Booked on percentage, this show featured well known recording artists and television performers. Headlining was Connie Francis, MGM label; with Frankie Avalon, Chancellor label; The Three J's from Hoboken, three-times winner on the Ted Mack TV Show; and a teen-age band, Joey Dee and his Band. We plugged this show a week in advance by lobby display, heralds given out at high schools, newspaper ads and readers tied-in with local music store, that also donated 50 RPM records of the artists' latest recordings. It was a very good show and we did better than average. We would have done better as this was an ideal teen-age show; but the admission of $2.00, upped from the regular 95 cents, was too high for the kids. So we learned a lesson; but you have to try these days. You can't just sit around and wait for patrons.

I VOTE FOR MOVIES

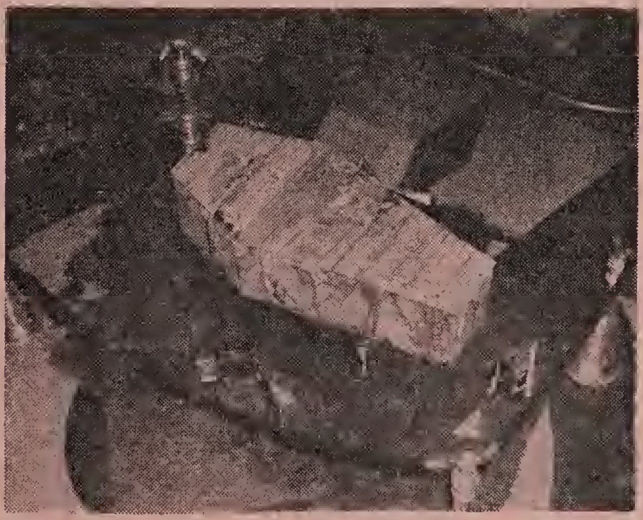
**Little Lynn Simon, winner, Halloween costume party, held recently by Walter Goldstein, manager, Carroll, Brooklyn, N. Y., at a kiddies' matinee.**

**NUMBER B71**

### Kids' Halloween Costume Party

*THEATRE:* **Carroll,**
*ADDRESS:* **Utica Ave. and Crown St., Brooklyn, N.Y.**
*MANAGER:* **Walter Goldstein**

Here is the campaign we used recently in staging a pre-Halloween costume party at a Saturday kiddies' matinee.



**The Fox, St. Louis, Mo., had this unusual lobby display recently on American-International's "The House Of Usher." Located in the main lobby directly in line with incoming traffic, the coffin rested on a reducing table concealed by black fabric. This gave the display an obvious vibration that confirmed the illusion that a living girl was within the coffin, pounding on the lid and crying for "help." The voice, was reproduced on a continuous play Moodmaster.**

We distributed special two-color Halloween circulars attractively illustrated with haunted houses, bats, pumpkins, skeletons, spiders, and ghosts three weeks in advance.

Featured were prizes for the best costumes; a cartoon festival, including those of Casper, The Ghost; a Disney Adventure Featurette; and a Three Stooges Comedy. Also, a free bag of popcorn; and 100 free passes to those holding numbered heralds matching numbers posted on a lobby board.

Announcements were made at Saturday matinee shows several weeks in advance; and circulars were distributed in public schools near the theatre.

Approximately 100 boys and girls came to the theatre in costume for the contest. First prize was won by a girl in a robot costume, decorated with ads for all of the pictures showing on Broadway. She also carried a banner reading: "Get More Out Of Life—Go Out To A Movie". On the other side of the sign, was the slogan, "I Vote For Movies."

**NUMBER B72**

### Some More Kid Stunts

*THEATRE:* **Fox Venice,**
*ADDRESS:* **Venice, Cal.**
*MANAGER:* **Al Sachs**

Here are three stunts that proved successful for us in attracting and cementing the good will of our youthful patrons.

We held a Spook-A-Thon on a Friday. This was a three unit show of horror, mystery thrillers. The best results are obtained when giving a two show schedule, the first at five p.m., to get the adults with the youngsters. The late show appeals to teenagers. Stress the early opening and create an attention-getting lobby display. Put out heralds; and try some street ballyhoo. The beauty of this stunt is that the films do not have to be new. But they should be as horrifying and scarey as possible.

During non-operating hours, early on a Saturday morning we held a Girl Scouts Morning Sponsored Junior Matinee. The theatre was rented to the Girl Scouts. This created community good will and a closer relationship for future promotions with the local Girl Scouts.

We also held a "Dr. Pepper" sponsored Junior matinee with each child admitted free with one Dr. Pepper bottle cap. This brought capacity business.

## C | MASS MEDIA

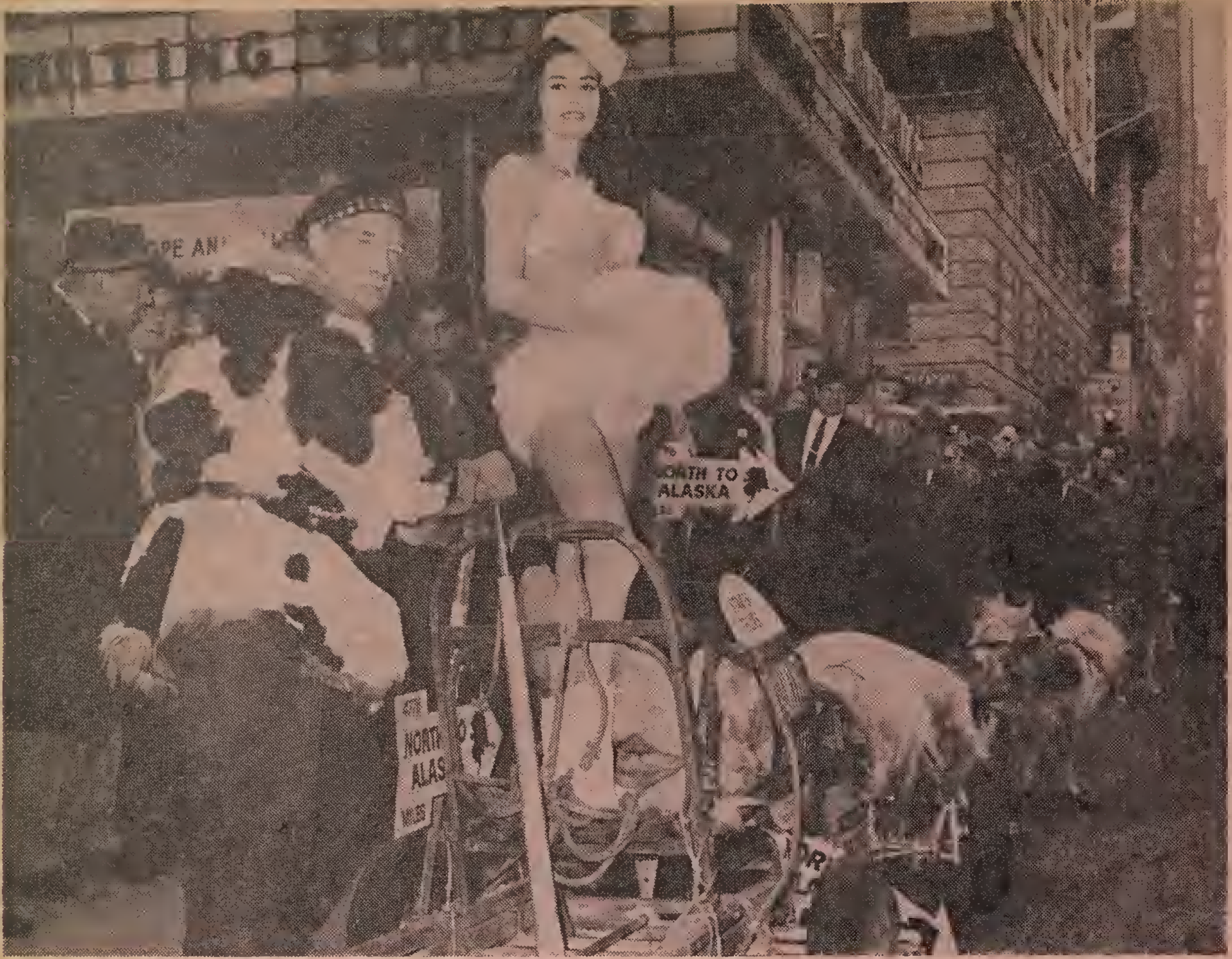
**NUMBER C28**

### Talent Search Contest

*THEATRE:* **Norshor,**
*ADDRESS:* **Duluth, Minn.**
*MANAGER:* **George R. Brown**

In conjunction with Radio Station WEBC, we recently conducted a Northwest Talent Search Contest. This is nothing new, of course, but it certainly boosted our business on normally slow Tuesday nights.

We decided to hold preliminary contests for four weeks in succession with the first and



**For 20th Century-Fox's "North To Alaska," New York Paramount, plenty of attention was obtained by the use of this live street bally. The real-live dog sled and six huskies, the model and the Alaskan guide proved a traffic stopper and the same stunt is being lined up in 39 other cities in advance of playdates.**

second place winners of the four preliminaries competing on the fifth week for a grand prize.

In order to attract top talent we had to obtain a grand finals prize that would be unusual and attractive to all types of talent so we contacted the Everest Record Company, Chicago, Ill., and they agreed to furnish as this prize, an all-expenses paid trip to their Chicago studios to cut a record of their winning entry, this record to be distributed nationally.

In addition to the grand finale prize, each first place preliminary winner was presented with a $25 Savings Bond.

Four weeks in advance of the first preliminary contest we ran a screen trailer announcing the contest and the radio station started spot announcements daily, using a minute spot on the hour and the half hour announcing the contest and requesting talent to appear at the theatre for auditions on Saturdays prior to the first preliminary contest. Over 70 acts showed up for the first audition, one act coming from near Saginaw, Mich., over 400 miles away.

Five days in advance of the first preliminary contest the radio station used 12 spots per day plugging the contest. The minute spot not only called attention to the contest but incorporated the 15 or 20 seconds spot announcement record for the current playing film attraction. In all, during the five weeks of the contest over 250 free radio spots plugged the talent contest and the current attraction.

The finals comprising eight acts, five from surrounding towns, resulted in a packed house.

In addition to the very substantial increase in our business and the hundreds of dollars in gratis radio spots promoted for each movie attraction, we again learned, first hand, the extent of our local radio coverage throughout the surrounding area.

### THE NEW 1960

## "Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

## $1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

**The 12 'Oscars' won by MGM's "Ben-Hur" have been sent on a nation-wide tour of the cities where the film is currently showing. Enclosed in a special bullet-proof display case, they are seen here on display at the Sherman Clay store in Los Angeles.**

# D MERCHANTS

**NUMBER D90**

### Hotel Tieup On "Bellboy"

*THEATRE:* **Capitol,**
*ADDRESS:* **St. Catharines, Ontario, Canada**
*MANAGER:* **Les Mitchell**

For a week in advance of our opening of Paramount's "The Bellboy" we had an easel in the lobby of the Hotel Leonard advising patrons that on opening day at certain lucky times the bellboys would be giving away free guest tickets for "The Bellboy". The card had an 11x14 attached and was placed in the heaviest travelled area of the hotel lobby. On opening day the card was changed to read "Today" instead of "Next Wednesday" as it had been.

We arranged for a co-op newspaper ad with the hotel which read: "The management of the Hotel Leonard guarantees that there is no one on the staff remotely resembling "The Bellboy" as played by Jerry Lewis in his new Paramount comedy, "The Bellboy" starting tomorrow at the Capitol. At certain times tomorrow, the Hotel Leonard bellboys will be giving away free guest tickets to see "The Bellboy". If you are talking to a Hotel Leonard bellboy at a lucky time, you will be his guest to see Jerry Lewis in "The Bellboy" at the Capitol. Win two free meals in the Towne Room. During the run of "The Bellboy" each adult will receive a numbered package of matches. Lucky number will be posted in the hotel lobby. The perfect ending for any movie—relax in the Persian Room."

We obtained 1,500 packages of the matches from the hotel and had staff members number them on the inside of the cover. Each adult admission for the first two days of the picture was given a package of matches by the doorman. A list of numbers was posted at the entrance to the hotel dining room and the first two people to report with a lucky number received a voucher entitling them to dinner for two at the hotel as guests of "The Bellboy".

As a further part of the tiein arranged with the hotel there was a "Bellboy Special" on the dining room menu. As a special feature, every tenth serving of this "special" took with it a free guest ticket to see the picture. This got us mention on the dining room menus. It was also featured by the hotel in a hanging sign under their marquee, which read: "Today. The Bellboy Special. Towne Room."

After contacting a local leather goods dealer, we borrowed a set of luggage. Then, our sign man painted on plastic sheets the words "See Jerry Lewis in "The Bellboy" Today at the Capitol Theatre." These were attached to the luggage and gave the appearance of being painted right on but with no damage to the luggage. Utilizing the services of an usher we turned him into a bellboy hustling the luggage. We drove him around to the heavy traffic areas such as shopping plazas, etc., and had him mingle with the crowds. He also spent time in the downtown area during evening shopping hours.

# Lewis' "CinderFella" In Bally Marathon

NEW YORK—Paramount announced that Jerry Lewis set himself a marathon 144-hour promotional schedule in behalf of the world premiere of "CinderFella," in Chicago yesterday (Nov. 22).

Lewis flew to Chicago from Hollywood to lead a mammoth State Street parade sponsored by the Chicago Tribune, celebrating the opening of the city's new $35,000,000 stadium and convention hall in McCormick Square.

Later, Saturday afternoon, Lewis taped Chicago Sunday Times columnist Irv Kupcinet's four-hour "At Random" TV show, which was televised that same evening. That night the comedian was guest of honor at the Chicago Sun-Times' annual Harvest Moon Ball. He then left Chicago early Sunday morning for New York, where he made a guest appearance that night on "The Ed Sullivan Show" on CBS-TV.

Returning to Chicago late Monday, following taping of CBS-TV's "The Garry Moore Show", he greeted a contingent of more than 50 representatives of major newspapers throughout the central and mid-western states who converged on Chicago for the "CinderFella" premiere.

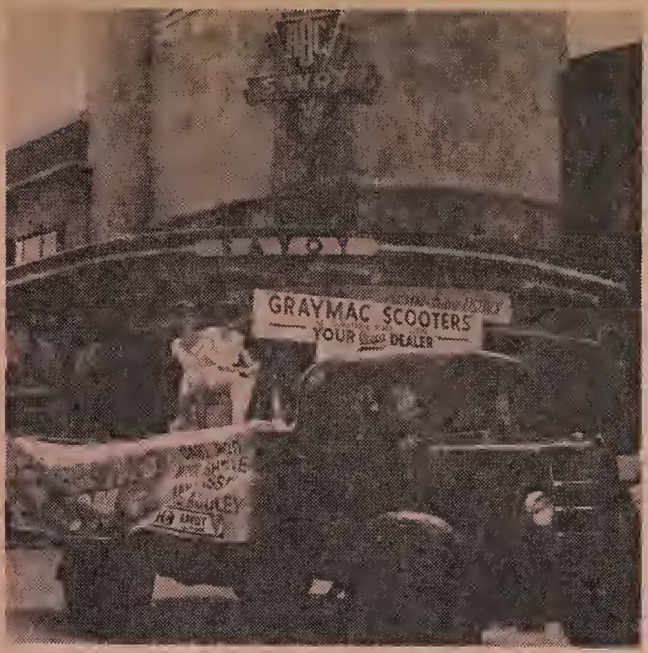
On Tuesday, Lewis met with representatives of all Chicago dailies and radio-TV stations, and later was guest speaker at a luncheon sponsored by the Publicity Club of Chicago. His topic was "The National Merchandising and Sale Of Motion Pictures Through Publicity."

The Woods Theatre was the scene of the gala world premiere of the film with proceeds from the benefit affair donated to the Muscular Dystrophy Association of America. Immediately following the premiere Lewis and co-star Anna Maria Alberghetti entertained at a spectacular "CinderFella Ball" for the press and local dignitaries at the Ambassador East Hotel.

Lewis turned theatre cashier for the first public showing of the film yesterday morning. He was on duty in the boxoffice selling tickets to the first 1,000 patrons. Following this stint he was interviewed by the visiting out-of-town press men before they returned to their respective headquarters.

Lewis returned to Hollywood late yesterday to spend Thanksgiving with his family; but will resume his "CinderFella" promotional chores on Friday (25) by making an appearance on NBC-TV's "The Jack Paar Show", which will be originating from the film capital.

**Cute as a button is this charming lass distributing "Surprise Package" buttons in downtown New York City in connection with the Criterion opening of the Columbia film.**



**John E. Lake, ABC Savoy, Luton, England, recently crashed a military parade with the above float plugging "Peeping Tom." The attractive girls are usherettes from the theatre.**

### NUMBER D91

## Thunder In Carolina Heard In Ohio

*THEATRE:* **Bryan,**
*ADDRESS:* **Bryan, Ohio.**
*MANAGER:* **A. W. Yahraus**

Howco's "Thunder In Carolina", which we played recently was a natural for tie-ups, the major ones being Goodyear Tires, Pure Oil Products, Oldsmobile, Chevrolet, and Wynn's Friction Proofing.

Our campaign consisted of a co-op ad page in the Bryan Times; window displays of one-sheets, stills, checkered flags, etc., with all co-operating merchants; 100 one-sheets distributed by Wynn's Oil Products in all service stations and garages in surrounding towns; lobby displays; a 24-sheet cut out mounted on front of the theatre with waving pennants and checkered flags; etc. a week prior to opening; newspaper and radio advertising; and teaser ads on sports page of newspaper.

Also, for effect during the run of the show we set our public address mike up to the monitor in the booth so the sound would come out rear speakers in addition to regular sound in front. At the start of the picture when cars come racing down the track, the operator increased the volume, making it very effective. It sounded just like the cars were speeding right past you. The volume could be alternated between regular sound and p.a. sound. We received many comments on this.

All in all, we are happy to report we had a very good engagement and attribute it to our co-op merchants' campaign which cost little other than some hard work.

### NUMBER D92

## I Love a Parade

*THEATRE:* **ABC Savoy,**
*ADDRESS:* **Luton, England**
*MANAGER:* **John E. Lake**

Street stunts are barred, but definitely, in Luton. Therefore the news that a military band was to be permitted to parade through the town on a Saturday afternoon to aid charity was a chance not to be missed. That was a bandwagon that had to be joined even though my bookings did not seem to lend themselves to it.

The Vespa Scooter tie-up for "Peeping Tom", which was scheduled to play the following week, seemed the most practical. The local agent was agreeable, if I could persuade two of my nicest looking usherettes to wear shorts and shirts and sit astride two brand new Vespas on a truck, he would provide the vehicle which I could decorate with suitable banners.

This was agreed and the truck took up a position near the parade route and later joined up. At various halts "Peeping Tom" and "Win A Vespa" leaflets were distributed.

The agent was so delighted with the results that he gave each of the girls a present of $5 and paid for their costumes. The usherettes loved their day in the sun—one of the few fine Saturdays we had recently—and the police said nothing. But there were others who quietly smiled to themselves and said, "Trust John Lake to cash in on a parade."

### NUMBER D93

## Goliath Stunts

*THEATRE:* **Regal,**
*ADDRESS:* **Brixton, England**
*MANAGER:* **P. Milner**

On American International's "Goliath and The Barbarians" we arranged a display centered around a photograph of Steve Reeves and Guinness bottles with specially worded art plugging the "Guinness For Strength" angle. This was spotted in the window of the Prince of Wales Public House; and a similar tie-up was effected in the sports department of Messrs Morley.

A foyer display featured a blow up of Reeves, together with stills and cut-out figures from posters; and this, together with large colored door cut-outs were used on the side elevation of the theatre and constituted an eye-pulling display.

One thousand postcards of Steve Reeves were over-printed and distributed mainly to the children, together with a similar quantity of entry forms for a special contest tieing in Corgi Toys in a "Spot The Cars" contest.

A large decorated float toured the area, featuring the torso of "Mr. Universe"—Steve Reeves.

A stunt which garnered considerable news-

*(Continued on page EX-276)*

**SAVE . . . these EXPLOITATION sections!**

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

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**Service-Kit Binder**

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**(Price includes shipping costs. Cash with order, or C.O.D.)**

MOTION PICTURE EXHIBITOR
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246-48 N. Clarion Street
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The Wizard of Baghdad
CinemaScope

**These collapsible turbans have been developed by Videoways Enterprises Corp., New York City, and will be utilized as promotional stunt giveaways in key cities by 20th Century-Fox on "The Wizard Of Baghdad."**

## COMPANY ASSISTS

**20TH CENTURY-FOX** will utilize as promotional stunt giveaways in key cities a "Wizard Of Baghdad" collapsible turban developed by the Videoways Enterprise Corporation, New York City. As an exploitation device, exhibitors will be able to order the very inexpensive turbans in advance of playdates and distribute them to young patrons. Additionally, they will be distributed to groups that traverse the cities, such as newsboys, youth groups, 4-F Clubs, boy scouts, and so on. The film is one of 20th-Fox's Christmas releases.

**IN A UNIQUE TIE-UP** that will involve a group of the nation's most glamorous fashion models, Universal-International announced that it has arranged with Harper's Bazaar to use five models who have appeared on the cover and inside pages of the magazine in "Back Street," now in production. In the film, Susan Hayward plays a prominent fashion designer and the five models will appear as part of the fashion sequences. Prior to the production's release the magazine will launch an extensive promotional and editorial campaign on the girls who stepped from its fashion pages to the motion picture screen.

**COLUMBIA** announced that the "3 Worlds Of Gulliver" float which will be one of the highlights of the nationally televised Macy's New York City Thanksgiving Day parade, will embark on a nationwide tour leading to Christmas Week playdates. Cities the float will visit are White Plains, Philadelphia, Baltimore, Washington, Pittsburgh, Columbus, Cincinnati, Indianapolis, Chicago, Kalamazoo, Battle Creek, Lansing, Flint, Pontiac, Detroit, Toledo, Cleveland, Toronto, Buffalo, Rochester, Syracuse, Albany, Boston, Providence, Hartford, New Haven and Bridgeport.

**20TH CENTURY-FOX** announced that "Esther and The King" beauty contests are in full operation in the eastern areas of the country. In Philadelphia, radio station WPEN is sponsoring a three-week exploitation in conjunction with the engagement of the film at the Viking. In Baltimore, the News-Post is sponsoring the contest for the opening of the film at the Mayfair on Dec. 1. There will be three weeks of newspaper publicity and a host of local prizes for contestants. In Washington, radio station WEAM is co-sponsoring the contest with Don MacLaine, Daily News columnist, in connection with the Loew's Capitol engagement. In Richmond, Va., both radio and TV station WLEE are combining coverage and sponsoring the contest with the city's luncheon clubs, including the Optimists, The Kiwanis, and the American Legion whereby each organization will produce a contestant. On-air advertisers have already provided prizes to be given the local winners. In addition, the contest is being prepared in Harrisburg, Scranton, Wilkes-Barre and Norfolk.

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*(Continued from page EX-275)*

## GOLIATH

paper publicity was the taking of a trick photograph of a Brockwell Park Lido lifesaver posing as Goliath in front of the theatre and holding the manager in his hand. This was accomplished by "out of scale" engraving and photography. This photo appeared in the South London Advertiser, one of six papers which all carried the item. This is the first time that such a stunt was pulled here and it received much comment.

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